

The 8th International Conference on Media Art, Science, and Technology

RE:SOUND

Aalborg University, Aalborg, Denmark | August 20-23, 2019

CONFERENCE PROGRAM & BOOK OF ABSTRACTS



www.mediaarthistory.org/resound

CONFERENCE TRACKS

Track 1 RESOUNDING MEDIA ART: ARCHAEOLOGIES, INDETERMINATE TEXTUALITIES, AND POSSIBLE FUTURES

Chair: Tanya Toft Ag

Track 2 SOUNDING DIFFERENCE: GENDER, SOUND, AND TECHNOLOGY

Chairs: Gabriela Aceves Sepúlveda & Freya Zinovieff

Track 3 SOUND AND VOICE: ART PRACTICES AND POLITICS

Chair: Luz María Sánchez Cardona

Co-Chairs: Luis Sotelo Castro, Iris Garrelfs, Jordan Lacey, Polly Stanton, Jennifer Stoeber & Dolores Inés Casillas

Track 4 ART AND TECHNOLOGY: METHODOLOGIES, PRACTICES, HISTORIES

Chairs: Magdalena Zdrodowska & Daniel Cermak

Track 5 SOUND ART CURATING: CRITICAL HISTORIES, STRATEGIES AND PRACTICES

Chairs: Liora Belford & Jason van Eyk

Track 6 SOUND WITHIN BODIES, MOIST MEDIA PRACTICES, ENVIRONMENT AND LIFE-WORLD: ORGANISMS, GEOLOGY AND ECOLOGICAL NICHES

Chairs: Laura Beloff, Dolores Steinman, Michelle Lewis-King & Anna Nacher

Track 7 THE RETURN OF THE SONIC REAL

Chair: Rahma Khazam

Track 8 ARCHIVE, ARCHIVES, ARCHIVING

Chairs: Morten Søndergaard & Rodrigo Guzman

Track 9 GENERAL TOPICS

Chairs: Morten Søndergaard & Laura Beloff

RE:SOUND 2019

Morten Søndergaard, General Conference Chair

Laura Beloff, Conference Co-chair

Book of Abstracts edited by

Rodrigo Guzman, Assistant Conference Chair

08:00 Registration
 09:00 Conference Introduction. [Morten SØNDERGAARD \(DK\)](#) (General Chair) & [Oliver GRAU \(AT\)](#) (Head of the MAH conference series board) // Auditorium-CREATE
 09:30 **KEYNOTE** [Jamie ALLEN \(CA\)](#): Beyond the Media Reveal: Full of Sound and Fury, Signifying...What? // Auditorium-CREATE
 10:30 Break

Track 5 Sound Art Curating	Track 2 Sounding Difference	Track 4 Art & Technology	Track 8 Archives	Track 9 General Topics	Track 3 Sound & Voice
Auditorium Session 5.2. Curatorial Strategies & Practices I. Chair: Liora BELFORD (CA) THE INSTITUTIONAL SITUATION OF SO-CALLED SOUND ART Rasmus HOLMBOE (DK) REHEARSING SENSORY REPERTOIRES: SOUND ART CURATING AT ALTERNATIVE ART SPACES 1980s-2000s Linnea SEMMERLING (NL)	Room B Session 2.1. Feminist Interventions in the Histories and Archives of Sound Art. Chair: Gabriela ACEVES S. (CA) "FABRICACIÓN ES UNIVERSO" VANGUARD, SILENCE AND OBLIVION Adriana S. MELGAREJO (UY) SONIC EXPERIMENTATION AND AVANT-GARDISM IN THE INTERDISCIPLINARY AND ELECTRONIC WORKS OF ALICIA URRETA (MEXICO, 1930-1986) Iracema DE ANDRADE (MX) SOUNGUI KIM'S ARTISTIC PRACTICE AND VISION—SOUND AND SILENCE SINCE 1970s UP TO NOW Soojung YI (KR)	Room C Session 4.1. Performative Practices. Chair: Daniel CERMAK (DK) FEAR OF FLIGHT: EXPANDED PRESENCE AND INTER-SENSORY GESTURE IN MULTIMEDIA PERFORMANCE Freida ABTAN (UK) SOCIO-SONIC INTERVENTIONS Tullis RENNIE (UK)	Room D Session 8.1. Archives and Machines. Chair: Harald KRAEMER (HK) WAYBACK SOUND MACHINE. SOUND THROUGH TIME, SPACE, AND PLACE Maile COLBERT (PT) DEMAGNETISED DISKETTES, DISAPPEARING ARCHIVES: THE CHALLENGES OF VIDEO GAME PRESERVATION Filip JANKOWSKI (PL) APPROACHES, STRATEGIES AND THEORETICAL AND PRACTICE-BASED RESEARCH METHODS TO INVESTIGATE AND ARCHIVE EARLY VIDEO ART. SOME REFLECTIONS FROM THE REWIND RESEARCH PROJECTS Laura LEUZZI (UK) , Stephen PARTRIDGE (UK) & Adam LOCKHART (UK)	Room E Session 9.1. Media Arts: Histories, Actions, Practices I. Chair: Laura BELOFF (DK) FROM READING TO SENSING: THE ART OF TECHNOLOGICAL GRAMMATIZATION Kyungso MIN (US) BETWEEN THE SENSES: WHAT OUR BRAINS REVEAL ABOUT OUR CONNECTION BETWEEN SOUND AND COLOUR Umut ELDEM (BE)	Room F Session 3.1. Performative Arts, Voice, and Construction of Memory I. Chair: Iris GARRELFs (UK) SOUND ART AND ORAL HISTORY NARRATIVES IN A POST-CONFLICT PERFORMANCE OF MEMORY: ENGAGING PUBLICS AS LISTENERS OF PAINFUL PERSONAL PASTS Luis SOTELO CASTRO (CA) MICTLAN: A CYBER-CARTOGRAPHY THE SEARCH FOR THE LOVED ONES. A COLLABORATIVE SOCIALLY-ENGAGED ART PROJECT Luz María SÁNCHEZ (MX) "ELLOS NO ESTÁN ENTENDIENDO NADA" ["THEY ARE NOT UNDERSTANDING ANYTHING"]: LISTENING TO EMBODIED MEMORIES OF COLOMBIAN MIGRANT WOMEN, REFLECTING ON CONFLICT AND MIGRATION. Ximena ALARCÓN-DÍAZ (NO) & Alexander R. JENSENIUS (NO)

12:00 Lunch Break

Track 1 Resounding Media Art	Track 1 Resounding Media Art	Track 4 Art & Technology	Track 6 Sound within Bodies	Track 9 General Topics	Track 3 Sound & Voice
Auditorium Session 1.1. Digital Dynamics in Nordic Contemporary Art: Art's New Environments. Chair: Tanya TOFT (HK) REPRESENTATION, COMPLEXITY AND CONTROL Jøran RUDI (NO) AN AESTHETICS AFTER CONCEPTUALISM Ulla Angkjær JØRGENSEN (NO) POST-IMMERSION: TOWARDS A DISCURSIVE SITUATION IN SOUND AND MEDIA ART Budhadya CHATTOPADHYAY (LB)	Room B Session 1.2. Sound and the Development of Visual Media Art. Chair: Jan THOBEN (DE) DRAWING AND SCANNING WAVEFORMS: OPTICAL SYNTHESIS OF TONE COLOR IN THE 1950s AND 60s Stefanie BRÄUER (CH) SIGNAL ARCHAEOLOGY: POSTWAR ELECTROACOUSTICS AND ELECTRONIC IMAGING Andrew Jared ASHBURN (US) PROGRAMMED: HISTORIES OF THE POST-DIGITAL NOW Christiane PAUL (US)	Room C Session 4.2. Sound-visuals. Chair: Daniel CERMAK (DK) TO BE LOOKED AT / TO BE LISTENED TO. RAUSCHENBERG'S PAINTING WITH A VOICE Anne-Grit BECKER (DE) COCCOLITH Christopher BROWN (UK) & Andrew KNIGHT-HILL (UK) ECHO AND SPACE DESCRIPTION OF THE BEHIND BACK REALITY Ana PERAICA (HR)	Room D Session 6.1. Sound, Bodies and the Life-world I. Chair: Laura BELOFF (DK) BIRTH Diana CHESTER (AU) ZHENG: NEGOTIATING ART, SOUND AND MEDICINE CULTURES Michelle LEWIS-KING (CN) (RE)SOUNDING BLOOD FLOW COMPLEXITY D. STEINMAN (CA) , D. MACDONALD (CA) , T. NATARAJAN (CA) , R. WINDEYER (CA) , P. COPPIN (CA) & Da. STEINMAN (CA)	Room E Session 9.2. Media Arts: Histories, Actions, Practices II. Chair: Jens HAUSER (DK) LISTENING TO THE WORLD. TECHNO-SONIC MEDIATIONS OF REALITY Lars BOTIN (DK) SOUNDING IMMATERIAL. SOUND AND LISTENING IN THE EXHIBITION "LES IMMATÉRIALUX" (PARIS, 1985) Andreas BROECKMANN (DE)	Room F Session 3.2. Performative Arts, Voice, and Construction of Memory II. Chair: Luis SOTELO CASTRO (CA) THE LISTENING WALL: A JOURNEY INTO SCORED LISTENING Iris GARRELFs (UK) FLÂNEUSE>LA CAMINANTA Amanda GUTIÉRREZ (MX) GAMAL ABDEL NASSER THE RADIO STAR AND MUSIC CULTURE Afif ARABI (LB) & Sahar SHARARA (LB)

14:00	Break					
14:30	Track 3 Sound & Voice Auditorium Session 3.3. Performative Arts, Voice, and Construction of Memory III. Chair: Luz María SÁNCHEZ (MX) PERFORMING THE MIGRANTS ARCHIVE: A CASE STUDY Vanina Y. HOFMAN (ES) & Pau ALSINA (ES) THE INHABITANTS OF COLOSSEUM (2018): CREATING HISTORICAL CONSCIOUSNESS BY A SOUNDING SOCIAL SCULPTURE Solveig OTTMANN (DE) YOUR TONGUE IN MY MOUTH: LIP SYNCH, DUBBING, VENTRILOQUISM, AND THE OTHERING OF VOICE IN DOCUMENTARY MEDIA Patrik SJÖBERG (SE)	Track 1 Resounding Media Art Room B Session 1.3. We Have Always Been Posthuman. Chairs: J. ERIKSEN (DE) & S. SCHWESINGER (DE) A DISCUSSION OF POSTHUMANISM IN RELATION TO AN URBAN SOUND ART INSTALLATION PRACTICE Jordan LACEY (AU) (RE)MAKING SYNTHETIC VOICES: REVERSED POSTHUMAN VENTRILOQUISM Monika GÓRSKA-OLESIŃSKA (PL) KIRCHER'S <i>ARCA MUSARITHMICA</i> BEYOND COMBINATORICS: LANGUAGE, PLAYFULNESS, AND AMATEURISM Rodrigo GUZMAN (AT)	Track 4 Art & Technology Room C Session 4.3. Theories and Practices. Chair: Nina CZEGLÉDY (CA) CONTRA ADORNO'S CRITIQUE OF TECHNIQS IN MUSIC: AFFECT, ALIENATED LABOR, AND CAGE'S AESTHETICS OF INDETERMINACY Andrew LIM (US) OPEN, HIGH AND LOW. GETTING DEEP IN THE SOUND SOURCE CODE Hernani VILLASEÑOR R. (MX) SHIFTING SONORITIES: TECHNOLOGY AND PERSPECTIVES ON TIMBRE José C. S. CASTANHEIRA (BR)	Track 6 Sound within Bodies Room D Session 6.2. Sound, Bodies and the Life-world II. Chair: Anna NACHER (PL) LOCATING THE SOUND OF TRAUMA WITHIN ME Anna WALKER (UK) SEX, LABOR, AND AUDIO TAPE: LYNN HERSHMAN LEESON'S BREATHING MACHINES Megan HINES (US) SON ET LUMIÈRE: THE BODY AS A PERFORMANCE INSTRUMENT Claudia AROZQUETA (AU)	Track 7 Return of the Sonic Real Room E Session 7.4. Simulations, Fictions, and Futures. Chair: Ulrik SCHMIDT (DK) PARAFICTIONS AND CONTEMPORARY MEDIA ART 2008-2018 Rebecca SMITH (UK) DARK SITUATIONISM AT RAND: A MEDIA ARCHAEOLOGY OF SCENARIO BUILDING AND THE AESTHETIC FORMALISMS OF FUTUROLOGY Brett ZEHNER (US) SENSIBILITY AND TECHNOLOGY: MAYA DEREN AND JOHN CAGE'S NOTES ABOUT TECHNOLOGY Dami KIM (FR)	Track 2 Sounding Difference Room F Session 2.2. Gendering the Soundscapes of Media Arts I (Archives and Exclusion). Chair: Freya ZINOVIEFF (CA) ALISON KNOWLES' "SOUND POETRY": THE INFLUENCE OF MYCOLOGICAL AND AESTHETIC DISCUSSIONS WITH JOHN CAGE ON EARLY WOMEN'S FLUXUS AESTHETICS Viola RÜHSE (AT) PRESERVING THE LEGACY OF PIONEERING WOMEN IN ART AND TECHNOLOGY IN NEW YORK CITY (1970-90s) Rachel WARD (US)
15:30	Break					
16:00	Track 6 Sound within Bodies Auditorium Session 6.3. Sound, Bodies and the Life-world III. Chair: Dolores STEINMAN (CA) "BREATH-TAKING": SOUND-WRITING TO SOUND-KNOWING Julieanna PRESTON (NZ) RE/SOUND THE UN/SEEN BODY Clio FLEGO (IT) ENCOUNTERS WITH MEDICINE Catherine BAKER (UK)	Track 1 Resounding Media Art Room B Session 1.4. Echoes of Rituals. Chair: Nina CZEGLÉDY (CA) THE SOUND OF SHAMANS IN THE WORKS OF NAM JUNE PAIK AND EARLY KOREAN VIDEO ARTISTS Mi Jung KANG (KR) ACTIVATING OBJECTS WITH SOUND: NAM JUNE PAIK'S DAEGAM NORI PERFORMANCE IN 1990 Haeyun PARK (US) THE NOW OF HISTORY: TOWARDS A TOMOGRAPHIC WRITING Gail PRIEST (AU)	Track 4 Art & Technology Room C Session 4.4. Discourses and Practices: Laura BELOFF (DK) THE HUMAN OBJECT: NEW MATERIALIST MODELS TO RESIST OBSOLESCENCE IN TECHNOLOGICAL SOUND PRACTICES Joe CANTRELL (US) ART, SCIENCE AND TECHNOLOGY PRACTICES AS ARTISTIC RESEARCH Pau ALSINA (ES) SONOID Anca HORVATH (DK) & Falk HEINRICH (DK)	Track 7 Return of the Sonic Real Room D Session 7.5. Electronic Music as Human Machine Interface. Chair: Rasmus HOLMBOE (DK) CREATING SONIC TOPOLOGIES WITH ELECTRONIC MUSIC TO DEVELOP A NEW COSMOLOGICAL MODEL OF CONSCIOUSNESS Willard VAN DE BOGART (US) MACHINES HACKING HUMANS—PERFORMANCE PRACTICES IN ELECTRONIC MUSIC DURING THE 21ST CENTURY Zimasa GYSMAN (FR) FROM TURNTABLE TO NEURAL NET: CRAFT, TECHNOSCIENCE AND MATERIALIST PRACTICES OF THE (MUSICAL) INSTRUMENT IN THE 20TH/21ST CENTURIES Chris SALTER (CA) & Alexandre SAUNIER (CA)	Catch Summer Camp 2019 Room E Poster Session PHD POSTER SESSION Catch Summer Camp 2019 <ul style="list-style-type: none">▪ Maja FAGERBERG RANTEN▪ Jung-ah SON▪ Hernani VILLASEÑOR▪ Ian COSTABILE▪ Megan HINES▪ David KADISH▪ Petros IOANNIDIS▪ Tomoya MATSUURA	
17:00	Break					
17:30	KEYNOTE Samson YOUNG (HK) : 3 Cases of Echoic Mimicry (Or, 3 Attempts at Hearing Outside of My Own F@#*&g Head) // Auditorium-CREATE					
19:30	Conference Dinner // Musikkens Hus					
21:00	Screenings & Performance Night I // Musikkens Hus					

Day 2 - Wednesday August 21, 2019

09:00 Registration

09:30 **PANEL: Conversation with Sound Art Curators** Barbara **LONDON** (US), Arnau **HORTA** (ES), Salomé **VOEGELIN** (UK) & Morten **SØNDERGAARD** (DK)
chairs: Liora **BELFORD** (CA) and Jason **VAN EYK** (CA) // Auditorium-CREATE

10:30 Break

11:00	Track 2 Sounding Difference	Track 6 Sound within Bodies	Track 4 Art & Technology	Track 8 Archives	Catch Summer Camp 2019	Track 3 Sound & Voice
	Auditorium Session 2.3. Gendering the Soundscapes of Media Arts II (Race and Gender Constructions). Chair: Alejandra BRONFMAN (US) AURAL INTIMACIES: GENDERED CONSTRUCTIONS OF FAMILIARITY ON THE MARY MARGARET MCBRIDE SHOW Sadie COUTURE (CA) THE SOUNDSCAPES OF LIMA AND MEXICO CITY: RACE, GENDER AND SOUND IN THE WORK OF MONICA MAYER AND VICTORIA SANTA CRUZ. Gabriela ACEVES SEPÚLVEDA (CA) & Freya ZINOVIEFF (CA)	Room B Session 6.4. Sound, Bodies and the Life-world IV. Chair: Dolores STEINMAN (CA) THE THIRD SOUND. AN ARCHEOLOGY OF STEREO IMMERSIVE INSTALLATION Aura BĂLĂNESCU (RO) BLINDPHONES Andrea MANCIANTI (FI) ECO-REMEDIATION: MY SCHIZO-PHONIA'S CURED! (NO, IT'S NOT) Angela MCARTHUR (UK)	Room C Session 4.5. Walking-Listening-Hearing. Chair: Magdalena ZDRODOWSKA (PL) SEARCHING FOR SILENCE—AUDIO-WALKING PERFORMANCE Izabela ZAWADZKA (PL) WALKING AND LISTENING THROUGH TIME, SPACE, AND TECHNOLOGIES Jacek SMOLICKI (SE) LIQUID FLÂNEUR Steven DEVLEMINCK (BE), Boris DEBACKERE (BE) & Toon VAN WATERSCHOOT (BE)	Room D Session 8.2. Archive Epistemologies. Chair: Morten SØNDERGAARD (DK) REVISITING THE STEREOSCOPIC ARCHIVE AS A PROUSTIAN MEMORY RECALLING DEVICE Angélica PIEDRAHITA (MX) ARCHIVAL CHRONOTOPES Anna YERMAKOVA (US)	Room E Poster Session PHD POSTER SESSION Catch Summer Camp 2019 <ul style="list-style-type: none">Maja FAGERBERG RANTENJung-ah SONHernani VILLASEÑORIan COSTABILEMegan HINESDavid KADISHPetros IOANNIDISTomoya MATSUURA	Room F Session 3.6. Sonic Intervention, the Urban and Affective Politics I. Chair: Jordan LACEY (AU) EXPANDED ACTS OF SEEING: MOVEMENT, GESTURE AND LISTENING Polly STANTON (AU) BARROQUINHA'S CALLING Paola Barreto LEBLANC (BR) & Lucas BRASIL (BR)

