

African-American Sound Recordings

African-American Sound Recordings - 8to9 (2025), 2:49

The piece "8to9" captures a sordid love transaction told through prepared materials. African-American Sound Recordings is an artist operating in the United States.

Chris Korda

Chris Korda - OVERSHOOT, 2020, 4:41

This song shows the influence of William R. Catton's 1980 classic "Overshoot." Catton viewed humanity through the lens of population biology, and was the probably the first to popularize the term "overshoot" in reference to human overpopulation and overconsumption.

Things have inertia. The bigger a thing is and the faster it's going, the more advance notice you need to change its course. Civilization is like the Titanic hitting the iceberg. By now it's too late to avoid impact. The time to start slowing civilization down and turning it around was thirty years ago. Instead we accelerated into the catastrophe. We're still accelerating today.

People want to be seen as heroes. It's no surprise that people don't want to face climate change, because facing it means admitting that we're villains, not heroes. We partied until the bitter end. But the song focuses primarily on the rich because they had the power to save us, and mostly chose not to. Instead they wasted their power on ostentatious folly. Their mansions are symbols of injustice that breed righteous anger. Perhaps the rich imagine that their wealth will protect them from climate chaos, but as the song says, "private islands won't be enough."

Dhanveer Singh Brar

Gil Scott-Heron - Pieces of A Man (live at Happy Nappy Day Festival, 2010), 5:23

I cannot sing. I cannot tell stories. I cannot deliver the news. But I have always wanted to talk to my people. Even if my jaw clamps shut everytime I try. So I found another way to do my talking, I found another place to go to when I have something I need to say. It is in the song of another people, his people, that I have discovered a secret way to converse with my own. Even if I know very few of my people will ever hear it. And it is not as if I am doing anything different this time around. But this time it is different. This time, I am not avoiding the problem of me. I am not hiding or deflecting and passing it off as something more noble. It is me who wants to talk with him about his song. I want to hear what he had to say about his 'we', what it means for my 'us', and where that leaves us 'all'.

Excerpt taken from 'Who Is He, Who Am I, and What Is He to Me?'

Étienne José João Eduardo

Rabit - Possessed (feat. Cecilia), 2018, 3:25

'It's hard

to understand

but time apparently

expands with its

diminishing.'

- Kay Ryan, from "Miser Time"

Joshua Tarelle Reid

Kano - P's and Q's, 2004, 03:40

I first saw this video on Channel U which was the defining music video channel showcasing grime videos in the UK. It was most likely the first music video in which I could truly resonate with the image. The eerie feeling of isolation and street codes in an inner city environment whilst at the same time confirmation by community.

Ps and Qs was realised in 2004 and it felt it was a moment in which grime music was breaking into the mainstream as noted by Kano's lyrics 'I couldn't give a shit, I'm breaking the scene making a scene then start making the cream.' Yet It still maintains its raw edge and message acknowledging the lived reality of survival in the ends. For me it manages to carefully straddle the intersection between cinematic and a DIY aesthetic which captures this essence of the genres trajectory, having one foot in your lived reality whilst wanting for a better life. Its 'mise-en-scène' would go on to inspire a generation visually and stylistically, including my own visuals.

The juxtaposition in the video between Kano (half alone - half with the crew) against the backdrop of an accelerated image of streetlights, office buildings and hooded figures is a road taken by many youths living in inner cities across the UK. It is reminiscent of the spirit of existence at night in

public space and its question between the dichotomy of anonymity - sensing a threat and being perceived as one.

Neoliberal policies have not realised its purported benefits for society. Austerity, cuts and mental health decline is the result of it. Reflecting back on the of legacy Ps and Q's feels more relevant than ever. After being released almost 21 years ago, can we say the material conditions have changed ? Pick out a music video from grime or drill and it will show you. The spectre of the video still haunts today.

Katharina Hausladen

Josiane M.H. Pozi - JPS Giving rendition, 2020, 3:54

In this music video, shot by Josiane M.H. Pozi during the Covid pandemic, the magical realism of the animal perspective allows for a method of self-observation that pushes for generalizability while breaking with the humanist tradition of ego psychology and the philosophy of the subject. The Simply Red song that inspired the video now haunts the domestic quarantine only as a sad revenant. "Holdin' back the years/Thinkin' of the fear I've had so long/When somebody hears/ Listen to the fear that's gone."

