

**Curating Statement by Karen Werner
Wave Farm Radio Artist Fellow, 2019/2020**

Looking through the list of radio art works I selected for the Wave Farm Radio Art Archive, I feel like I am seeing old friends: Samuel Beckett's "radio texts for voices, not bodies..."; Sherre DeLys' textured music; Anna Raimondo's gut-punch litany. And now being able to share these works, I am curious, and sometimes surprised, to learn what pieces a listener connects with. I love that my mother's favorite piece is Tetsuo Kogawa's manipulation of radio waves with his hands. And how moved many people have been by Charo Calvo and Janete El Haouli's compositionally stunning portraits of people and Tony Schwartz's sensitive ear of the everyday.

One of the most subtle gifts I have received through this curating process has been experiencing radio art as an encounter of deep relationality, not just as a platform on which to deliver messages or sound compositions or stories. As I listen to many of the works in the archive, I imagine the artists stepping *into radio space* and inquiring about its qualities and depths. Who are you, radio? The work that emerges is a dialogue with radio space, an intimate encounter the artist has had with the medium. This is an inspiring way to live and be an artist, because we are changed in moments of relationality. And the listener is affected by this, too.

My selection process has been guided in part by my desire to learn more about how people make radio art all over the world. I am happy to be able to share such work, signals and connections traveling within and across borders. Still, I had to reckon with the fact that radio art infrastructures, for instance publicly funded experimental radio studios, have existed in wealthier parts of the world. Historically, this has limited the demographic diversity of those engaging in radio art made specifically for AM/FM broadcast as well as the kinds of work that have been supported and recognized.

The poetic qualities of radio — its fragile, gritty, fleeting signals and simultaneous distance and nearness— inspire the deepest forms of communication, and we humans need more of this. May this selection of works in the Wave Farm Radio Art Archive be, like Gabi Schaffner's Datscha Radio, a seed bomb that enthralls and welcomes more radio art everywhere.