12:00 Lunch Break

13:00	Track 9 General Topics	Track 6 Sound within Bodies	Track 4 Art & Technology	Track 8 Archives	Track 6 Sound within Bodies	Track 3 Sound & Voice
	Auditorium Session 9.6. Media-Arts: Histories, Actions, Practices VI. Chair: Dolores STEINMAN (CA) BETWEEN SOUND AND IMAGE. THE FUNCTION OF SOUND IN FILMS AND VIDEO WORKS OF THE WORKSHOP OF FILM FORM Ryszard W. KLUSZCZYŃSKI (PL) THE SCIENCE OF THE VOICE OF NATURE Andres BURBANO (CO) A MEDIA ART CANON? Duncan BASS (US)	Room B Session 6.6. Sound in the Cross-section of Biological and Technological I. Chair: Michelle LEWIS-KING (CN) HEARD FROM THE OTHER ROOM, FELT FROM HERE: AURAL IMMERSION AND THE ECOLOGICALLY INCOMPRESSIBLE IN FRANK GILLETTE'S "INFORMATION ENVIRONMENTS" Nicolas HOLT (CA) EAR TO THE GROUND—HEARING TECHNIQUES AND TECHNOLOGIES IN SONIFICATION Justyna STASIEWSKA (PL) AUTONOMOUS AUDITORY AGENTS IN A FOREST GARDEN SOUNDSCAPE David KADISH (DK)	Room C Session 4.6. Hearing-Experiencing. Chair: M. GÓRSKA-OLESIŃSKA (PL) FROM SILENT FILMS TO THE DEAFENING EFFECT OF THE CINEMA: DEAF VIEWERS AND THE METAPHOR OF DEAFNESS Magdalena ZDRODOWSKA (PL) SIRI, GIVE ME BACK MY EYE. FROM AUDIO CULTURE TO VIDEO AND BACK Hassan CHOUBASSI (LB), Joe ELIAS (LB) & Sahar SHARARA (LB) PERFORMING IN TIME: THE CRAFT OF LIGHT INSTRUMENTS Alexandre SAUNIER (CA)	Room D Session 8.3. Archive Practices I. Chair: Rodrigo GUZMAN (AT) ARCHIVING "PIAZZA VIRTUALE" OR: HOW I LEARNED TO STOP WORRYING AND LOVE FAXES Tilman BAUMGÄRTEL (DE) EXPLORATION OF SOUND ART ARCHIVE ON THE EXAMPLE OF MEDIA-SCAPE Dijana PROTIĆ (HR) THE BLOWHOLE Janna HOLMSTEDT (SE)	Room E Session 6.10. Sound in the Cross-section of Biological and Technological V. Chair: Laura BELOFF (DK) REPEAT-REVOLUTION; FORMS OF PARTAKER AGENCY IN THE SOUNDWORKS OF CAGE, HOLMQVIST AND BRUYS Saskia I. M. KORSTEN (NL) FUTURE AUDITION: LISTENING TO PROMISES OF 'UNLIMITED POWER FOR THE INDEFINITE FUTURE' Julian WEAVER (UK) TO HEAR AND TO BE HEARD. AN APPROACH TO MICROBIAL PERCEPTION THROUGH ART AND BIOLOGY ARTIFACTS Mariana PÉREZ BOBADILLA (HK)	Room F Session 3.7. Sonic Intervention, the Urban and Affective Politics II. Chair: Jordan LACEY (AU) CITYSOUND Jeremiah MOORE (US) "MAP SONG"—A TEXT SOUND PERFORMANCE AND TALK ABOUT VOICE AND CARTOGRAPHY Josef SPRINZAK (IL) PUBLIC SPACE AS ACOUSTIC TERRITORY Justin BENNETT (NL)

14:00	Break					
14:30	Track 5 Sound Art Curating Auditorium Session 5.3. Curatorial Strategies & Practices II. Chair: Jason VAN EYK (CA) THE SPATIAL ENVIRONMENTS OF JANET CARDIFF AND GEORGE BURES MILLER Aneta TRAJKOSKI (AU) THE FIGURE OF THE AMATEUR FOR A GENERAL ORGANOLOGY OF SOUND ART PRACTICES Cedric MARIDET (HK)	Track 6 Sound within Bodies Room B Session 6.9. Sound in the Cross-section of Biological and Technological IV. Chair: Rosemary LEE (DK) THE SOUND OF MINERAL STONE: CHEMICAL PROPERTIES OF CIVILISATION MOON Martina ZELENKA (HR) SOUNDWALKING: ENTANGLED AGENCIES AND “AUGMENTED AUR(E)ALITY” Anna NACHER (PL) SOUNDSCAPE REVISITED: ZERO-PERSON PERSPECTIVE BETWEEN THE SOUND AND THE HUMAN Przemysław DEGÓRSKI (PL)	Track 4 Art & Technology Room C Session 4.7. Programming and History. Chair: Daniel CERMAK (DK) CURATING SONIC LABS Laura GRACIA (UK) TEJIDOSAUTOMATAS: SYMBOLOGY OF LATIN AMERICAN INDIGENOUS WEAVES FROM CELLULAR AUTOMATA Iván TERCEROS (EC) FROM SPINDLE TO REEL: GENDER ASSUMPTIONS AND ALTERNATIVE MEDIA HISTORIES Ebru KURBAK (AT)	Track 8 Archives Room D Session 8.4. Archive Practices II. Chair: Morten SØNDERGAARD (DK) SOUND DESIGN HISTORY—AUDIOVISUAL STORYTELLING IN HYPERMEDIA APPLICATIONS FOR MUSEUMS AND DIGITAL CULTURAL HERITAGE Harald KRAEMER (HK) ARCHIVING AND CURATING ACTIVIST DESIGN ON INSTAGRAM: THE 2018 BRAZILIAN PRESIDENTIAL ELECTION VISUAL NARRATIVES Didiana PRATA (BR) TAPES FOUND IN THE WORDSHIP Alexis BHAGAT (US)	Track 3 Sound & Voice Room F Session 3.8. Sonic Intervention, the Urban and Affective Politics III. Chair: Polly STANTON (AU) ‘BORDERLINE’: REMAKING PLACE THROUGH SONIC GEOGRAPHIES Jessica THOMPSON (CA) SOUNDING PICO Ask KÆREBY (DK) & Maj HASAGER (DK) TACTICAL LISTENING IN THE CITY: A FEMINIST TURN FROM EYE TO EAR Stephanie LOVELESS (US)	
15:30	Break					
16:00	Track 5 Sound Art Curating Auditorium Session 5.4. Curatorial Strategies & Practices III. Chair: Liora BELFORD (CA) INCONCEIVABLE YET COMPUTABLE: FROM ALGORITHMIC MUSIC TO ALGORITHMIC DRAWINGS AND BACK Francesca FRANCO (UK) CURATING ELECTRONIC MUSIC. THE ART GALLERY AS SOUND RECORDING STUDIO Karine BOUCHARD (CA) SOUND ART AND SITE-SPECIFICITY: CURATORIAL STRATEGIES FOR AN AESTHETIC OF REPETITION Janina HOTH (AT)	Track 6 Sound within Bodies Room B Session 6.8. Sound in the Cross-section of Biological and Technological III. Chair: Anna NACHER (PL) NON-HUMAN PARTICIPATION IN SOUND ART: ROBOTS, CREATURES, NATURAL FORCES Vadim KEYLIN (DK) ON TOUCHING. THE INTERSPECIES PRESENCE IN SOUND ENVIRONMENTS Olga TIMURGALIEVA (PL) HEARING TEST—N:O 2 Laura BELOFF (DK)	Track 4 Art & Technology Room C Session 4.8. Art and Location. Chair: Jens HAUSER (DK) SOUNDWALKING AND ALGORITHMIC LISTENING Miguel CARVALHAIS (PT) & Rosemary LEE (DK) IKEDA’S AUDIOVISUAL INSTALLATION OF SONIC MEDIA TEMPORALITIES SUPERPOSED IN URBAN MEDIA ENVIRONMENT Joo Yun LEE (KR)	Track 8 Archives Room D Session 8.5. Archive Practices III. Chair: Rodrigo GUZMAN (AT) NOISERR: CASE STUDY OF A LIVING PROCESSUAL ARCHIVE Martina RAPONI (NL) MAKING PAST ARTWORKS RESOUND: JAPANESE ART SOUND ARCHIVE Tomotaro KANEKO (JP)	Track 6 Sound within Bodies Room E Session 6.11. Resounding ‘Dark’ Ecologies: Sound-walking Revisited I. Chair: Michelle LEWIS-KING (CN) SHIFTING AFFECTS: CONFRONTING EMBODIED KNOWLEDGE THROUGH SOUND AND MOVEMENT Solomiya MOROZ (UK) YOU ARE VARIATIONS Christina DELLA GIUSTINA (NL) SOUND AND CLOCK Elisa STORELLI (CH)	Track 3 Sound & Voice Room F Session 3.9. Spoken Boundaries: Voice Studies + Gender/Sexuality + Race/Origin I. Chair: Luz María SÁNCHEZ (MX) THE COURTROOM AND THE SONIC COLOR LINE: LISTENING TO THE VOCAL BODY IN TELEVISED CRIMINAL TRIALS Dolores Inés CASILLAS (US) & Jennifer STOEVEER (US) ENGINEERING EMPATHY THROUGH THE POWER OF VOICE Jenni LAUWRENS (ZA)
17:00	Break					
17:30	KEYNOTE Salomé VOEGELIN (UK) : Sonic Materialism: A Philosophy of Digging and Gardening // Auditorium-CREATE					
18:30	MAH Lifetime Achievement Award: Anne-Marie DUGUET (FR) // Auditorium-CREATE					
21:00	Screenings & Performance Night II // Musikkens Hus					

[Day 3 - Thursday August 22, 2019 – STRUER TRACKS DAY]

21:00 **Screenings & Performance Night III** // Musikkens Hus

Day 4 - Friday August 23, 2019

09:00 Registration

09:30 **KEYNOTE Marie HØJLUND (DK):** An Attuning Approach to Sound Art and Design in Public Spaces // Auditorium - CREATE

10:30 Break

11:00	Track 6 Sound within Bodies	Track 9 General Topics	Track 4 Art & Technology	Track 7 Return of the Sonic Real	Track 3 Sound & Voice
	Auditorium Session 6.12. Resounding 'Dark' Ecologies: Sound-walking Revisited II. Chair: David KADISH (DK) LISTENING THROUGH THE ELEMENTS: ECOLOGICAL RADIO ART Kate DONOVAN (DE) THE SYDNEY PYTHAGOREAN MUSIC SOCIETY AND THE MAGIC POTENCY OF SOUND Pia VAN GELDER (AU) ENVIRONMENTS IN THE AIR Lena ORTEGA (MX)	Room B Session 9.4. Media Arts: Histories, Actions, Practices IV. Chair: Jens HAUSER (DK) DEEP LISTENING: EARLY COMPUTATIONAL COMPOSITION AND ITS INFLUENCE ON ALGORITHMIC AESTHETICS Tiffany FUNK (US) MUSIC AS A CREDIBLE METAPHOR OF REALITY BY LAIBACH Joanna SZCZEPANIK (PL)	Room C Session 4.9. Tools and Practices. Chair: Nina CZEGLÉDY (CA) THE CLOUD AND THIN AIR: TOOLS FOR ARTISTIC PRACTICE THAT DISAPPEAR Tom MILNES (UK) RE-VOLUTION SAMPLER —A PARTICIPATORY ARCHIVE FOR AUDIENCE ENGAGEMENT Daniel CERMAK (DK) & Stina HASSE (DK) THE GAZE OF THE ARTWORK AND THE SYMBIOTIC INTERACTION Raivo KELOMEES (EE)	Room D Session 7.1. Locating the Real. Chair: Rahma KHAZAM (FR) SOUND OF THE ISLAND—LUC FERRARI AND OTHER SOUND TRANSMITTERS Darko FRITZ (HR) TACTILE-SONIC ENACTMENTS—ON AFFECTING AND BEING AFFECTED BY AIR (NOTES OF AN INSTALLATION "UNTITLED (2014)") Heidi TIKKA (FI) "DREAMS, ILLUSIONS AND OTHER REALITIES" SOUNDING THE ONEIRIC IN IMMERSIVE TRANSMEDIA Renée T. COULOMBE (DE)	Room E Session 3.10. Spoken Boundaries: Voice Studies + Gender/Sexuality + Race/Origin II. Chair: Jennifer STOEVEER (US) FREEDOM HIGHWAY Emmanuel MADAN (CA) HERE I AM NOT A WOMAN: QUANTIFYING THE FAILURE OF IN VITRO FERTILIZATION Heidi BARKUN (CA)

12:00 Lunch Break

13:00	Track 6 Sound within Bodies	Track 4 Art & Technology	Track 7 Return of the Sonic Real	Track 3 Sound & Voice	Track 7 Return of the Sonic Real
	Auditorium Session 6.13. Resounding 'Dark' Ecologies: Sound-walking Revisited III. Chair: Anna NACHER (PL) INNER VOICES—REFLEXIVE AUGMENTED LISTENING Andreas KRATKY (US) & Juri HWANG (US) SOUNDING NECROPOLITICS: BEYOND HUMAN HISTORY Agnieszka JELEWSKA (PL) & Michał KRAWCZAK (PL) THREE ENVIRONMENTALITIES: THE SONIC ENVIRONMENT BETWEEN ATMOSPHERE, ECOLOGY AND AMBIENCE Ulrik SCHMIDT (DK)	Room B Session 4.10. Sound (Re)Production. Chair: Daniel CERMAK (DK) PARASITE RADIO. ENVIRONMENTAL ART REPURPOSE OF THE RADIO MEDIUM Juan Carlos DUARTE REGINO (FI) RE-VISITING THE COMMON SENSE OF SOUND REPRODUCTION Kazuhiro JO (JP) & Paul DEMARINIS (US) "COGITO IN SPACE": ART, NEUROSCIENCE AND RADIO ASTRONOMY Paola CASTAÑO (UK)	Room C Session 7.2. Philosophical Perspectives. Chair: Rahma KHAZAM (FR) SONIC SCHIZOREALISM. A SCHIZOANALYTICAL PERSPECTIVE ON CILIA ERENS' SOUND WORKS AND BINAURAL RECORDING Arkadiusz PÓŁTORAK (PL) THE BUDDHA MACHINE: VIBRATIONAL ONTOLOGY IN CHINESE SOUND PRACTICE Junting HUANG (US)	Room D Session 3.11. Spoken Boundaries: Voice Studies + Gender/Sexuality + Race/Origin III. Chair: Jennifer STOEVEER (US) VOICES FOR PASTURE Asa MENDELSON (US) MEMORY BY VOICE AND MUSIC IN GERMAN NEWSREELS OF THE 1950s/1960s Sigrun LEHNERT (DE) EVOKING DISCRIMINATION THROUGH DEEP LEARNING TECHNIQUES. VOICE IN THE INSTALLATION OUTSIDE IN: EXILE AT HOME Annabel CASTRO (MX)	Room E Session 7.6. Mattering Data. Real and Virtual Listeners. Chair: Rasmus HOLMBOE (DK) ENCOUNTERING DATA ENTITIES THROUGH DIRTY SONIFICATION Tomi DUFVA (FI) & Taneli TUOVINEN (FI) SONGLINES: MEDIATED ENVIRONMENTS Boris DEBACKERE (BE) & Steven DEVLEMINCK (BE) LISTENING TO INCOMMUNICATIONS IN THE AFTERLIFE OF DATA David CECCHETTO (CA)

14:00 Break

14:30	Track 6 Sound within Bodies	Track 2 Sounding Difference	Track 7 Return of the Sonic Real	Track 3 Sound & Voice	Track 7 Return of the Sonic Real
	Auditorium Session 6.14. Resounding 'Dark' Ecologies: Sound-walking Revisited IV. Chair: Anna NACHER (PL) ACOUSTIC AND PERFORMATIVE FIELDWORK ON THE PLAINS OF PATIENCE Anna FRIZ (US) A SONIFICATION OF HUMAN-ENVIRONMENT INTERRELATIONSHIPS Jessica BROSCHEIT (DE) , Susanne DRAHEIM (DE) & Kai VON LUCK (DE) TOXIC SOUNDS: VIEQUES, BOMBS, BODIES Alejandra BRONFMAN (US)	Room B Session 2.4. Gendering the Soundscapes of Media Arts III (Environment and Diversity). Chair: Iracema DE ANDRADE (MX) BORDERLANDS AND BINARIES: MORE-THAN-HUMAN LISTENING IN A TIME OF ECOLOGICAL CRISIS Freya ZINOVIEFF (CA) & Gabriela ACEVES SEPÚLVEDA (CA) HUMAN BODY AS A SOUND INSTRUMENT Claudia ROBLES-ANGEL (DE)	Room C Session 7.3. Nonhuman Sound. Chair: Dolores STEINMAN (CA) OUT OF EARSHOT, OUT OF MIND, THE TRIBULATIONS OF OBJECT-ORIENTED SOUND Rahma KHAZAM (FR) MICRO-ECOLOGIES OF SOUND : ELEMENTAL DIALOG AT WORK Nina SOSNA (RU) & Nikita VASILENKO (RU) TRANSMISSION+INTERFERENCE: DUST David STRANG (UK)	Room D Session 3.13. Spoken Boundaries: Voice Studies + Gender/Sexuality + Race/Origin IV. Chair: Dolores Inés CASILLAS (US) RESONANT TAILS, BLINKING VOICES: FEELING THE INTERSENSORY VOICE, ABILITY AND VIRTUOSITY Yvon BONENFANT (IE) SCHIZOPHONIC STATES: THE VENTRILOQUIAL VOICE IN BRITISH ARTISTS' FILM AND VIDEO OF THE 1970S AND 1980s Claire M. HOLDSWORTH (UK)	Room E Session 7.7. Bodies and Matter: Vital Exchanges. Chair: Budhaditya CHATTOPADHYAY (LB) LISTENING TO AND THROUGH SILENCE xtine BURROUGH (US) , David ADELMAN (US) & Frank DUFOUR (US) BETWEEN THE DROPS Dana COOLEY (CA)

