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Animistic Apparatus: A Gathering

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Full Response:

I'm not sure animism is part of my practice, but I am in a way fascinated by the presence of animism in a place, people and believes I am discovering and meeting. I like this relation between the inhabitants (human or not) of a place and their surroundings, and how we could feel a kind of dialogue or conversation between them. In these terms, I like to consider them as a whole, where "nature" would be everything, and we're not in front of it, but part of it. In those terms, I like the idea that trees, rains of earth have their own voice and ways of claiming their existence in the sonic world.

- *What is your relationship to non-humans?*

I'm very interested in the relationship between humans and non-humans, and when this frontier between both category is getting unclear. In my film *Curupira*, creature of the woods, this main character which we're not able to see, but perhaps to listen too, is exactly at the limit between both category. I've been playing with this idea with the sounds, trying to make unclear if some of the sounds we're listening to are produced or not by human or non-human.

In another sound piece, *Mutt Dogs*, done in collaboration with Sara Lana, we've been attaching microphones to street dogs in Brazil, to record their daily life. They've been the sound recordist, and we've been editing the sound piece with their sounds, trying to give a listening experience from their point of view/listening. Even if I don't try to forget or to erase my position of human, I like to try to shift the listening experience to other beings, to listen to them or to try to listen as they are listening (even if it's will never be possible).