

4. ELANA MANN

With the advent of immediate information available through social media, we operate under the pretense that our voices are more readily heard. When unified in message and coordinated in implementation, the human voice can be an agent for social change. Over the last two years, Elana Mann (b. 1980, Boston, MA) has shifted her largely performative practice to focus on the receptivity of vocalized dissent. Still loyal to her earlier interests in “alternative economies” and opposition strategies – such as her “Artist Bailout” (2011) luncheon and “Eternal Network News” (2010) broadcast series – Mann evaluates both the prominent and repressed voices associated with sociopolitical evolution, and how they are ultimately heard. Works like “Listening as (a) movement” (2013) and “These Vibrations Will Dissolve Your Debt” (2012) treat the power of speech as a simultaneously soothing and aggravating sensory experience – manipulating the listener’s visceral response with subtle shifts in tone and projection. Not unlike the conflicting outlets through which “news” is dispersed, Mann’s aural installations elicit a range of instinctual and emotional reactions.



(ABOVE) PRODUCTION STILL FROM *FM1-2, 2013*

TRT: 5 MINUTES

MEDIUM: HD DOUBLE CHANNEL VIDEO

(RIGHT)

IN A PERFECT WORLD, THE MOON WOULD BE VISIBLE, THE DISH WOULD BE SET FOR *MOON BOUNCE*, AND SHE WOULD BOUNCE HER VOICE OFF THE MOON, 2013 • ARCHIVAL PIGMENT PRINT ON PAPER • 14" X 22"