15:30 Break

16:00	Track 6 Sound within Bodies	Track 6 Sound within Bodies	Track 7 Return of the Sonic Real	Track 9 General Topics	Track 9 General Topics
	Auditorium Session 6.15. Resounding 'Dark' Ecologies: Sound-walking Revisited IV. Chair: Elizabeth JOCHUM (DK) ALCHEMICAL SENSING—LAYERING PERCEPTION THROUGH TECHNOLOGY Louise MACKENZIE (UK) SCULPTING A CLOUD: RESONANT SOUNDSCAPES FOR TRANSGENIC AEOLIAN MICROBES Joel ONG (CA)	Room B Session 6.5. Sound, Bodies and the Live-world V. Chair: Dolores STEINMAN (CA) HEAVY METAL AND THE ORATORIO Nigel HELYER (AU) & Jon DRUMMOND (AU) HEARTPRINT: ACOUSTIC TACTICS TO TUNE IN WITHIN EACH OTHER Angélica PIEDRAHITA (MX) & Erick VÁZQUEZ (MX)	Room C Session 7.8. Immersion and Materialism: (Un)listening and Signification. Chair: Ulrik SCHMIDT (DK) LISTENING TO THE 1960 AGADIR EARTHQUAKE AND SITUATED UNSOUNDS IN THE FILM ESSAY "SALAM GODZILLA" Gilles AUBRY (CH) SKID ROW SOPRANOS: MUTING AND AMPLIFYING THE SONICITY OF HOMELESSNESS THROUGH SONIC INTERVENTIONS Juri HWANG (US) INVISIBLE ARCHITECTURES jake MOORE (CA)	Room D Session 9.7. Media Arts: Histories, Actions, Practices VII. Chair: Jens HAUSER (DK) SCREENS—CONNECTIONS, INTERACTIONS AND GESTURES Charu MAITHANI (AU) FREELY IMPROVISED AND NON-ACADEMIC ELECTROACOUSTIC MUSIC AS URBAN FOLK Harold SCHELLINX (FR) & Emmanuel FERRAND (FR) THE PRIMACY OF SOUND IN ROBERT BRESSON'S FILMS Amresh SINHA (US)	Room E Session 9.5. Media Arts: Histories, Actions, Practices V. Chair: Miguel Carvalhais (PT) ON SEIKO MIKAMI: A CRITICAL READER Jung-Yeon MA (JP) CONSTRAINT AND FREEDOM IN SOUND: FROM THE PORTSMOUTH SINFONIA TO NEW ALGORITHMS Brian Reffin SMITH (DE)

17:00 Break

17:20 Announcement of next MAH Conference Host. [Morten SØNDERGAARD \(DK\)](#) & [Oliver GRAU \(AT\)](#) // Auditorium-CREATE

17:30 **KEYNOTE** [Christoph COX \(US\)](#): Matter, Flow, Sound, Politics // Auditorium - CREATE

18:30 Conference Closure // Auditorium - CREATE

updated: Aug. 19, 2019

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KEYNOTES & CURATORS PANEL

Jamie ALLEN (CA)

Critical Media Lab Basel

KEYNOTE**BEYOND THE MEDIA REVEAL:
FULL OF SOUND AND FURY, SIGNIFYING... WHAT?**Tues. August 20, 2019
09:30 AM**ABSTRACT**

The media arts seem quite concerned with a particular set of binaries: mediums and messages, contexts and contents, forms and functions. These dualities seem endlessly fascinating, as they allow for repeated reassertions of materialist reveals, exposing how aesthetic “illusion” is produced by “real” infrastructure. Media arts and activism are forever disclosing the nervy tensions between signals and their substrates, hiding-in-plain-sight—images are composed of pixels that consume the energy of electrons; moving images laid bare as a mere perceptual delusion of stroboscopic sequence; what we call “sound” entrains near-negligible variations of pressure waves; the Internet is but a crisscrossing of wires at the bottom of Earth’s oceans; you’re carrying a piece of Africa around in your pocket. Once internalised by communities of practice and concern, and taken up by popular imaginaries and culture—that is, once these points are made—what more can we do with these insights, what can come after these important media reveals?

Using examples from the study, theory and practice of infrastructures (made of matter, ideas and people) I would like us to think together about what we think the arts and sciences of media can do to push beyond the materialist and constructivist debunking of media *as infrastructure*. How might we find ways of addressing the current crises of environment, politics and identity in technologically-saturated cultures that provide something in addition to these now somewhat repetitive, pseudo-novel reveals? And how can we productively question suppositions that such revelation is always inherently interesting or radical? What preliminary or speculative, non-binary and non-representational, strategies and openings appear when we cease presuming and declaring technological-saturation as inescapable? Can hopeful interventions and improvisations occur in the media-technological undercommons?

As someone I love recently said to me, “the things you pay attention to grow”, and the question of what media practices, as arts of attention, cultivate and propagate, is always in need of essential re-examination. What energies and relevances can be recovered in an art, research and pedagogy that are not in advance denatured or economized, but hopeful, supportive, expressive and generative of the presence and attentions needed to allow *good things to grow*?

Jamie Allen is a Canadian-born artist and scholar who investigates what technologies teach us about who we are as individuals, cultures and societies. He has been an electronics engineer, a polymer chemist and an exhibition designer with the American Museum of Natural History. He likes to make things with his head and hands—experiments into the material systems of media, electricity, and information as artworks, events, and writing. He attempts to recompose the institutions he works with in ways that assert the importance of generosity, friendship, passion and love in knowledge practices, like art and research. Allen is Senior Researcher at the Critical Media Lab in Basel, Switzerland, co-founder of the media, art and philosophy journal continentcontinent.cc and Canada Research Chair in Infrastructure, Media & Communications at NSCAD.

Samson YOUNG (HK)**3 CASES OF ECHOIC MIMICRY (OR, 3 ATTEMPTS AT HEARING OUTSIDE OF MY OWN F@#*&G HEAD)****KEYNOTE**Tues. August 20, 2019
05:30 PM**ABSTRACT**

On the occasion of RE:SOUND 2019, artist Samson Young will present a lecture-performance that centres on the concept of echoic mimicry from social psychology. Adopting artist Paul Carter's understanding of it for cases of cross-cultural encounter, Young examines the concept with a case study of the genealogy of the ubiquitous Mo Li Hua [Jasmine Flower] song. The version we now understand to be synonymous with Chinese culture actually most closely resembles the version transcribed by English statesman John Barrow while on the first British embassy to China. Barrow's tune and accompanying travelogue exploded in popularity across Europe, eventually made it back to its "native" land, before being reabsorbed into Chinese identity. With other cases of such encounters, including Kenny G's influence on Hong Kong pop music and centuries-unchanged Japanese Togaku now used as one of few extant sources of Tang dynasty court music, Young considers what it means to hear with the ears of an Other and questions notions of cultural purity and authenticity at large.

Multi-disciplinary artist **Samson Young** was trained as a composer, and graduated with a Ph.D. in Music Composition from Princeton University in 2013. In 2017 he represented Hong Kong in a solo project at the Hong Kong Pavilion of the 57th Venice Biennale. Other solo exhibitions include the Kunsthalle Düsseldorf; Talbot Rice Gallery, Edinburgh; SMART Museum, Chicago; Centre for Contemporary Chinese Art in Manchester; M+ Pavilion, Hong Kong; and Hiroshima City Museum of Contemporary Art, among others. Group exhibitions include: Solomon R. Guggenheim Museum, New York; Biennale of Sydney; Shanghai Biennale; National Museum of Art, Osaka; National Museum of Modern and Contemporary Art, Seoul; and documenta 14: documenta radio; amongst others. He was the recipient of the BMW / Art Basel Art Journey Award, Hong Kong Arts Development Council Artist of the Year Award, Prix Ars Electronica, and the Bloomberg Emerging Artist Award. In 2019, he was shortlisted for the inaugural Uli Sigg Prize. His works are held in the collections of Solomon R. Guggenheim Museum, New York; M+ Museum, Hong Kong; Mori Art Museum, Japan; and the Israel Museum, Jerusalem.

**Barbara LONDON (US), Arnau HORTA (ES),
Salomé VOEGELIN (UK), & Morten SØNDERGAARD (DK)**
Chaired by **Liora BELFORD (CA) & Jason VAN EYK (CA)**

PANEL

CONVERSATION WITH SOUND ART CURATORS

Wed. August 21, 2019
09:30 AM

ABSTRACT

How have curators helped advance investigations into the production, positioning, exhibition and reception of what we call Sound Art? How has their treatment of a diverse array of sonic practices enriched our modes of inquiry and means of knowledge mobilization? Track 5 Co-Chairs Liora Belford and Jason van Eyk invite a diverse group of international Sound Art curators for an open, moderated discussion to answer these questions. Together, they explore the critical histories, positions and strategies that inform their practice.

PANELISTS

Barbara London is a curator and writer who founded the video exhibition and collection programs at The Museum of Modern Art, where she worked between 1973 and 2013. Her thematic projects have included Video from Tokyo to Fukui and Kyoto; New Video from China; Anime!, Stillness (Michael Snow and Sam Taylor-Wood); Automatic Update; Looking at Music, parts 1-3; Music Video: the Industry and Its Fringes; and Soundings: A Contemporary Score at MoMA. Ms. London was the first to integrate the Internet as part of curatorial practice. This includes Stir-fry (1994); Internyet (1998); and dot.jp (1999.) She has been adjunct professor in the Yale Graduate Department of Fine Art, a consultant with the Kadist Foundation. Her book Video/Art, the First Fifty Years will be published by Phaidon in January 2020. Currently she is organizing the exhibition "Seeing Sound," which Independent Curators Inc. tour starting 2020.

Arnau Horta is an independent curator, art critic, journalist and researcher specialized in the roles of listening in contemporary art practices. His work focuses both in the phenomenological and political dimension of sound. He collaborates with MACBA (Museum of Contemporary Art of Barcelona), the National Museum of Art Reina Sofia (Madrid), the Picasso Museum of Barcelona, CCCB (Center for Contemporary Culture of Barcelona), Sónar Festival of Advanced Music and Multimedia Art, Loop Festival, Eufònic Festival and FAD (Fostering Arts and Design). He is currently preparing a major exhibition at the Joan Miró Foundation in Barcelona, scheduled for Autumn 2019. He has taught at the Istituto Europeo di Design (IED) and is a regular contributor to the national newspapers *El País* and *La Vanguardia*. He holds a degree in Media Studies; an MA in Theory and Aesthetics of Contemporary Art; an MA in Contemporary Philosophy and is a PhD candidate in Philosophy with a dissertation on Alvin Lucier's seminal piece "I am sitting in a room". In 2013 he took part in the program "Curating Time-Based Media" organized by Independent Curators International (ICI) in New York. He has attended symposiums at the Edge Hill University (Liverpool), The New School (New York) and the Massachusetts Institute of Technology (Cambridge). His project "On Listening", commissioned by the Museum of Contemporary Art of Barcelona, is part of Re-Imagine Europe project, co-funded by the Creative Europe Program of the European Union. His project "Sonic Genealogies", commissioned by the National Museum of Art Reina Sofia, has recently been reviewed in the internationally renowned magazine *The Wire*. His piece "Am I sitting in a room?" (a re-work of Lucier's work), has been selected in 2017 at the Radiophrenia festival in Glasgow.

Salomé Voegelin is an artist and writer engaged in listening as a socio-political practice of sound. Her work and writing deal with sound, the world sound makes: its aesthetic, social and political realities that are hidden by the persuasiveness of a visual point of view. Voegelin is the author of *Listening to Noise and Silence: Towards a Philosophy of Sound Art*, 2010, *Sonic Possible Worlds: Hearing the*

Continuum of Sound, 2014, and *The Political Possibility of Sound, Fragments of Listening*, 2018.

Voegelin's work brings the philosophy of sound to a participatory engagement: she co-convenes *Points of Listening* with Mark Peter Wright. While this series of monthly events engages in collective listening and communal sound making, her textual phonography blog SoundWords is an on-line template for a participatory and public listening, writing and score making. As an artist Voegelin works collaboratively with David Mollin, Mollin+Voegelin, in a practice that engages words, things and sound and focuses on invisible connections, transient behaviour and unseen rituals. Most recently they performed at Errant Sound in Berlin 28.10.18, and their work *A Cartography of knuckles and fingertips* was part of Liminalia, collateral event of Manifesta 12 Palermo November 2018. Voegelin is a Professor of Sound at the London College of Communication, University of the Arts London.

Morten Søndergaard is Associate Professor and Curator/Creator of Interactive Media Art at Aalborg University, Denmark. He is a member of the Media Art Histories Faculty and the co-founder of the Erasmus Master in Media Arts Cultures Program. He is also a member of RELATE - Research Laboratory of Art & Technology.

PANEL CHAIRS

Liora Belford is a sound artist, curator, a scholar, and a PhD candidate at the department of Art History, University of Toronto. Her research focuses on the curation of sound within the context of modern and contemporary art, and in particular, on John Cage's compositions for museums: *musiccircle* (1991), *Changing Installation* (1991), and *Rolywholyover A Circus* (1991-95). She is half of the artistic duo Duprass and co-owner of the experimental record label Interval Recordings (together with Ido Govrin). Her recent curated exhibitions include *Image Coming Soon#1* (2015); *Pardes* (2015), *A Piece for Two Floors and a Corridor* (2015), and *WarCraft* (2019). She is currently preparing *Listening to Snow* for the Art Museum (Toronto), a major exhibition on the sound works of Canadian artist Michael Snow (scheduled January 2020).

Although a trained classical musician, **Jason van Eyk** has spent nearly 20 years developing his career as an award-winning arts management professional with a passion for sound-based art. He has organized shows and public presentations for the likes of A-plus-A Gallery, The Canadian Music Centre, soundaXis, Scotiabank Nuit Blanche and Doors Open Toronto. He also has written essays, interviews and exhibition reviews for Musicworks Magazine and Coach House Books. Currently a PhD candidate at the European Graduate School, Jason's research focuses on addressing the 'deaf spots' within historical and theoretical understandings of sound within contemporary art. He engages with the assumptions, divides and predispositions toward sound that constrain current curatorial thinking, thereby positing new approaches that can be employed by art institutions and their curators to advance the successful exhibition of such intermedial and multidisciplinary artwork.

Salomé VOEGELIN (UK)

London College of Communication, University of the Arts London

KEYNOTE**SONIC MATERIALISM:****A PHILOSOPHY OF DIGGING AND GARDENING**

Wed. August 21, 2019

05:30 PM

ABSTRACT

This keynote as curatorial performance brings the heard and its audition into the sphere of things rather than into the context of their name and function. It joins a current debate on new materialism by developing via sound and listening the idea of materialism as a materialism of transformation that reconsiders an anthropocentric worldview without bestowing objects with mythical self-determination; and that accounts for the object's autonomous agency rather than placing it in a mathematical frame. Thus, it involves an unperforming of the lexicon and of numbers, and practices a listening to the invisible by its intensity, expanse and duration, to hear echoes of responsibility and the vibrations of flesh in animate and inanimate things.

Listening to the soundscape, the voice and sonic works, this curatorial performance rethinks current ideas of speculative realism and new materialism via the in-between of things. It suggests that while a 'masculine new materialism' insists on the absence of the human to get to the unthought, and thus ultimately proposes the end of philosophy in its own mathematical probability, a 'sonico-feminine new materialism' brings us through the creative performance of matter and language to the seemingly unthinkable, to reperform it not in words but on the body and on things: doing, digging, gardening as a revocalization and rephysicalization of theory through its interbeing with things.

Salomé Voegelin is an artist and writer engaged in listening as a socio-political practice of sound. Her work and writing deal with sound, the world sound makes: its aesthetic, social and political realities that are hidden by the persuasiveness of a visual point of view. Voegelin is the author of *Listening to Noise and Silence: Towards a Philosophy of Sound Art*, 2010, *Sonic Possible Worlds: Hearing the Continuum of Sound*, 2014, and *The Political Possibility of Sound, Fragments of Listening*, 2018. Voegelin's work brings the philosophy of sound to a participatory engagement: she co-convenes *Points of Listening* with Mark Peter Wright. While this series of monthly events engages in collective listening and communal sound making, her textual phonography blog SoundWords is an on-line template for a participatory and public listening, writing and score making. As an artist Voegelin works collaboratively with David Mollin, Mollin+Voegelin, in a practice that engages words, things and sound and focuses on invisible connections, transient behaviour and unseen rituals. Most recently they performed at Errant Sound in Berlin 28.10.18, and their work *A Cartography of knuckles and fingertips* was part of Liminaria, collateral event of Manifesta 12 Palermo November 2018. Voegelin is a Professor of Sound at the London College of Communication, University of the Arts London.

Marie HØJLUND (DK)

Aarhus University

**AN ATTUNING APPROACH TO SOUND ART AND
DESIGN IN PUBLIC SPACES****KEYNOTE**Fri. August 23, 2019
09:30 AM**ABSTRACT**

Working with sonic interaction design and sound art in various public spaces call for an ecological and enactive methodology entailing investigations of actors and their interrelations with their respective environments as attuning and explorative agents. Based on my Ph.D. project on sound in Danish Hospitals (2017) I have thus developed a *(dark) attuning approach* as a methodological framework capable of accommodating both the multisensory atmosphere and the active engagement of the enactive user through practice-based experiments. In the keynote, I wish to explore and develop this approach through my previous projects engaging a gigantic wind-mill controlling the tempo of music throughout 2018 in the project *Nephew vs. Overheard*, imagining the sound world of a woman turning blind through interactive sound design for *Dancer in the Dark* at Aarhus Theatre and placing a range of sound installations around Denmark mixed together through audio satellites on a website throughout 2017 in the project *The Overheard*.