Lucia Udvardyova

MAMA BUBO - Skoncis ako ja, 1985, 4:29

I was born in Czechoslovakia in the 1980s, and even though I grew up in the countryside, far from the grey, desolate atmosphere of the concrete block estates built for workers to commute to in the outskirts of Prague - as seen in this video, it chimes with my affinity for the eerie, analogue world of the yesteryear. Mára Bubo was a Czech alternative band formed in the early 80's that recorded their music in DIY studios and distributed their music on cassettes. Their release, Planeta Haj, which also features the track from the video "Skončíš jako já" - something like "You'll End Up Like Me", originally recorded in 1985, was released on vinyl by Endless Illusion in 2017. The video was originally created for Petr Ryba, Vladislav Burda and Lexa Guha's iconic music film Hudba 85.

Lukas Panek

Kylie Minogue - Come Into My World, 2002, 4:15

In 2001—the year after 2000—Apple released the first iPod, The Lord of the Rings: The Fellowship of the Ring premiered, Aaliyah tragically died in a plane crash, low-rise jeans were on sale, and the war in Afghanistan began in the aftermath of the September 11 attacks. Klaus Wowereit became mayor of Berlin, Cosmopolitan was apparently the drink of choice, Billie Eilish was born, and Capri Sun was everywhere. I vaguely remember seeing Come Into My World for the first time on a small TV in the upper corner of a Tabac in Paris, flickering next to screens showing horse racing. The music video struck me immediately—I felt like Kylie was just around the corner. But after the first loop, everything changed. It was as if reality itself was folding in on itself. Back then, I had no clue how it was made, and even with all the explanations online, it still feels like a mystery to me today—constantly searching for meaning and connection, yet stuck in infinite cycles. Come Into My World was part of Kylie Minogue's album Fever, released on October 1, 2001. The music video, directed by Michel Gondry, followed in 2002.

Marlene Engel

Duval Timothy - Slave ft. Twin Shadow, 2020, 3:31

„Many artists have famously spoken out about the importance of owning their masters and have also equated elements of the music industry to slavery such as Prince and Nipsey Hu\$\$le. These artists are depicted on the peak of the mountain in the end sequence of the video, which I climb to join them. The story is an adaptation of my own experience in the music industry. In 2019 I bought back my own masters, which was my mountain to climb.“ - Duval Timothy.

Duval Timothy has also stepped back from active involvement in the (live) music industry, which makes encounters with his work more rare and special. I saw this screening as a chance to share his thoughtful practice and to reflect on the many forms it takes—self-released music, sound installations, performance, even a cookbook—all of which carry a socio-political dimension. For me, the way Duval chooses to distribute his work speaks to a different kind of future for music—one rooted in care, autonomy, and interdependence. It sparks a view into an alternative to the traditional industry: resilient, artist-led communities and collaborative infrastructures where creation and ownership are shared.

Mica Levi

Hermeto Pascoal - Sinfonia do Alto Ribeira (excerpt from Música da Lagoa), 1985, 5:41

NEW YORK

Michael Gray – The Weekend, 2004, 3:10

Forever obsessed with the styling and choreography.

school

kathleen daniel - TakeMe, 2016, 3:25

My music at iTunes and CDbaby. Check out: www.duh-real.com a bunch of videos, music and pics. My mother told me, you can't please everyone, so please yourself first. So I produce music, animation and screenplays about the struggles in life... the needy and the greedy. Because, expectation is the root to most attitudes and why familiarity breeds contempt. But music and laughter soothes the soul. I'm an eccentric butterfly who does not perform, yet want the world to appreciate my stuff. Did you ever ask, who decided it is rude to not say hello when you enter and goodbye when you leave? No one knows, yet gets an attitude when someone does not. That is because most are robots, living their life for someone else.

All artist know that without FANS they are invisible. Because if no one hears the tree fall in the forest, it didn't fall. Contact me if interested in a mechanical license to perform my music

Taken from Kathleen Daniel's YouTube channel-description.

Sergei Tcherepnin

Excerpt from the film Hail the New Puritans by Charles Atlas, 1986, 4:23

Music by The Fall

Dance Choreography by Michael Clark Video by Charles Atlas

Costumes and Set Design by Leigh Bowery

Valentina Triet

Fine Young Cannibals - Johnny Come Home, 1985, 03:30

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