Marie Højlund recently finished a practice-based Ph.D. in Audio Design at Aarhus University about sound and atmospheres in Danish hospitals. During her work, Højlund has been engaged in developing sound technologies for alternative listening situations and sound environments for various public spaces. Working as a sound artist she has exhibited around Denmark including Kunsthall Aarhus, Kunsten Aalborg and Spor Festival. As a composer, under the alias Marybell Katastrophy, she has received numerous grants, awards and commissions and released several albums. She is also a part of the Danish band Nephew.

Christoph COX (US)

Hampshire College

MATTER, FLOW, SOUND, POLITICS**KEYNOTE**Fri. August 23, 2019
05:30 PM**ABSTRACT**

In this talk, I present an overview of sonic materialism and foreground its political dimension. I contrast this materialist position with alternative positions such as object-oriented ontology and prominent versions of poststructuralism. Sonic materialism, I argue, necessitates attention to several spatio-temporal scales, from the cosmic scale to the scale of individual actions and events. Along the way, I develop four claims: (1) the materialist claim that matter has temporal and ontological priority over mind and culture, (2) that materialism requires a theory of flows, (3) that artistic technologies—photography, phonography, radio, film—amount to various ways of cutting into (or “sampling” from) material flows, and (4) that politics concerns the forces that capture or harness these flows.

Christoph Cox is Professor of Philosophy at Hampshire College. He is the author of *Sonic Flux: Sound, Art, and Metaphysics* (University of Chicago Press, 2018) and *Nietzsche: Naturalism and Interpretation* (University of California Press, 1999) and co-editor of *Realism Materialism Art* (Sternberg, 2015) and *Audio Culture: Readings in Modern Music* (Bloomsbury, 2017; Continuum, 2004). The recipient of an Arts Writers Grant from Creative Capital/Warhol Foundation, Cox is editor-at-large at *Cabinet* magazine. His writing has appeared in *October*, *Artforum*, *Journal of the History of Philosophy*, *The Wire*, *Journal of Visual Culture*, *Organised Sound*, *The Review of Metaphysics*, and elsewhere. He has curated exhibitions at the Contemporary Arts Museum Houston, The Kitchen, The Artist’s Institute, CONTEXT Art Miami, New Langton Arts, G Fine Art Gallery and other venues.

PAPER PRESENTATIONS

Freida ABTAN (UK)

Goldsmiths, University of London

Fear of Flight: Expanded Presence and Inter-sensory Gesture in Multimedia Performance

Track 4

ABSTRACT

Fear of Flight investigates the intersection of surround audiovisual composition and live performance to draw meaningful conclusions about the experience of presence and the role of the performer within immersive media composition. The production integrates abstract audiovisual narrative with a live dancer's floor and aerial performance. It also considers the sensory experience of the audience, who must adapt to their own physical situation in the surround projection environment. Real-time video capture is employed to synchronize aspects of the dancer's movement in the air with the audiovisual composition during the performance. Part of the aesthetic and technical challenge of the piece lies in the seamless integration of high-resolution, pre-rendered, audiovisual material with audiovisual material that is generated dynamically within the moment of performance. Among the theoretical issues that contributed to Fear of Flight's development are the impact of immersion on the perception of compositional dialog, and the mechanisms by which presence may be expanded and dislocated from a performing body through mediation. The written text explores these issues by examining how technologies of representation communicate presence within the context of performance, and how both presence and the audience situation might influence the construction of meaning within a composition.

Gabriela ACEVES SEPÚLVEDA (CA)

Simon Fraser University

Freya ZINOVIEFF (CA)

Simon Fraser University

The Soundscapes of Lima and Mexico City: Race, Gender and Sound in the Work of Monica Mayer and Victoria Santa Cruz

Track 2

ABSTRACT

This paper discusses how feminist artists working in Mexico and Peru in the 1970s used sound as an integral element of their art practice. The groundbreaking nature of their work is contextualized by the sonic practices of the World Soundscape Project (WSP), at Simon Fraser University in Canada. The WSP, known for their formulation of the field of Acoustic Ecology, was not concerned with the gendered and racialized nature of urban soundscapes at that time. Focusing on the participatory installation *El Tendedero* (The Clothesline) by Mexican artist Monica Mayer and the performance *Me Gritaron Negra* (They shouted black women at me) by Afro-Peruvian artist Victoria Santa Cruz, this paper explores the ways in which both artists resorted to sound to make visible how race and gender difference were constructed and experienced through their respective urban soundscapes. In *El Tendedero*, Mayer asks women to record the sounds of sexual and racial slurs experienced throughout the streets of Mexico City via text, while Santa Cruz performs live and video records a poem recalling her childhood experiences of gendered racialization in her barrio in Lima. By juxtaposing the above works with a critique of the early works of the WSP, the forward-thinking nature of these two women is highlighted. By bringing attention to the work of these artists, this paper seeks to contribute to the theorization of the occurrence of sound as a key and defining element in the histories of media arts. And, more importantly, to contribute to feminist scholarship that is recovering the contributions of women in sound and technology to untangle the gender assumptions that have excluded their work from the histories of media arts.

Ximena ALARCÓN-DÍAZ (NO)

RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo

Alexander REFSUM JENSENIUS (NO)

RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo

"Ellos no están entendiendo nada" ["They are not understanding anything"]: Listening to Embodied Memories of Colombian Migrant Women, Reflecting on Conflict and Migration

Track 3

ABSTRACT

Exploring the role of the body as an interface that keeps memory of place, INTIMAL physical-virtual "embodied" system, integrates body movement, voice, and an oral archive, as an artistic platform for relational listening (Alarcón, 2019), using networking technologies for telematic sonic improvisatory performances, in the

context of geographical migration. INTIMAL has been informed by a case study with nine Colombian migrant women in Europe, listening to their migrations, and to an oral archive with testimonies of conflict and migration by other Colombian migrant women.¹ The first two interfaces created for the system: MEMENTO (a spoken word retrieval system), and RESPIRO (for transmission and sonification of breathing data), have been tested by the research participants in a telematic sonic improvisatory public improvisatory performance² between the cities of Oslo, Barcelona, and London. In the performance, proposed as a shared dream, a “complex narrative” (Grishakova & Poulaki, 2019) emerged, for both the improvisers and the audiences. In this paper, we describe the conditions of the narrative environment, and the embodied expressions that emerged—including body movement, voice, spoken word, and breathing—establishing connections between gendered migration, and Colombian conflict. We reflect on how distributed improvisatory embodied expression, and relational listening through technological mediations, aids the process of collective remembering (Wertsch, 2001), in a complex context of conflict and migration.

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¹ Collected by the organisation Diaspora Women. <http://mujerdiaspora.com>

² <https://intimal.net/2019/05/09/streaming-version-intimal-long-distance-improvisation-may-7-2019/>

Pau ALSINA (ES)

Universitat Oberta de Catalunya

Art, Science and Technology Practices as Artistic Research

Track 4

ABSTRACT

Affirming the onto-epistemological (Barad 2003, 2007) nature of all research practices privileges the how-question, acknowledging that all these practices are at once specific in terms of the knowledge produced and generic in onto-epistemology (van der Tuin 2014). This study of practices of knowing in being allows us to map out research practices, enabling and constraining through disciplinarity, and its restraining mechanisms whose specific theories or methods constrain what can be known under a disciplining logic to be defended (Guggenheim 2006), through interdisciplinarity, transcending those constraints through fusion or collaboration between different disciplines that create an in-between unclear stage, and through transdisciplinarity, introducing actors outside of science as an integral part of knowledge production breaking with the associated view of an autonomous science. As it has been said, artistic research as a mode of knowledge (Borgdorff 2011) invents transforming and elucidating fundamental epistemological and ontological assumptions through its interdisciplinary or transdisciplinary processes involved. But how can this artistic research practices be modelled in the context of art, science and technology interconnections? In which sense do they follow the requirements of artistic research as a specific type of knowledge that stays in an experimental state? With which methodologies? And how can this be acknowledged as knowledge? In this paper we will reflect on some of this questions based on several case studies of arts practice-based research within the context of a PhD Program and the analysis done during recent years in the context of CAIRE, the Cluster of Artistic Research that involves three universities and HANGAR Center for Artistic Research and Production in Barcelona.

Afif ARABI (LB)

Sahar SHARARA (LB)

International University of Beirut

Gamal Abdel Nasser the Radio Star and Music Culture

Track 3

ABSTRACT

In 1952, a group of Egyptian military officers led by Mohammed Naguib and Gamal Abdel Nasser orchestrated a successful coup d'état in Egypt and overthrew the British backed monarch, king Farouk. This event became to be known as the July 23rd, 1952 revolution by the Free Officers Movement. The immediate outcome of this revolution was the end of the British occupation of Egypt and its ruling arm – the Muhammad Ali dynasty, the establishment of the Egyptian republic, and the beginning of the Nasserism era and Arab socialism.

On November 14, 1954, Nasser not only became the president of the Republic of Egypt but also the iconic leader of the Arab world. He was the first Arab leader to successfully capture the hearts and minds of Arabs across the colonial divide in the Middle East and North Africa. Much of this success is generally due to his nationalist ideology and mainly due to his charismatic character and his passionate voice. He became the anti-colonial voice and 'radio star' president of all Arabs. His hours long speeches broadcasted live over the radio across the Arab world. Hundreds of millions of Arabs attentively tuned to his speeches at homes, in cafés, in cars listening to him individually and in groups. His radio addresses became a cultural activity ingrained in the memory of Arab adults and children till present time. This paper examines the history of the sound culture created by Nasserism and its omnipresence in the collective memory of Arab minds. This sound culture is comprised of Nasser's unique radio performance - his voice and delivery style, and of the Nasserist political song in Egypt and the Arab World.

Claudia AROZQUETA (AU)

University of New South Wales

Son et Lumière: The Body as a Performance Instrument

Track 6

ABSTRACT

Son et Lumière: Bodily Fluids and Functions, a performance by Scottish artists Mark Boyle and Joan Hills (later performing as the Boyle Family with their offspring), was presented for the first time at Liverpool's Bluecoats Arts Centre in 1966. It involved the production of bodily secretions (nasal mucus, urine, sweat, blood, sperm, gastric juices, etc.), visual examination using projected microscopic images of the substances stained with dye, and the amplification of the sounds of their production, the sound of heartbeats and other inner conditions of the body. In the contracultural spirit of its time and in concert with increased corporeal and sexual candor, anatomical materials were explored and the limits of the body were contested. This paper will discuss the role of scientific instrumentation and media technologies in versions of Son et Lumière performances, as mean of exteriorization and interoception enabling the body itself to become a performance instrument. This analysis is informed by my general historical research project on pulses and heartbeats in the visual, media and sound arts and, specifically, the technological transformations occurring during the 1960s influencing relationships to the body.

Andrew Jared ASHBURN (US)

Oklahoma State University

Signal Archaeology: Postwar Electroacoustics and Electronic Imaging

Track 1

ABSTRACT

This essay reveals the connections between electroacoustic sound and electronic imaging. The connections have been obscured for the construction of linear and totalizing historical narratives that assert electronic imaging's relation to and evolution from the mechanically reproduced optical media of photography and film. It is argued here that electronic imaging is instead related to the rise of electroacoustics in the postwar period. The Kitchen for Electronic Media and its earliest incarnation Perception in New York, NY functioned as a site of interdisciplinary experimentation by artists, performers, scientists, and engineers. From research performed at The Kitchen and through the videotape, Noisefields by Steina and Woody Vasulka, that was created there during this time, we can gain a perspective of the circumstances that led to an intense collaboration between artists and engineers to form perceptual and artistic responses to the new electronic media. It is argued here that the initiatives of The Kitchen and Perception produced influential artworks but also bodies of knowledge that function for this paper as a way to access the stakes of a shared medium-specificity and help to discern the scope of the potential of analog audio-video techniques. These bodies of knowledge, as it regards to the technical, perceptual and aesthetic use of the new electronic media, were subjugated by the introduction of cinematic techniques and in the mid-1970s the site of experimentation shifted from a laboratory-based environment to a studio-based production facility. This foreclosure presents a temporarily abandoned historical route as the body of knowledge that emerged from this time period contained the aesthetic and technical potential to work directly with time-continuous $x(t)$ signals that have resurfaced in contemporary methods of data acquisition, visualization techniques and 3-D animation performed in digital environments.

Gilles AUBRY (CH)
University of Bern

Listening to the 1960 Agadir Earthquake and Situated Unsounds in the Film Essay “Salam Godzilla”

Track 7

ABSTRACT

Drawing from my current artistic PhD research in Morocco, I look at a few examples pertaining to material listening, foregrounding particular forms of situated auditory knowledge and sonic practices. The first example is an account of the 1960 Agadir earthquake by local poet Ibn Ighil, as opposed to the technocratic listening of the international expert team appointed at the time for supervising the reconstruction of the city. The second example relates to the re-appropriation of 1920s Berber music recordings from the French “Archives de la Parole” (Speech Archives) by singer Ali Faiq. The third example is about my own practice as a sound artist using performative feedback as an attempt to engage with my own “white aurality”. All the three examples are addressed in my video essay “Salam Godzilla” (41', 2019), which will be on view during the conference.

Catherine BAKER (UK)
Birmingham City University

Encounters with Medicine

Track 6

ABSTRACT

It is likely that most of us will encounter illness at some point in our lifetimes or through the lives of those we care about. Cancer patients who undertook the McGill Quality of Life Survey stated that the one thing missing from the survey was a recognition of waiting as a central part of their experience of illness and the conditions under which the waiting took place.¹ The waiting often takes place in medical environments that have their own distinct soundscapes and in particular the process of diagnosis is accompanied by unmistakable, unknown sounds that become a central part of a wider dialogue with the experience of illness. The artist's film central to this paper was developed with patients about their experience of waiting, becoming voiceless in an unfamiliar and manifestly resonant situation punctuated by moments of silence. A critical part of the development of the work was to find a way to capture the aloneness of waiting embodying the body-environment connection with diagnostic sound, attempting to see inside the body. Recordings of MRI: Epi and T2 sequences coupled with the mechanical chirp of the MRI cooler, both delicate and sinister in chorus, plus the sound of submerging into water were captured and composed into an essential sound piece echoing both the process towards medical verdict and the practice of articulating the patients human experience. Both soundscape and moving image coalesce to express the complex lived spatiality of embodiment and the changed character of lived temporality, symbolizing the experience of diagnosis and illness as both a disruption of the lived body and the dysfunction of the biological body explored through the medical-science/art interface.

¹. S. Robin Cohen, Balfour M. Mount, Jon J.N. Tomas and Lauren F. Mount, “Existential Well-Being Is an Important Determinant of Quality of Life: Evidence from the McGill Quality of Life Questionnaire,” *Cancer*, 77: 576–586 pp.

Aura BĂLĂNESCU (RO)
Art Museum Timisoara

The Third Sound. An Archeology of Stereo Immersive Installation

Track 6

ABSTRACT

In *Transdisciplinary Manifesto* (1996), Romanian philosopher Basarab Nicolescu, questioning: “What is reality?” gives us an interesting answer: “The reality is like a bar. If you try to separate de poles, you will fail. The only way to transcend duality is to implode the contraries”. Working with various technological simulated stimuli of stereoscopic / stereophonic / stereo-haptic touching and kinesthesia to transcend the sculptural object into an environment full of multimedia and synesthetic effects, I have always been fascinated by the application of the <third state of mind principle>. Seen as a corollary of the third image / third sound / third touch / third body, the third mind principle stems from the implosion of left-right perception mediated by the characteristics of stereo immersive installation. 1st Characteristic. Stereo immersive installation contains the premises of trans-representation, the perception of virtual as a mental ghost image / ghost sound / ghost touch / ghost body being determined by the implosion of left-right retinal / auditive / tactile / kinesthetic disparity. The implosive

coexistence of the opposite receptors opens the territory of total perspective of hyperreality. 2nd Characteristic. Stereo immersive installation contains the premises of trans-perception defined by the synesthesia of <inner view / hear / touch> of the virtual world that involves an imperium of senses in contrast to the classical fragmentary <outer view> of external world of objects. The trans-perceptive state reminds us the multilevel reality of Plato's cave. 3rd Characteristic. Stereo immersive installation contains the premises of trans-conscience defined by the synes-thesis of the classical / rational thesis and anticlassical / irrational / antithesis, an implosion of Wölfflin's Binomial. Marshall McLuhan observed that the capacity of electricity to implode the poles of reality takes out the humans from rational fragmentary paradigm of dialectic thinking and places them into the integral world of hearing and consciousness.

Heidi BARKUN (CA)

Université du Québec à Montréal

Here I Am Not a Woman: Quantifying the Failure of In Vitro Fertilization

Track 3

ABSTRACT

I explore constructions of identity through a transdisciplinary practice, seen through a feminist and scientific lens. The focus on infertility in my recent work follows six years of failed attempts at in vitro fertilization. My artworks speak of a process that does not create life – a failure of the body, and of the science that seeks to repair this failed body. I consider the failure to become mother for a body constructed by the same social, political and medical systems that put motherhood at the forefront of women's lives (Guillaumin, 1992). Fertility treatments are profoundly gendered, in terms of physical interventions and the division of labour. These power inequalities impact on how the female body is perceived and given space, within the medical system (Delphy, 1998; Throsby, 2002). For RE:SOUND I propose a live reading performance of an English version of the sound-based artwork *Échec quantifié* (Quantified Failure). In this 20 minute spoken record, I recite all the medications, medical appointments and intimate measurements taken day-to-day during my fifth and final cycle of in vitro fertilization, which lasted 56 days. This diary uses voice to activate memory, as reading the list becomes a vehicle of translation for my multilayered experience. At times I trip or stutter over scientific names of medications; these linguistic difficulties reflect my attempts to surmount all the foreign substances injected and ingested during the protocol. My body becomes increasingly medicalized for procreative means and in the end is confirmed as a dysfunctional space; the artwork ends with the thud of the final result: "zero embryos". My reproductive and medical failure is measured, calculated, and put on display. This speaking of my corporeal failure is a conscious act of resistance against the taboo of infertility, the veneration of science, and the normative voices of Western society.

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Duncan BASS (US)

School of the Art Institute of Chicago

A Media Art Canon?

Track 9

ABSTRACT

Digital devices have come to dominate our lives yet digital art remains an outlier in the larger world of contemporary art. The artistic adoption of electric lights and motors dates back to avant-garde practices of the 1920s. The first computer-generated artworks were created in the 1950s, yet at the close of the twentieth century most of the academic literature on the subject was written by artists and scientists rather than critics and historians. Since its inception in 2005, the Media Art Histories conference series has attempted to make these histories visible, and a recent surge of major museum exhibitions suggests the wider art world is beginning to take acknowledge these efforts. This success brings with it new questions; primarily, is there any consensus as to what artists, artworks or theories constitute the keystones of media arts, effectively a media

arts canon? This historiographic paper examines a number of survey texts — by authors including Rudolf Frieling, Oliver Grau, Jon Ippolito, and Christiane Paul — comparing the selection and treatment of artists, artworks, and theories deemed historically significant by each author. These findings are then compared to the checklists of several major exhibitions held in Europe, the United Kingdom, and the United States since 2016: Electronic Superhighway (2016–1966) at Whitechapel Gallery, Art in Motion: 100 Masterpieces with and through Media at ZKM Karlsruhe, Programmed: Rules, Codes, and Choreographies in Art 1965–2018 at the Whitney Museum of Art, The Art Happens Here: Net Art’s Archival Poetics at the New Museum, and the ongoing exhibition series Mutations/Creations at the Centre Pompidou. These publications and exhibitions are the primary cultural texts responsible for establishing a hitherto unwritten history. This comparative analysis aims to critically discern any consensus amongst scholars, curators, and institutions on the existence and contents of an historical canon of media art.

Tilman BAUMGÄRTEL (DE)

Hochschule Mainz

Archiving “Piazza Virtuale” or: How I Learned to Stop Worrying and Love Faxes

Track 8

ABSTRACT

The media project "Piazza Virtuale" was a seminal experiment in what today is known as "Social Media" - shortly before the internet made the leap from academic network to emerging mass medium. When the artist collective Van Gogh TV undertook this daring enterprise during the 100 days of the documenta in 1992, they had to use the media that were at their disposal at that time: television, telephone, fax and computer mailboxes in order to realise Brechts vision of a medium where the consumers would be turned into producers of media content. "Piazza Virtuale" has not become part of the canon of telecommunication art projects so far partly because very little material was accessible until recently. Since April a research project of the Hochschule Mainz and the Universität Bonn - that is sponsored by the Deutsche Forschungsgemeinschaft (DFG) - is finally putting "Piazza Virtuale" back on the map. With full access to all the recordings of the television and satellite broadcasts, the complete paper files of the organization and by means of extensive interviews with many of the over 100 artists and hackers involved, we want to reconstruct the many ways how "Piazza Virtuale" antedated the net culture of today. Part of the challenge of the project is the heterogeneity of the material we have to process. What originally seemed to be an obstacle, now increasingly appears to be a blessing in disguise: Much of the material is in formats that have survived the constant changing of file formats, “bit rot” and the decay of storage media. We already learned many valuable lessons on how to process the kind of material that was created during the run of the project - and also about the challenges that future historian might encounter when working on similar projects that were created subsequently on the internet.

Anne-Grit BECKER (DE)

Free University of Berlin

To Be Looked At / To Be Listened To. Rauschenberg’s Painting with a Voice

Track 4

ABSTRACT

Broadcast, an unusual “Combine-painting” by Robert Rauschenberg, conceals behind its surface three radios, which can be operated by turning two protruding knobs. Though differently tuned, the electronic devices are programmed to play all at once filling the surrounding room with competing bits of information and cacophonous noise. Dating back to 1959 Rauschenberg’s first audiovisual piece was triggered by his interest in the relation that sound would have to looking. Contrary to the idea of a “purely optical experience” (Greenberg 1960), then dominant in discourses on medium-specificity, Broadcast confronted its audience with a double sensory effect that could not be confined to a coherent whole but instead resembled the appearance of “a multiple-image TV screen” (Sandler 1960). This paper proposes to examine Rauschenberg’s involvement with sound as a turning point toward his future Experiments in Art and Technology. Drawing light on the circumstances, which led to the creation of Broadcast (e.g. Rauschenberg’s collaboration with theatre) as well as questioning the artist’s working procedure, sound will be discussed as an invisible material that was used to refocus the object as an ongoing temporal event. “Listening happens in time. Looking also had to happen in time,” the visual artist declared while searching for a correspondence between the painting’s material structure and the fact that it

simultaneously had a voice. Correlating Rauschenberg's own reflections with further reactions from the audience (especially from fellow artist John Cage and theorist Leo Steinberg), the consequences of moving into the realm of sound will be placed in a wider perspective, too. Thus by integrating exemplary voices from past and present into the sound produced by Broadcast itself, media technology will be shown as an integral element, which enabled the work to remain open and which invited the viewer's and listener's participation alike.

Laura BELOFF (DK)

IT University of Copenhagen

Hearing Test–n:o 2

Track 6

ABSTRACT

The article addresses the fields of media-art and art & science with an approach across technology and biology through articulation of interests and motivations for a practice-based project, which is an experiment and an installation consisting of living plants, audio recordings of the plants' roots and overall technological setup. The project has been inspired by recent science research in acoustic emissions in plants and their possible meaning and use as a communication. Based on the detected bioacoustics emissions the researchers have made claims about intelligence and cognitive abilities of plants – that plants can hear, communicate, remember and, in general, sense their environment and other species to a degree that has been until now beyond human presumptions. In the focus of the project is a detection of high frequency clicking sounds regularly emitted by the tips of the plants' roots. According to scientists plant roots produce high frequency clicks between 20-300 kHz by bursting of air bubbles. These clicks are just above human hearing range of 20 Hz to 20 kHz. It is not clear for scientists why this phenomenon of clicking root-tips is happening. The aspect of not-yet-knowing leaves openness for interpretations and imagination, but also it points to the fact that there might be other discoveries to be made. The artistic investigation into this phenomenon has been a bottoms up exploration, in which the clicks are detected and played out for us in a human hearing range. Further plans include implementation of an AI component that detect patterns in the emerging clicks. The project asks with a slightly cynical tone - will humans ever be able of a reciprocal communication with another species or even capable of 'hearing' another species which differs from us - such as a plant?

Justin BENNETT (NL)

Institute of Sonology, Royal Conservatory of The Hague

Public Space as Acoustic Territory

Track 3

ABSTRACT

Sonic interventions in urban public spaces are often confrontational and problematic, perhaps because "public space" is itself already a contested site. The conventions and etiquette of the habitual users of the space along with noise-abatement regulations or the arbitrary restrictions of "privately owned public spaces" must form the framework for any intervention. Public urban space can be seen as a series of linked territories where various parties compete, negotiate and sometimes collaborate in claiming the spaces for their own use. In my own work I use field recording and small sonic interventions to explore urban spaces. The results are then often layered back on to these spaces in various ways. Recently I have been researching the acoustic territories of Brussels, using concepts and techniques from bio-acoustics to explore and intervene in the urban soundscape. One of these interventions is the development of acoustic filters, small portable objects which augment and interfere with the normal practice of listening. Currently I am producing an audio-walk in Den Haag which takes a critical approach to a large-scale urban development plan. The concepts of territories and how the borders and differences between them are manifested in sound will be key to the development of this work. In this lecture I will look at various strategies for working with sound in public space, referring to my own work as well as that of others. These strategies include: treating field recording / listening as both an analytical tool and as a musical practice, subverting conventional listening practice by the use of acoustic filters, and superimposing layers of narrative / interpretation on the urban environment in headphone-based audio-walks and performative tours.

Alexis BHAGAT (US)

Tapes Found in the Wordship

Track 8

ABSTRACT

In a two-story cement block factory building in Ridgewood, NY sits Wordship II, the home and studio of the artist-writer Richard Kostelanetz. In addition to 10,000 plus books, 3000 plus records, there are Richard's collections of 1000 plus cassette tapes. A critic and publisher of avant-garde art, Richard's archive comprises a uniquely important collection of 20th century poetry, text-sound, and sound art. This presentation will offer an annotated discography of one small vein of this collection—sound art and experimental music compilations published on cassette and CD, dating from 1977 through 2006. Publishers include The Aerial, New Wilderness Audiographics, EMS, New Adventures in Sound Art, Slow Scan, Tellus and Turbulence. While there are niche publications on cassette and CD that have been published since 2006, digital distribution foreclosed upon the viability of distribution of compilations on physical media by the mid-2000s. The presentation will include reflections from publishers about the transition to digital distribution.

Yvon BONENFANT (IE)

University College Cork

Resonant Tails, Blinking Voices: Feeling the Intersensory Voice, Ability and Virtuosity

Track 3

ABSTRACT

With reference to, and showing documentation of, Resonant Tails, a voice-responsive, inter-media, interactive installation artwork for children with profound and multiple learning disabilities; and the outdoor installation We Wink, We Wink, Our Voices Blink; Bonenfant explores the aesthetics, sociocultural dynamics, and distinct virtuosity of voicings by children in marginalised positions, paying particular attention to how relationships with technical mediation might enhance and celebrate the queerness of their voice-art. He asserts that in a cultural context that celebrates normative vocalities from within its mainstream narratives, these voicings problematise our vocal-aesthetic value systems in constructive ways and challenge us to consciously engage with other kinds of vocal soundscapes.

Lars BOTIN (DK)

Aalborg University

Listening to the World. Techno-sonic Mediations of Reality

Track 9

ABSTRACT

Our senses are what most intimately relate us to the world. The French philosopher of phenomenology Maurice Merleau-Ponty was highly aware of this as he wrote his seminal work on the Phenomenology of Perception (1946), and furthered in an essay that was published after his death in 1961 "The Eye and the Mind". Merleau-Ponty did not have specific focus on the ear and how sound as a stimulus can arouse sensations of profound intensity, and create new 'tableaus' of meaning and understanding. Nevertheless, the overall conceptualizations and problematizations that he makes in relation to how we really are-in-the-world, can help form the foundations for a theoretical and conceptual framework for sound. The American philosopher of technology Don Ihde has tried to elaborate on the importance of sound as a way to cope with, navigate in, and understand the world. In Listening and Voice. Phenomenology of Sound. (2007) he introduces to what he coins as "Auditory Imagination" and in this paper, shall try to bridge Merleau-Ponty's ideas on bodily 'skhema' and the 'auditory imagination'. Bodily 'skhema' is a pre-noetic and axiomatic competence of the body, which means that we as humans are born with aesthetic, ethic and mystic capacities for understanding our being-in-the-world. This being-in-the-world through and with our bodies and senses, has through humanity been supported and enhanced by technology, where a decisive focus has been placed on the eye and vision. As such there is a lack, both theoretically, conceptually and technologically, on the other senses that intimately relate us to world, and Ihde's elucidations on the 'polyphony of experiences' and the 'auditory imagination' are an attempt to open up for new ways being/becoming in the world through acoustic devices. This paper focuses on how acoustic devices can mediate new understandings of our being-in-the-world, and how art could/should partake in technological innovation and development on that behalf.

Karine BOUCHARD (CA)

Université du Québec à Trois-Rivières

Curating Electronic Music. The Art Gallery as Sound Recording Studio

Track 5

ABSTRACT

Since the last two decades, the introduction of sound into the art gallery has challenged the acoustics of exhibition spaces in a way that curators have to adapt the discursive strategies by taking from entertainment industries, such as music industry and technologies of sound recording for music production. Thus, this paper will show how curatorial practices exploit the art gallery as a sound recording studio and as a place for music creation to renew conceptual and scenographic models as well as exhibition experiences. I will therefore examine how this new model develops specific visitors' listening practices in the gallery. The Sonic Process exhibition (Centre Pompidou, Paris, 2002) acts as one of the first major exhibitions to blur the lines between art gallery and sound recording studio, production and display spaces, musicians and visitors. With a focus on some specific artworks, such as Gridio from the Coldcut electronic music group and][SYS*II.MiE>AbE/SoS\][SYS* 10.MeE/SoS\BoS][][from multimedia artist Mathieu Briand, amongst others, I will analyze how the exhibition engages with an architectural reshaping that leads to allow mixing, remixing and DJing as ways for the visitor to recreate his own music mix. In a broader sense, this paper will raise questions that concern the articulation between the music industry and the art gallery, listening practices of music recording and listening practices of sounds in the exhibition.

Stefanie BRÄUER (CH)

University of Basel

Drawing and Scanning Waveforms: Optical Synthesis of Tone Color in the 1950s and 60s

Track 1

ABSTRACT

This presentation will engage in a media archaeology of optical tone color synthesis as a specific case for the convergence of electronic sound and image. Tone color, or timbre, has been of interest within acoustics research since 1860 when Hermann von Helmholtz suggested musical timbre as a subject of experimentation and formalization. This left a mark, as it expanded what could be conceived as a musical composition in the early 20th century (e.g. Schoenberg's tone color melodies). By the 1950s and 1960s, Osmond Kendall (CA), Max Brand (US), and Daphne Oram (GB) integrated timbre scanning units in their synthesizers. This unit operated optically, as it combined an electronic oscilloscope with a drawn waveshape template and a photomultiplier in order to define a sound's sustain by scanning the template. The proposed presentation considers optical tone color synthesis, specifically the 1950s and 1960s timbre scanning unit, as a result of coupling two ideas: timbre can be isolated and electronically produced, while waveforms can be visually manipulated. This optical process lost relevance by the late 1960s, however came back into full swing, considering digital wavetable synthesis, aided by graphical user interfaces.

Andreas BROECKMANN (DE)

HGB Leipzig; Leuphana University of Lüneburg

Sounding Immaterial. Sound and Listening in the Exhibition "Les Immatériaux" (Paris, 1985)

Track 9

ABSTRACT

The exhibition "Les Immatériaux" took place at the Centre Pompidou in Paris in 1985 and has since become one of the prime examples for the conjunction of artistic and scientific discourses in the 20th century. Curated by the philosopher Jean-Francois Lyotard and the design theoretician Thierry Chaput, the show contained multiple exhibits that reflected on the dematerialisation of the human body, of communication and memory, induced by what Lyotard referred to as the "techno-sciences". Sound was important for "Les Immatériaux" both as a theme, and as a scenographic tool. Among its sixty sites, several exhibits dealt with the coding and notation of music (site tous les bruits), with spectrographic visualisation (trace de voix), with the interactive navigation of sound in space (musicien malgré lui), and with the fantasies of corporeal transformation in music video clips of the mid-1980s (corps chanté). Crucially, the experience of the visitors was influenced by a soundscape, intimately conveyed throughout the exhibition by direct transmission to headphones that the visitors were asked to wear. Both curators had a special investment in this "bande sonore", Chaput for the technical system

specially developed for this occasion by Philips, and Lyotard for the literary and philosophical texts that could be heard through this mobile headphone system. Finally, a concert series, titled *sons et voix*, contributed by the IRCAM sound research institute, accompanied the exhibition. While the general contours of this sonic programme of "Les Immatériaux" have been known for a while, recent research into the preparations and the production of the exhibition, as well as new discoveries of archival materials, make it possible to give a much more complete idea of the conception of sound as material and immaterial, that was proposed by Lyotard, Chaput and their collaborators in this epochal project.

Alejandra BRONFMAN (US)

University at Albany, State University of New York

Toxic Sounds: Vieques, Bombs, Bodies

Track 6

ABSTRACT

Between 1941 and 2003 the US Navy used large portions of the island of Vieques (part of Puerto Rico), as a naval training site, engaging in live training exercises that included gunfire, bombing, and mock battles. These activities transformed the landscape and soundscape in ways that are not yet well understood. Considering Vieques through sound means plunging into debates about what is and is not true. Does noise hurt? Do vibrations from years of bombing exercises make people sick? Do the frequent, unpredictable sounds of military exercises make children anxious and depressed? Does it contribute to low birth weight and infant mortality? Does a changed soundscape affect marine and littoral wildlife? These are the claims, made by some and disputed by others. Measuring noise and sound is easy, gauging their impact on human and non-human bodies is both obvious and elusive. This paper draws from literature sensory harm and the politics of noise as well as from a growing literature on the environmental impact of weapons testing. It contributes to these conversations a methodological meditation on how to understand and theorize sonic toxicity.

Jessica BROSCHEIT (DE)

Hamburg University of
Applied Sciences

Susanne DRAHEIM (DE)

Hamburg University of
Applied Sciences

Kai VON LUCK (DE)

Hamburg University of
Applied Sciences

A Sonification of Human-environment Interrelationships

Track 6

ABSTRACT

A media art installation to explore human-environment interrelationships. Its aim as artistic research is to provide an emotional access to atmospheric data utilizing sonification and metaphorical representation. In the early phase of coal and steel industries, miners were confronted with the dangers of hazardous gas mixtures in shafts, caused by underground fires or explosions [1]–[3]. The miners could not sense the odorless gases and would pass out without warning. For their protection, canaries were utilized as an environmental warning system, to detect gases like carbon monoxide [2]–[7]. For that, the canaries were trained to sing underground [6]. If the air reached high concentrations of carbon monoxide, the canaries would drop from their perches. The collapse of these sensitive organisms provided the miners with the necessary time to initiate security procedures [2], [5]. Nowadays, these birds no longer act as indicators for carbon monoxide in underground environments. Instead of canaries, various sensor technologies exist to monitor the environment ubiquitously. This technology not only gathers data about environment, but also about human activities. Hence, it recognizes both change of air quality and the impact of human activities. Due to its constantly changing nature air forms an invisible matrix of various atmospheres with differing air qualities for human respiration [7]. But how would this invisible and dynamic interrelationship between human activity and environment sound like? In a world of anthropogenic issues, this art-based research explores the hidden sound of human-environment interrelationships as a media installation. Inspired by the canary metaphor, a tangible interface was designed to create a 'human-environment data assemblage' [8]. Technically, the tangible interface extends the physical world with digital information through microcontrollers, sensors and actuators [9], [10]. In this case, the microcontroller transforms the sensor data into sound to detect both atmospheric changes and human activities [11].

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Christopher BROWN (UK)

University of Sussex

Coccolith

Andrew KNIGHT-HILL (UK)

University of Greenwich

Track 4

ABSTRACT

We propose to screen a work of audiovisual practice-as-research, our short fiction film 'Coccolith' (17 mins), which was shot in the subterranean world of the Ramsgate Tunnels in Kent, UK. Departing from typical storytelling conventions, the film depicts an imaginary realm in which devised performances and experimental sound design evoke the unique histories and feel of this eerie environment, seeking to challenge simplistic associations of the tunnels with wartime nostalgia and mythology. The film is a collaboration between Brown (director & producer) and Knight-Hill (sound designer & composer) investigating how audiovisual practices might represent the experience of disused or ruined structures. In seeking to reflect the fragmented nature of knowledge afforded by the tunnels in their dilapidated state, we sought to experiment with new methodologies, reconfiguring the relationship between film and sound practice in order to articulate an alternative representation of the tunnels' history, heritage and temporality. Drawing from concepts associated with electroacoustic music (such as the dynamics of texture and gesture), we sought to reconceptualize both the role of the soundtrack in relation to a film's diegesis, and the role of the director in relation to sound design. We felt the need for alternative practice of this type was particularly acute, given that the Ramsgate tunnels otherwise risk permanent affiliation with nationalist sentiment – especially pronounced in the era of Brexit. Yet our political impulse to counter-mythologize often sat in tension with our objective to develop audiovisual practices rooted in the affordances of the tunnels.

Andrés BURBANO (CO)

Universidad de los Andes

The Science of the Voice of Nature

Track 9

ABSTRACT

This paper is an extensive analysis on the document "Zoophony: Thesis on the Possibility of Describing the Sounds and Articulations of the Voice of Animals," written in 1829 by the Frenchman Hercule Florence while he was part of a European scientific expedition into the Brazilian Amazon. The thesis is of eminent importance today for the discourses of media history, and history of science since it anticipates the study of biology in the 20th and 21st centuries. The Zoophony, an early version of bioacoustics, is a science that is proposed from the new world in the context of the colonial context of scientific expeditions of the nineteenth century, one of the most remarkable aspects of the field is its methodology that includes transcriptions birds songs to musical notation, even stretching the notation capabilities in order to represent the complexity of the sound proper. The multiple activities of Florence, as an inventor of printing devices, as a visual artist, and also as a proponent of scientific fields show that the interactions between the sciences, the arts, and the technologies are present a

long time ago in different stages of culture and are not a feature of the present times. The paper proposes a reflection on heritage and asks how to reactivate this heritage through contemporary academic study and sound practice, including designing sound based on what the Zoophony proposes. Likewise, it explores how this project can serve as inspiration for a concrete process of designing sonic experiments that approximates the sonification of data and information. The paper is based on the translation from French and Portuguese into Spanish and English of the original document Zoophony, and it should be noted, is the first time that this text is translated into Spanish and English.

xtine BURROUGH (US)

LabSynthE, University of Texas at Dallas

Frank DUFOR (US)

LabSynthE, University of Texas at Dallas

David ADELMAN (US)

University of Texas at Dallas

Listening to and through Silence

Track 7

ABSTRACT

A breath is the first calibration of life and expression. As a collection, breathing presents patterns and silences from the moment we are born until the moment of our last breaths. It is a unit of activity and resting. LabSynthE considers the breath as a universal performative unit that has the potential to emancipate silence. Through intense and contemplative listening, like Pauline Oliveros' research and practice of deep listening, attention to the breath organizes the body into a framework for sympathetic consciousness with the other. Deep listening includes "the sounds of daily life, of nature, of one's own thoughts as well as musical sounds." Oliveros writes, "Deep listening is my life practice" (Lovely Music). Oliveros suggests that this kind of attention to listening is important to humanity. LabSynthE suggests listening to the breath encourages attention to silence. Listening through noise to hear silences is at once energizing, by "activat[ing] the auditory cortex," and calming to the nervous system (Voisin, J., Bidet-Caulet, A., Bertrand, O., Fonlupt, P.). Moreover, this attention to listening through silence has political ramifications: where listening to the voice of the other is a normative dialogical framework, LabSynthE proposes the transcendental activity of listening to each other's silences in order to understand and value their ever present corporeal motivations and manifestations. Silence makes listening a possibility in political discourse where listening can be reinstalled as a critical and political activity. This paper discusses the theoretical and political framework for LabSynthE's creative project and workshop, One Breath Poem. We propose an activity that encourages decentering the ego of the individual to expand the frame of reference with an affective relation to other lives. By bringing attention to the breath and a focus on silent pauses, we suggest cultural transformation is possible.

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Joe CANTRELL (US)

University of California, San Diego

The Human Object: New Materialist Models to Resist Obsolescence in Technological Sound Practices

Track 4

ABSTRACT

In their choice of the tools of their craft, electronic musicians have a close, working relationship with a specific form of mass-produced commodity: technological audio devices. Like other manufactured goods, they originate from a global production system that is historically exploitative, environmentally unsustainable, and beholden to the expectations of continuous technological improvement and obsolescence. Electronic musicians must consistently adapt to and purchase new software and hardware to avoid losing critical functionality and compatibility. Their participation in this process poses thorny questions regarding the ethical defensibility of individual self-expressive acts relative to the net negative effects of contributing to technological production methods that promote suffering and global destruction. To counter these continuing tendencies, I offer a reading of new materialist theory with an eye toward how it may be specifically applied to electronic and digital musicians. New materialism projects a perception of the world in which the differentiation between humans, non-humans, and objects is called into question. This dissolution of boundaries is further extended to broader global systems of culture, capital and polity, connecting the very small to the very large. In this way,

the ethical consequences of larger systems of influence become intrinsic to physical objects. Applied to technological audio devices, porous boundaries allow a vision of audio technology that is inclusive of all the bodies with which it has come in contact, urging a limited sense of anthropomorphic identification with its users. By locating music technology within a larger personal continuum of bodies, objects, and capital, a means of rethinking the relationship between electronic performers and their material tools can be enacted. In doing so, devices that were once subject to the whims of constant development, become imbued with a personal sense of vitality, making them more difficult to be perceived as disposable and obsolete.

Miguel CARVALHAIS (PT)
INESC TEC; University of Porto

Rosemary LEE (DK)
IT University of Copenhagen

Soundwalking and Algorithmic Listening

Track 4

ABSTRACT

Soundwalking (SW) is a listening and composition method that focuses on the exploration of the environment. This practice is well established, with a large repertoire of works and a terminology that has stemmed from its pioneers as Schafer and Westerkamp to contemporary sound artists. Artistic practices that sprung of SW engage both with the unmediated soundscape as with multiple approaches to the augmentation of human sensorial apparatus. Mechanic, electric, or electronic technologies can be used to amplify sound or to sonify information and allow the perception of phenomena that are otherwise impossible to directly sense, as e.g. electromagnetic fields, levels of carbon monoxide or ultraviolet radiation, etc. In such cases we may posit that the devices used, by allowing access to new layers of reality, effectively augment it. The electronic and computational systems used in these practices are of particular interest to this paper. Given the increasing relevance of computers in physical and public spaces, the omnipresence of the metainterface, and how hybrid spaces emerge from physical and virtual spaces, one may also consider: how an exploration of these spaces may be developed along the principles of SW; how fundamental ideas in SW — e.g. keynote, soundmark, sound signal, etc. — gain a new relevance in these new environments; and with them one may develop algorithmic listening, a form of listening that emphasises computation and procedurality. Just-in-time composition may be developed in computational spaces, not only in systems such as games but perhaps in any ergodic system, given how they function as interfaces that have to be explored as topological spaces. While traversing them, one discovers horizons of action and forms horizons of intent within their phase-spaces. This process is often fundamentally visual, but sound (either by itself or in the context of audiovisual forms) is an increasingly important component of these experiences (and in some cases, their main driver, as in voice-driven and other sonic interfaces). As computational processes are always real-time events, happening in a particular space-time, they are very concrete occurrences to any user. They happen here and now, to this one person. Furthermore, we may posit that in interactive systems the human becomes an integral part of the computation, therefore their topology becomes part of the topology of the system (and vice versa). Computational spaces therefore become partially embodied, with their space enmeshing with that of the human, resulting in an ergodic superposition of virtual and actual. This paper intends to explore how principles of SW may be applied to the creation and exploration of these ergodic systems, as poetic and aesthetic resources in environments that are spatial and increasingly sonic.

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Dolores Inés CASILLAS (US)

University of California, Santa Barbara

Jennifer STOEVEER (US)

Binghamton University

The Courtroom and the Sonic Color Line: Listening to the Vocal Body in Televised Criminal Trials

Track 3

ABSTRACT

This paper focuses on the political significance of linking sound and listening with those of race and social justice within the US media's fascination with televised courtroom trials. The 2012 and 2013 media coverage of the Trayvon Martin trial generated national debates about the racialized, violent experiences inherent in being Black in the United States. The murder trial of teenager Trayvon Martin in Sanford, Florida by a self-appointed neighborhood watchman, George Zimmerman focused on blackness within a visual frame yet numerous sonic, vocal cues were key to constructing blackness as an aural concept. Jennifer Stoeveer (2016) historicizes the sonic, social construction of race as the sonic color-line, a framework that helps explain how ideologies of race help us not only "make sense" of what we are listening to but uncovers the troubling, racialized assumptions learned from listening. In directing more attention towards sonic facets of race, scholars of Race and Media are able to complicate visual understandings of race with audible representations of vocal bodies—meaning the voice's textured indications of race such as one's cadence, pitch, and volume coupled with one's word choice, slang, and regional accents (Casillas, Ferrada, and Hinojos, 2018). This paper argues that by listening to the live televised-court proceedings and post-trial musings on network news shows—broadcast on major television and court-entertainment networks—we can understand how racialized assumptions about the speech of witnesses and the victim, Trayvon Martin, impacted the jury's non-guilty verdict, as well as how the treatment of prosecution witness Rachel Jeantel was resoundingly heard as an example of linguistic profiling, the auditory equivalent of racial profiling. Auditory profiling of Rachel Jeantel was key to not just the jury's non-guilty verdict but to influencing public opinion.

José Cláudio S. CASTANHEIRA (BR)

Federal University of Santa Catarina

Shifting Sonorities: Technology and Perspectives on Timbre

Track 4

ABSTRACT

The material conditioning factors imposed historically on the production of timbre (within the construction of acoustic instruments, for example) gradually gave way to another type of sound production that depended less on the control of the bodies of instruments and of instrumentalists, but on the rigid control of the physical parameters of sounds. With electronic synthesis, an abstract model (the sine wave) is taken as a basic unit in the reconstruction of any possible sound with richer spectral features. This leads us to some phenomenological questions, where, even proposing rigid parameters for the creation of more complex timbres, the experience of listening is not the same for different people at different times. In addition to the physiological factors involved in listening, a series of technical interferences in both production and reproduction of sounds is responsible for the multiplicity of perceived acoustic information. This technological environment presupposes and stimulates the development of different cognitive models involved in the processes of, consciously or not, attributing meaning to different sonic ecologies. Since the digitization of sounds and the increasing capacity of data processing and storage, the parameters of sound production have become more objective (at least within technical discourse), meticulously observing the physical constitution of sound – refining the recording of overtones and other characteristics – rather than the relation of these sounds to the environment and to the bodies that surround them. For Nancy (2002), the resonance between different bodies is what creates senses in common, significant references responsible for the codification and decodification of sounds. Following Evens (2005), this proposal understands the set of implicated sounds in a continuous process of entropy within a certain environment as responsible for the emergence of explicated sounds – the ones that stand out and which can be consciously perceived in reverberant spaces.

Paola CASTAÑO (UK)
Cardiff University

“Cogito in Space”: Art, Neuroscience and Radio Astronomy

Track 4

ABSTRACT

<<Cogito in Space>> is an interdisciplinary art project, led by artist Daniela de Paulis and involving radio astronomers and neuroscientists, that sends “thoughts” to outer space. One of the basic ideas of the project, in the words of the artist, is that space exploration is not only an exploration of the “outer unknown,” but it is about “exploring ourselves in this bigger dimension that is also part of ourselves.” With this premise, the collaboration uses brain waves collected by neuroscientists in an encephalogram (ECG) scan while the person being scanned watches images of the Universe and of Earth from space with a Virtual Reality headset. This data is converted into sound, and then transmitted to a targeted location in the sky using the Dwingeloo radio telescope in The Netherlands. This paper examines the philosophical influences that shaped the project, its methodological and technical design, and one of its performances. I argue that the particular use of technologies that rarely interact with each other in <<Cogito in Space>> constitutes a new modality research practice, and the questions posed by the performance create a meaningful epistemological intervention in the three fields that intersect: art, radio astronomy and neuroscience. The paper is based on participant observation during academic presentations from members of the project, a performance of the project at the Dwingeloo radio telescope in November of 2018, documentary analysis, and interviews with the artist and members of the collaboration.

Annabel CASTRO (MX)
DXARTS, University of Washington

Evoking Discrimination through Deep Learning Techniques. Voice in the Installation Outside in: Exile at Home

Track 3

ABSTRACT

Outside in: exile at home is the result of dismembering four distinct films, uprooting their elements within the projection room and having them share their same cloistered space. It evokes the condition of being robbed of your right to be in the place you belong to. During WW II Mexicans of Japanese ancestry were removed from their residence, deprived of their belongings and placed in seclusion camps and areas. The artwork seeks a contemporary reflection on this unrepaired action. The installation is constituted by two video projections arranged perpendicularly in a room with a row of headphones on a wall. One projection presents the outskirts of the four distinct films, the other displays their subtitles. The headphones play material extracted from the films' soundtrack. The elements of each movie are no longer synchronized; each leads a separate life in company of dismembered elements of the other films. The installation can be divided in three parts: image, subtitles and sound. Each part is edited in real time by its own algorithmic discrimination process. These processes include the use of deep learning techniques to select and ensemble fragments from the source films. In this paper I explain the use of voice and deep learning techniques in Outside in: exile at home. I analyze the role of voice as a guide in the automatization of discriminatory decisions that edit the source films' material in realtime. And at last I discuss the relation between voice, territory and identity in this artwork.

David CECCHETTO (CA)
York University

Listening to Incommunications in the Afterlife of Data

Track 7

ABSTRACT

Today, the privileged form of incommunication may well be that of computational data, which continues to circulate its fever dreams of universal exchange—its hallucinations of information that would remain the same as it moves between contexts—long after anyone really believed in its communicative alibi. And yet the alibi persists, suggesting that one might listen to its siren songs of smooth computational space not so much in order to show (yet again) the impossibility of communication, but rather to hear what is disclosed in and procured by the specifics of the alibi itself. That is, if the impossibility of communication is a trope that variously appears in diverse historical and cultural settings, it is also one whose specific textures have perhaps not always been listened to as attentively as they might: incommunications have their moments, contexts, trajectories, and promiscuities just as much as their (never actually existing) positive counterparts, and the

densities, roughnesses, speeds, and buoyancies of these are as audible as anything else. How might we listen to computers in their incommunicative profiles? In this talk, then, I listen to several specific instances of such computational incommunications, attending especially to the weird relationalities that obtain in their aesthetic dimensions. If my goals in doing so are in many senses theoretical, my methods are emphatically pragmatic: I will share the ways that specific listening engagements—e.g. listening variously with a 1,000 ft wide head, with muddy ears, and with an inverted stereo field—temporalize information in ways that cannot easily be described in predominant network models but that can be heard, a fact that in turn will open questions about the morphologies, biologies, and temporalities of knowledge in relation to information.

Daniel CERMAK-SASSENATH (DK)

IT University of Copenhagen

Stina HASSE JØRGENSEN (DK)

IT University of Copenhagen

Re-Volution Sampler—A Participatory Archive for Audience Engagement

Track 4

ABSTRACT

This study takes as a starting point for a critical exploration the challenge of how sonic archival (e.g. museal) material can be disseminated in engaging ways. It proposes the Re-Volution Sampler installation, an open, participatory, multi-layered assemblage of sonic texts. The installation integrates playback and recording of political protest songs. Visitors are not only invited to listen and receive but also to add, extent and comment. For instance, they can listen to a song and sing along, play an instrument, applaud, cheer or add verbal comments; they can also start new recordings. The installation reflects the popular motif in the post-structuralist discourse that culture is what people do, not only what they are given – readers and texts make each other. The installation is inspired by artistic participatory works, for instance, by Alvin Lucier's *I am Sitting in a Room* (1969), Sven Lindqvist's *Dig Where You Stand* (1978), and Yuri Suzuki's *Juke Box* (2013). The motivation to select revolutionary songs for this installation are the moments of appropriation, intervention and subversion they afford. Protest songs are made bottom-up, unsolicited, by everyday people; thus, the installation's concept is reflected in its content. We plan to conduct an evaluation with regards to the aesthetics of participation and engagement of participants (Fritsch et al. 2016) in an open and explorative process. The installation is set up in a semi-public space for several weeks. Audience reactions are collected and experiences established through qualitative and quantitative methods. We expect that the Re-Volution Sampler becomes a lively, meaningful, diverse and ongoing collection of the multiple personal and collective experiences of revolution, people have and share across countries, cultures and causes. Audience contributions may well include trivial content, mainstream positions and destructive behaviour.

Budhaditya CHATTOPADHYAY (LB)*

American University of Beirut

Post-immersion: Towards a Discursive Situation in Sound and Media Art

Track 1

*Speaker sponsored by the **Nordic Council of Ministers** and the **Nordic Culture Fund**

ABSTRACT

Immersion is a much-loved word in the domain of media art. It is through immersion that the audiences are often made to engage with the media artworks, especially those involving multi-channel sound, and spatial practices. In these sound-works, immersion operates as a context for realizing the production of presence as an illusion of non-mediation (Reiter, Grimshaw et al). The main concern of this proposed paper and the corresponding exhibition is whether the audience tends to become a passive and non-acting guest within the immersive space often constructed by an authoritarian and technocratic consumer-corporate culture. I will argue in the paper that in this mode of non-activity the audience may lose the motivation to question the content and context of the work by falling into a sensual and indulgent mode of experience, therefore rendering the consumerist-corporate powers to take over the free will of the audience (Lukas et al). From the position of a sound/media artist myself, in this paper, I will argue for producing a discursive environment rather than an immersive one in sound art. I will examine the possibility to create artworks where the individuality of the audience is carefully considered and taken into account as a parameter for a fruitful dissemination of the artwork. An exhibition from the project "Exile and Other Syndromes" will aim to address and explore this

possibility in correspondence with my proposed paper. I will discuss a number of recent works as well as conduct a self-reflective analysis of the exhibited work to develop and substantiate my argument.

Diana CHESTER (AU)
University of Sydney

BIRTH

Track 6

ABSTRACT

I am proposing a paper/presentation that will look at a sound art piece I created entitled, BIRTH: A Sonic Storyboard of an Elderly Primagravida. The paper will explore the sonic resonance of the body and of the medical systems we move through on our bodies. By considering the sonic qualities of medical processes and practices as they apply to pregnant women's bodies, I will offer a perspective of how the sounds surround and of birth, can participate in a discourse on the aesthetic and temporal qualities of women's lived experience around birth. What is it about the process of recording what we experience that allows the sonic content of the recording to become evidence, a factual marker of our lived experiences, and can this impact others understanding of these unjust policies and practices? What do recordings reveal about women's movement through medical spaces, and how do we "listen back" to them?

Hassan CHOUBASSI (LB)
International University of
Beirut

Joe ELIAS (LB)
International University of
Beirut

Sahar SHARARA (LB)
International University of
Beirut

Siri, Give Be Back My Eye. From Audio Culture to Video and Back

Track 4

ABSTRACT

When I ask Siri to give me back my eye, "she" replies: "That may be beyond my abilities at the moment" little does she know, or maybe she knows a lot, about Marshall McLuhan's saying that we were given an eye for an ear. In his book "The Gutenberg Galaxy" he argues that printing press and phonetic alphabet transformed the mode of perception from the audible to the visual. Listening was replaced by reading and we were given an eye for an ear: "Civilization gives the barbarian or tribal man an eye for an ear and is now at odds with the electronic world". But yet again he claims that "Electric technology" brought us back to audio based society, compared to one that is visual based which started with the invention of the phonetic alphabet, "(...) Our world shifts from a visual to an auditory orientation in its electric technology". Today, with the new technologies of mobile connectivity "tele-phonetic" media are regaining grounds. Audio controls are becoming essential in our interaction with machines, from Siri to Alexa to Ok Google, Advanced Driver Assistance ADAS, GPS navigation devices and smart call centers. Today's media augmentation blurs the lines of what really constitutes "medium." It has in many ways altered the way we think or act, as we find ourselves forced to abandon the linear sequential media we know and halt into the core of the fragmented spherical feed, a feed of violence providing a huge amount of auditory and visual information. It is an act of bombardment, a feed that violates the individual's privacy and private space through manipulation, monitoring and surveillance.

Maile COLBERT (PT)
IFILNOVA FCSH/NOVA CineLab; Binaural/Nodar; Sonic Field

Wayback Sound Machine. Sound through Time, Space, and Place

Track 8

ABSTRACT

The story begins: while working on a project in Cornwall years ago, I walked a lesser-known arm of the Santiago Pilgrim Route called St. Michael's Way, an ancient pilgrim path half-covered in time and time's artifacts. Towards the middle of the path atop the hill, wind carried sonic pieces of the day to day from the villages on each side—old language and new tools, birdsong calling up birdsong long gone, church bells of both hard alloy and electronics. I started to dream of a wayback machine for sound. What if as you walked this path, you could listen to time spinning back—listen to how it might have sounded then and when? And what could you take from that experience; what would the experience contribute? If sensing is of an essence to an embodied experience, how can we create a sensual past in the present, and what do we consider within that act? My work since then explores various artistic forms and text of/on sound from the past—and designing and composing sound for the past—to consider what knowledge and application can be gained from the concept,

particularly within a culture and cultural history in which the visual is predominant within a segregated sensory hierarchy in mediating our perception of the world around us. This work proposes that the relationship between our soundscape and sound design can give key information about how we listen, what we listen for, and what that can tell us. This work is working to show that this information holds benefits and contributions towards many disciplines including art and cinema, archive studies, ethnography, and ecology and investigates through artwork, sound art, cinema, sound maps, practice-based research, case studies, philosophical inquiry, and mapping a new path in sound studies connecting soundscape ecology, sound ethnography, sound art and design, and aural culture.

Dana COOLEY (CA)

University of Lethbridge

Between the Drops

Track 7

ABSTRACT

Induction loops are very basic and old technology: a current is passed through a loop of wire to generate an electromagnetic field. These special listening zones are used in many public spaces such as cinemas, places of worship, and government buildings to allow the hearing impaired, through telecoil-equipped hearing aids, to bypass extraneous noise and tap into a clear signal. In my presentation I will speak about my recent project between the drops which makes use of multiple induction loops to generate an embodied listening experience. The name of the project—between the drops—playfully references the dropping of a turntable needle, only drops puts the listener in the role of dj, inverting the way that most people usually experience “music.” Further, the project’s name also obliquely taps into the recent popularity of sound bathing (the practice of immersing oneself in therapeutic sonic frequencies). Just as scientific research has confirmed that colour can affect our mood, as well as influence our unconscious bias, there is an increasing awareness of the ways in which our sonic environment affects our wellbeing. The importance of respecting our acoustic ecology and engaging with the sonic qualities of our world resonates deeply in Pauline Oliveros’ “Deep Listening” and Jane Bennett’s “vital materialism” and “vibrant matter”: a way of being in the world that means really listening to things, the strange wonderful embodied world, as if it really mattered. drops aims to construct a space (physical and acoustic) that both invites us to relax and that tunes our awareness to our movements and relationship to our surroundings. drops invites us to listen in a much fuller capacity, asking us to deliberately move ourselves so that we may be moved by the sounds we sequence, the repetitions and refrains we frame, and the segues we solicit.

Renée Thérèse COULOMBE (DE)

Banshee Media/Improvvised Alchemy

“Dreams, Illusions and Other Realities” Sounding the Oneiric in Immersive Transmedia

Track 7

ABSTRACT

While recent scholarship into the sonic dimensions of the uncanny (van Elferen; 2012) has firmly located sound as a material manifestation of the liminal, the Gothic, in media from 19th century literature to 21st century video games, scant work exists either as artistic or scholarly research as to the presence and strategic deployment of spatialized or immersive sound in transmedia installations engaging with the uncanny or liminal. Building on the role or function of the Real in resisting symbolization (Žižek 2005), this short lecture demonstration presents recent work by the performance collective, Improvised Alchemy, and their forthcoming installation “The Temple of the Oneiri” as primary example of the strategic deployment not only of sound as sublime manifestation, but as foundational to the expression of the uncanny itself through its further spatialization within the installation. However acknowledging the spectrality of sound and its relationship to space is insufficient. Tracing the conceptual development of the work, locating it within a rich transmedia history both of spatialized and immersive sound art as well as theatrical or other performance art works concerning dream states (Ione, 2005) in addition to presenting documentation of the work itself, attempts to address both the critical gap in scholarly work on the topic of sonic spatialization and the Real, as well as extant accounts of artistic research engaged fully with these critical concepts. Outlining our methodologies of community dream incubation, materials gathering through dream sharing and field recordings, as well as strategic addition of interactive visual and theatrical elements—while understanding sound’s critical work both as primary source material as well as primary mode of expression—advocates for continued research into the

unique role audio plays in contemporary media culture as expressive channel, in both form and function, for the mysterious shadows repressed to liminality by modernity itself.

Sadie COUTURE (CA)

Concordia University

Aural Intimacies: Gendered Constructions of Familiarity on The Mary Margaret McBride Show

Track 2

ABSTRACT

In this paper I present and theorize the work of Mary Margaret McBride, a popular yet under-theorized radio personality who hosted a number of shows on American network radio from 1934-1954. On her genre-defying programs, McBride chatted in a casual and unscripted way with her guests about their recent work, life experiences, and thoughts, fluidly discussing both their professional and personal lives. McBride's unscripted conversational style was unique for her era, in which tightly rehearsed shows dominated the airwaves, and her role as a woman in a non-performing, on-air role was similarly exceptional (Hilmes, 1997). Her formally innovative use of radio technology produced an interesting relationship with her listeners, characterized by feelings of closeness and intimacy (Ware, 2005). In this paper I present findings from my archival research at the Library of Congress in Washington, DC during which I consulted a significant number of McBride's programs and a collection of her papers. I focus on the form of McBride's program, specifically on soundscape and aural features. I follow Neil Verma's (2012) insistence on treating historical radio on aesthetic terms in my analysis of McBride's work. I ask: what does this program sound like, and how and why did it foster such close personal connections between listeners, guests, and McBride? I comment on McBride's innovative and underrecognized use of her medium, and the feminized aurality, non-segmentation, fluidity, and pace of her show. I contribute to the writing of women back into radio history, and argue for the formal and aesthetic treatment of all types of audio media by offering a model for different relations between the categories of art, journalism, of high and low culture. I present and theorize the intimate feelings produced by the soundscapes of McBride's show and the historical and contemporary implications of these feelings.

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Iracema DE ANDRADE (MX)

Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez"

Sonic Experimentation and Avant-gardism in the Interdisciplinary and Electronic Works of Alicia Urreta (Mexico, 1930-1986)

Track 2

ABSTRACT

This paper aims to contextualize the pioneer work of the pianist and performer Alicia Urreta (Mexico, 1930-1986) as an electronic composer and interdisciplinary artist within the Mexican concert music scene during the second half of the XX century. It will discuss her musical practice as experimental in the local context as well as its association with the Spanish and French Avant-garde movements within a broader historical and aesthetic framework. Throughout the 60's up to the mid-80's, Urreta played an important role in the promotion of new compositional currents in the Mexican artistic milieu. Although most of her musical production would be aesthetically associated with serialism, avant-garde, conceptualism and the new orientations of electro-acoustic music, Urreta's artistic output could sometimes be rather identified with the experimentation with sonic fields enhanced by the mediation of new technologies. Her close relationship with the world of theater, cinema and dance would be reflected in intermediate creative propositions and difficult to classify within the limits of the more commonly musical genres addressed in her time. In 1967, she composed her first electroacoustic work for the play *Sotoba Komachi*, which marked the beginning of her incursion into an intuitive use of electronic resources for sound creation. In 1969, she was accepted at the Schola Cantorum in Paris to study composition and electronic music with Jean Etienne-Marie, and from then on, she made a pioneering work in the fields of instrumental theater, sound poetry and interdisciplinary creation, whose

expressions would often recur to the integration of multimedia elements. Despite the relevance of her contributions in the process of modernization of Mexican concert music, systematic studies about her life and work are still rare. This paper seeks to reassess Urreta's original approach to artistic creation and musical practices through the analysis of some of her interdisciplinary and electronic works.

Boris DEBACKERE (BE)

Leuven University College of the Arts

Steven DEVLEMINCK (BE)

KU Leuven; Leuven University College of the Arts

Songlines: Mediated Environments

Track 7

ABSTRACT

"To fully understand the contemporary change in civilization, we need to examine the first major transformation in the ecology of media: the transition from the oral to literate culture."

—Pierre Lévy

This paper investigates how information is processed and memorized in the oral lore as a starting point and expands into the question of how the experience of 'data' can be mapped onto an auditory interaction. The research is inspired by the centuries-old phenomenon of the Aboriginal songlines. In his book titled *The Songlines*, Chatwin describes: "The labyrinth of invisible pathways which meander all over Australia." Songlines provide for Indigenous Australians a detailed map of the landscape and express the relationship between the land, sea and the people. The paths of a songline, also called dreaming tracks, is recorded in traditional songs. This enables a knowledgeable person to navigate across the land by repeating the words of the song, which describe the location of landmarks and other natural phenomena. The map is in the song and by singing the songs in the appropriate sequence, indigenous people could navigate vast distances. In this oral tradition of mapping and memorizing the environment, the voice is navigation. As such, the performance of information exchange is entirely entangled with the environment and becomes a guiding principle. The medium maps the materiality of the physical space and establishes a model of interaction. The paper sets out to investigate the role of auditory experience and interaction with our contemporary mediated environment of computational and automated processes.

Przemysław DEGÓRSKI (PL)

Adam Mickiewicz University

Soundscape Revisited: Zero-person Perspective between the Sound and the Human

Track 6

ABSTRACT

In my presentation I would like to reshuffle the soundscape concept created by Raymond Murray Schafer. I would like to extend its range with a contemporary ecological perspective represented by such philosophers as Bruno Latour or Timothy Morton. The acoustic ecology introduced by Schafer in 1960s is based on the strictly anthropocentric model where a human is surrounded by the sound events or the sound environments. The sound in this case is reflecting humans cultural, historical, sociological and economical transitions - the changes that are constituted only within external relations between the human and the environment, only within a human perception. The advent of Anthropocene epoch re-evaluated the status of the human in the environment. Along with the posthuman tendencies it has blended the human among other non-human beings creating the relationships of equal potential of agencies on both sides. Bruno Latour proposes to abandon the anthropocentric way of thinking on behalf of collective perceiving. Timothy Morton adopts the zero-person perspective in the way of thinking about the landscape - the human is not a third-person observer but is included in the landscape with all of his surroundings (including the acoustical environment). I would like to translate this non-anthropocentric way of thinking about ecological connections into the contemporary ways of using soundscapes both in science (i.e. Dunn, Crutchfield - soundscape research on the bark beetle) and art (i.e. Kamińska, Degórski - interactive installation *Reflections*). I would like to present how the sound and the soundscape can be the autonomous, dynamic non-human agent. I would also note how this kind of relationships enhances the way of perceiving the acoustic reality and creates the aforementioned Morton's zero-perspective in which the human not only observes changes in the acoustic space but also interact with the independent sound agency.

Christina DELLA GIUSTINA (NL)

Slade School of Fine Art, University College London; HKU University of the Arts Utrecht

you are variations

Track 6

ABSTRACT

'you are variations' is a study of water and how it generates relationality. It processes scientific data of the water-cycle of trees differently: it transforms it into a series of musical scores that attempt to (re-)enact trees through performative light- and sound-environments. The research conceptually links to ecosophical traditions and historically to various cultures that cultivate non-tempered tuning systems. From a review of Whitehead's process-philosophy in the age of the Anthropocene and studies on histories of order in Western music and physics, a constellation of discursive, artistic and musical clusters emerge. These diachronical constellations reveal difference, substitution, relegation; the mediation at stake incites transformation. 'you are variations' plays with the folding process of translation, apprehending it not as an exclusively human practice, but as the very fabric and fabrication of relation. It is neither me, nor the tree, nor the water, that composes. Devised to study the tree's hydrological cycle – as measured, modelled and interpreted by hard- and life-science – the score performs the data in the form of a collaborative live event. 'you are variations' eight versions so far teach a startlingly simple sapience: Its' sounds differ, while each is contained, slow and severe in its own way. In a first listening instance they appear as sorrowful largos grieving a loss. If the project is mourning structural exclusion from our environment and each other, 'you are variations' acknowledges this loss. Extended listening can allow for a tangible sonic inclusion to emerge: You join a constellation of trees. To harbour a relationship with trees 'you are variations' discloses a central void: the pause between the breaths you take to read this, the blank between us. It researches how - with the help of water – this gap, this interval, starts to resonate, becoming an aperture for a new kind of we.

Steven DEVLEMINCK (BE)

KU Leuven; Leuven University
College of the Arts

Boris DEBACKERE (BE)

Leuven University
College of the Arts

Toon van WATERSCHOOT (BE)

ESAT-STADIUS, KU Leuven

Liquid Flâneur

Track 4

ABSTRACT

Walking and listening as an imaginative tool for creation and ordering experience in 'liquid' times. This proposal introduces an artistic and scientific project on sound localization through the hardware development of headphones with a real-time decoder for Ambisonic audio files built in. The 4-channel B-format is translated into a stereo output according to the head position of the listener. Designing a sound experience with a continuous sphere of Ambisonic audio, this project researches how to establish for the listener a multi-viewpoint experience. The approach is inspired by the dynamic concept of the Flâneur as introduced by Baudelaire, replacing single viewpoint categorization. This concept is re-appropriated for its capacity to connect with the different formulations of change, to indicate a common ground or effect of moving, as an area for creation or discovery. The research embraces the concept of Liquid Modernity introduced by sociologist Zygmunt Bauman as a framework through which to observe the ways that the lived-in world and particularly art, culture and technology are experienced and discussed as social subjects. What are the merits of a 'point of view' when we are confronted with an apparent shift from rigid cognitive frameworks towards more 'fluid' social and cultural interactions? What type of auralized experiments can be introduced? The project seeks to define a 'liquid' form of analysis (artistic and scientific) to apprehend the complexity of transforming cultural values. Being liquid or flâneur through sound localization is proposed as a method or strategy, replacing the isolated and solitary point of view with a multi-viewpoint theoretical and practical approach to deal with and endure new comprehension and meaning.

Kate DONOVAN (DE)

ZeM; University of Potsdam

Listening through the Elements: Ecological Radio Art

Track 6

ABSTRACT

Radio is currently at a significant juncture as major cooperations switch from analogue to digital platforms, and there is a concurrent shift from live, collective listening to fragmented listen-on-demand media (Hall 2015). Partly due to these shifts, radio is (re-)establishing itself as a medium for artistic practice. Despite

its emergent and often marginalised position within the landscape of the arts, it inherently works to expand perceptions not only of the capabilities of broadcast radio as an artistic medium, but also the ubiquitous natural phenomena from which radio stems. In this way, radio lends itself to environmental discourses, because it is in itself both an organic and a technological phenomenon. Anthropogenic radio varies greatly from the seemingly ephemeral form of broadcast radio, to the long-lasting, geologic effects of radioactivity. Indeed, the radioactive elements that spread across the planet from nuclear weapons testing in 1945 are seen by some to mark the beginning of the so-called Anthropocene (Demos 2017). This paper, therefore, refers to radio as an elemental medium (Durham-Peters 2015, Kramer 2018), one that works within the atmosphere, the aether, and at the same time grounds itself in the geological. Radio Art has been described as an inquisitive medium that listens (Westerkamp 1994, Friz 2016). I argue that listening is an integral act of environmental awareness, which, especially when applied through radio art, can reveal the trans-scalar networks that are intrinsically at play within the natural electromagnetic energies that can be found in all life forms. This paper positions ecological radio art as an art form which opens out perspectives of radio and transmission by recognising electromagnetic energies as an agential force, whilst simultaneously arguing that listening through such radio art is an effective way to move beyond anthropocentrism, and indeed, to move productively beyond the 'Anthropocene'.

Juan Carlos DUARTE REGINO (FI)

Aalto University

Parasite Radio. Environmental Art Repurpose of the Radio Medium

Track 4

ABSTRACT

The analog radio offers an approach to low powered and self-made technology, which does not require the larger material or energetic infrastructure of an Internet service. FM radio transmission is undervalued and offers a potential to resist the centralization of digital archiving, and the collateral resource impact produced from server storage and operation. This article presents the Parasite Radio project as an artistic appropriation of the supposedly obsolete radio medium. The aim was to operationalize the radio to be used beyond its former purpose of a communication channel. The project experimented with telematic interactions between the environment, radio signals and soundscape recordings. The message transmitted through multiple inputs converting bio-chemical reactions, Aeolian energy, or kinetic transformations of the environment into radio signals. This enabled to expand human listening and, perhaps also, informed other non-human agents about ecosystem transformations. Parasite Radio also brought together Nordic and southern soundscapes and sites into feedback loop transmissions to generate new sonic materials. Thus, it also facilitated novel inter-relationships between diverse artistic communities and assisted in technological appropriations by decentralized art organizations. The article shows how 'old' media such as the radio could be operationalized to act in a contemporary 'new' media context forming hybrid media ecologies stretching across geophysical boundaries. Here, media archaeology becomes a method to conduct critical and artistic examinations of media technologies as concerned with energy and ecology. It serves as an energy art practice to address technological obsolescence as well as study its effects on the environment.

Tomi DUFVA (FI)

Aalto University

Taneli TUOVINEN (FI)

Aalto University

Encountering Data Entities through Dirty Sonification

Track 7

ABSTRACT

We live in a world that is complexly intertwined with digitality. For instance, most of our perceptions are mediated through digital technology. This means that we already have a very intimate relationship to digital data, but at the same time, only a few of us have tools or knowledge how the digital world actually works. Whereas "real" world can be grasped through our bodies and living, the world of data is often perceived as distant and abstract. How to demystify our relationship to the world of data? In this paper, we are introducing pedagogical and artistic methods to dirty the abstractness of the world of data in order to make it more graspable. Our interest is bridge the gap between data and "real" entities and rather treat data as part of the same reality we are already living. This means exploring data as graspable entities we do not know yet, rather than information we already know what it is for. As such we want to question the sphere of big data as a separate entity of information. We consider our approach as dirty posthumanism: whereas posthumanism has been critiqued on humanizing nature, we purposely aim to humanize data to encounter entities that have their

own nature. We argue that by humanizing data, we actually can become more critical and active towards our human tendencies. Our aim in this paper is a sort of empowering dissensus, to bring forth the structures of “digi-grasping” within the post-digital world and discuss the premises and aims of the art and education in the post-digital world.

Umut ELDEM (BE)

University of Antwerp

Between the Senses: What Our Brains Reveal about Our Connection between Sound and Colour

Track 9

ABSTRACT

The idea of a colour-music connection, that there is a natural correspondence between our perception of sound and colour, exists throughout the history of art and philosophy. Some artists and composers have even claimed that they could ‘see’ music or ‘hear’ colours, such as Olivier Messiaen, Alexander Scriabin, and Wassily Kandinsky. It is only in the last century that synaesthesia, the experience of multiple senses from a single sensory input, has gained recognition as a legitimate (but rare) neurological condition, due to the advancements in the neurosciences. While the aesthetic connection between sound and colour is generally viewed as arbitrary and idiosyncratic, the existence of synaesthesia shows that this relationship has in fact a biological and a collectively perceptual basis. Synaesthesia, and its aesthetic reception in non-synaesthetes, opens new avenues in artistic research regarding the relationship between sound and colour. As a part of my PhD research into this subject, the aim of this presentation is to investigate and discuss the existence and application of synaesthesia in composers and artists, and address how it relates to the interconnectedness of our collective perception of the senses. I will be analysing data on the effects of colour-related visual elements on the performance practices of musicians, and the collective aesthetic perception of interdisciplinary art regarding sound and colour in the audience. The results will be presented and discussed in this presentation, along with a discussion on synaesthesia and its applications on multimedia art. This will clarify not only our perceptual tendencies in multi-sensory art, but will open up new possibilities in the application of multiple senses in the interdisciplinary arts. The outcome will be beneficial to artists and artistic researchers in understanding how our senses interact when concerning multimedia art, and in applying interdisciplinary and inter-sensory concepts to their creative practice.

Clio FLEGO (IT)

Media Arts Cultures

Re/Sound the Un/Seen Body

Track 6

ABSTRACT

The body is the organism through which humans express themselves, exhibiting properties of life in response to a variety of stimuli, defining genders and often also society's standards and expectations. It is also a living instrument, in which each part is essential in order to make the whole system works. From another perspective, the body could also be defined as an orchestra, composed by a certain amount of sounds that intertwining together create a variety of harmonic sequences. As a political phenomena, biodata collection is not only dedicated to surveillance and control regimes, but also to sonification practices, bending human reality perception to the embodiment of what is normally unseen. From the brain waves live sonification of Alvin Lucier in 1965, to the iris data transformation of Eyes (2018) by Yoon Chung Han, a wide range of interactive installations have been made to convert specific body parts into sound tracks, transforming organic objects into new forms of insight. A peculiar auditory journey under the skin is in this paper the circumstance to address some ethical and political issues concerning not only the production of knowledge, but also the new perspective that such exploration allows in a visual-based era. Can both body and sound be seen as act of resistance in the not-revolutionary world? Are they both triggers of consciousness in this paradigm, or an instrument of reassurance? What is their role in the redefinition of orality and nonlinguistic forms of communication? An infinite possibility of connections and relational dynamics make both body and sound able to give shape to invisible acts of resistance, so what their in-deep position in the governance ecosystem, in which hi-tech development is taking the scene based on the vision activity?

Francesca FRANCO (UK)
University of Exeter

Inconceivable Yet Computable: From Algorithmic Music to Algorithmic Drawings and Back

Track 5

ABSTRACT

In the history of media art there have been significant correspondences between sound and visual experimentations that have had a profound impact in contemporary art but have been nonetheless overlooked over the years. This paper will look at how the systematic use of the computer in music composition, particularly that applied by French composer Pierre Barbaud in his early algorithmic music from 1959 onwards, has had a key role in inspiring visual artists, including a number of influential computer art pioneers, in their practice. It was Barbaud, for example, that in the late 1960s inspired then abstract expressionist artist Manfred Mohr to undertake his first experiments in computer programming and to create his first algorithmic drawings in 1969. Since then, Mohr's passion for serialism and rhythm has been a constant source of inspiration and still resonates in his most recent works, such as *Artificiata II* (2012-15), a series of computer-generated real-time algorithmic animations that take the artist's visual research into what he has described as "visual-music, in a music score-like flow". The paper will look at how this series of works has developed, and how it has influenced a younger generation of artists involved with sound experimentation and its visual representation. Artists and works discussed include Peter Beyls and his "Interactive Cellular Automata" (1998) and "Cellular Automata Music" (2014).

Darko FRITZ (HR)
Grey Area

Sound of the Island—Luc Ferrari and Other Sound Transmitters

Track 7

ABSTRACT

1959 to 1972 French composer Luc Ferrari enjoyed summer vacations at Vela Luka at the Korčula island in Croatia. 1967 he made a field recording and with minimal processing or manipulation composed the milestone soundscape work *Almost Nothing No. 1: Daybreak at the Seashore*, embracing all captured environmental sounds equally valid for an artwork, described by author as "absence of abstract sounds". 1968 Ferrari alongside field recordings at Korčula island, participated in a summer colony International Visual Artists' Meetings in Vela Luka, in 1968, where he produced a mosaic with motif of red star and a participatory sound performance, envisioned as a folk festival, whereby he successfully included the local population in a music procession which made its way along the coast of Vela Luka. Within the 1972 edition of the International Visual Artists' Meetings he joined teams from radio station Baden Baden and educated local population in workshops of sound recording, that was later used in radio program. 2107, exactly 50 years after Ferrari's first field recordings, Slovenian artist Robertina Šebjanić and French curator Annick Bureau at same island of Korčula participated in micro-residency program organised by the Grey Area, space for contemporary and media art, under the title: 'Critical Tourism: Aquatocene micro residency: Escaping Sound Pollution'. They made series of underwater sound recordings and live performance. Šebjanić deploying new notion of the Aquatocene in which the sound of the underwater pollution is at the core of the sound compositions. The subaquatic soundscape encourage us to reflect upon the anthropogenic sonic impact on the underwater habitat and marine life. Her work explore the phenomena of interspecies communication, sonification of the environment and the underwater acoustic as well investigates the phenomenon of underwater noise pollution created by humankind in the seas.

Anna FRIZ (US)
University of California, Santa Cruz

Acoustic and Performative Fieldwork on the Plains of Patience

Track 6

ABSTRACT

For the past 2 years, I have been researching and recording along the historical and contemporary industrial corridor of the high altitude deserts of northern Chile near Calama. Incorporating practices such as sound walking and 'fields recording' (phonographies of acoustic and electromagnetic waves), photography and performative video, this research seeks to expressively document the temporality and scale of extractive industries and accompanying infrastructure made by humans in an equally vast extra-human desert and

mountainous environment. Under the title "We Build Ruins", the eventual audiovisual installation series contemplates the historical and future impact of industrial development that is currently servicing demand for copper, lithium, and rare earths, all key elements in such high-turnover miniature technologies like smartphones and media-making devices. I investigate these contrasting forces of small and large, and hard and soft, through durational investigations of land become landscape. By attending to the micro and macro scales of human activity in relatively remote areas such as the Plains of Patience, which occupy a remote space between urban sprawl and wilderness, I investigate the role of people (and artists) as agents in the myth-making and storytelling process which might also suggest counter-narratives to those of progress and growth that propel unsustainable extractivist industries. Environments are also media, and bodies recording devices. Methodologically the research asks, how can disciplines of listening lead the conceptualization and visual or image-making aspects of an audiovisual project? How can practices of listening and attention to sound generate performative gestures, which in turn define documentation, composition, and presentation?

Tiffany FUNK (US)

University of Illinois at Chicago

Deep Listening: Early Computational Composition and Its Influence on Algorithmic Aesthetics

Track 9

ABSTRACT

The popularity of the program DeepDream, created by Google engineer Alexander Mordvintsev, exploded due to the open source availability of its uncanny, hallucinogenic aesthetic. Once used to synthesize visual textures, the program popularized the concept of neural network training through image classification algorithms, inspiring visual art interrogating machine learning and the training of proprietary prediction algorithms; though DeepDream has facilitated the production of many mundane examples of surreal computer art, it has also helped to produce some conceptually rich visual investigations, including MacArthur "genius" awardee Trevor Paglen's recent installation *A Study of Invisible Images*. While the significance of trained neural networks are presently considered valuable to computer vision experimentation, a medial archeological investigation of the conceptual underpinnings of machine learning reveals the fundamental influence early sonic experiments in computational music have in its computational and conceptual framework. Early computational music works, such as Lejaren Hiller Jr. and Leonard Isaacson's *Illiad Suite* (1957), the first score composed by a computer, as well as Hiller and John Cage's ambitious multimedia performance *HPSCHD* (1969), used stochastic models to automate game-like processes, such as Giovanni Pierluigi da Palestrina's Renaissance-era polyphonic instruction, as well as the I Ching divination process of casting coins or yarrow stalks. Hiller's concerns regarding the historical use of compositional/mathematical gameplay uncovers a conceptual and performative emphasis anticipating the "training" of visual models, from John Horton Conway's *Game of Life* (also later used as a model for MIDI musical compositions) to Mordvintsev's DeepDream psychobilic visualizations. In conclusion, through the adverse reactions of audiences to Hiller's compositions, written by what the press deemed derogatorily "An electronic brain" in 1957 parallel public reactions to the disturbing mutations of DeepDream, popular participation in the open source project signals a growing willingness to collaborate creatively with computers to interrogate both computational and cognitive processes.

Iris GARRELFIS (UK)

Goldsmiths, University of London

The Listening Wall: A Journey into Scored Listening

Track 3

ABSTRACT

Listening has long been in the foreground of sound arts practice. In 1966, sound art pioneer Max Neuhaus stamped the word "LISTEN" onto the hands of participating audiences and took them on a walk around Manhattan, listening to industrial rumblings, buzzings of Puerto Rican street life and lastly, a percussion performance. We currently live in divisive times, illustrated by Trump's wall between the US and Mexico. In response, *Listening Wall* is a participatory project developed by the author, operating from the premise that the process of listening connects us with our surroundings. It consists of an actual wall filled with curated sound related instruction scores by artists such as Cathy Lane, Graham Dunning, Jez Riley French, Jo Thomas, Salome Voegelin, Viv Corringham. In doing so, the work brings together a community of listeners. Each of these scores presents a unique voice which relates members of the audience to their surroundings and their own imagination, becoming a co-creator of the works. Some scores focus our attention on the experience of

listening and the quality of the sound itself; others aim to instigate relationships with very specific aspects of the audible environment. Others prioritise our imagination or instil mischievous behaviour, reminding us that listening does not merely relate, but can also be “... disruptive in its nature” (Westerkamp 2015). To date it has been set up in a range of different contexts, for instance QSS Gallery in Belfast, Ireland or Points of Listening at LCC London. These different settings in turn offered different lenses onto how diverse audiences might engage with such materials. Taking Listening Wall as a point of departure, this paper considers several questions relating to this project, including the normalization of listening experiences, how we extract from or bring meaning to listening.

Monika GÓRSKA-OLESIŃSKA (PL)

University of Lodz

(Re)Making Synthetic Voices: Reversed Posthuman Ventriloquism

Track 1

ABSTRACT

In *Sonic Intimacy: Voice, Species, Technics (or, How to Listen to the World)* Dominic Pettman widens the “circle of the voice,” bringing in not only other animal voices, but also the voices of “other natural and environmental elements, including machines” (Pettman 2017, p. 6). The proliferation of technical devices designed for generating and transmitting purely synthetic voices (that may nevertheless be almost indistinguishable from a human voice) of computational entities—entities we listen to and talk to on a regular basis (such as Amazon’s Alexa, Apple’s Siri, and Microsoft’s Cortana, to name but a few), the so-called “vocal transactors” (Cayley, 2017, p. 78), not only affect the sonic dimension of contemporary culture, but are also reflected and critically examined in art-based research. This paper will explore artistic experiments that critically engage with the aesthetics and technics of voice synthesis, subverting and blending the binaries of the supposedly polarized categories organic and mechanical. Ian Hatcher’s (<https://ianhatcher.net/>) virtuosic vocal performances—*Prosthesis* (2011), *Drone Pilot* (2015), and *Colony* (2017), in which he simulates the cadence and syntax of machine speech with the very analogue instrument of his own (human) voice— a practice I propose to call reversed posthuman ventriloquism, will serve as cases for study. In my analysis of Hatcher’s performances, I will be examining them within the context of the cultural history of speech synthesis technology, as well as in relation to the tradition of experimental music performed by vocalists who use extended vocal techniques (Meredith Monk, Theo Bleckmann, Pamela Z, Joan La Barbara, Yoko Ono, and Sidsel Endresen, among others).

Bibliography:

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Laura GRACIA (UK)

University of the Arts London

Curating Sonic Labs

Track 4

ABSTRACT

Nowadays do it yourself (DIY) practices are highlighted versus capitalist industry, promoting a substantial shift in the creation of prototypes, musical instruments and sound objects that take place in our contemporaneity. These prototypes, which change the production of our system and ideology, question the nature of production itself. This new paradigm of production has obvious parallelisms in the aesthetic territory, and so, the frontiers of human perception newly emerged informational, physical and audiovisual are transformed. This crescent use of DIY techniques in instrument making and the creation of prototypes drifts away from the categorisation of instruments already in the field of sound art because, in sonic practice, there is a correlation with media art too. This intersection between sound art and media art is absorbing because it can bring new significance to the development of art and technology. Moreover, the transformations in culture, capital and ecology during the late 90s are the contextual history for the emergence of DIY laboratories, hackerspaces, media labs, and less favoured, the sonic labs. In Bruno Latour’s text, *Give Me a Laboratory and I will Raise the World* (1983), the essay defines the laboratory as the place in science and technology, where innovation happens. From the depth of the lab, the society is so directly modified. It defines the power of the lab to transform society, rebuilding the system in which is embedded. As Latour says, there is a division of labour between scholars studying organisations, institutions, public policy on the one hand, and people studying inside scientific

disciplines on the other. Thus, is why this lack of connection in between humanities and scientific process in the laboratory lead towards a highly scientific-technological society based on models of unsustainable development, representing the last phase of techno-capitalism, ideologically alienated with neoliberalism.

Amanda GUTIÉRREZ (MX)

Midwest Society for Acoustic Ecology

Flâneuse>La caminanta

Track 3

ABSTRACT

Flâneuse>La caminanta is a soundwalk video essay film, edited as an interactive environment with a 360-degree camera. The title emphasizes a nonexistent word in the French and Spanish language of women as wanderers, which also represents the lack of inclusive public spaces through which the female-identifying body can safely coexist. The video essay exposes the perspective of four women of color navigating urban landscapes in Mexico City, Chicago, and NY and Brooklyn. The locations are selected by participants and have a personal meaning or memory in their everyday journeys, and their writing reflects on the relationship of inclusiveness, safeness, vulnerability, and empowerment.

Rodrigo GUZMAN (AT)

Danube University Krems

Kircher's *Arca Musarithmica* beyond Combinatorics: Language, Playfulness, and Amateurism

Track 1

ABSTRACT

The histories of music technologies and sound media are rife in curiosities, oddities, and misfits. One of such is Athanasius Kircher's *Arca musarithmica*, a seventeenth-century system that can be used to compose choral music by choosing and combining wooden rods containing pre-composed four-part voice segments organized by syllabic poetic meters. Although often regarded as a pioneer system in generative creativity—as millions of new compositions can be created with just a few available units—Kircher's *Arca* advances much more than combinatorics and algorithmic composition. The *Arca* proposes a didactic and playful system that is to be used by beginners and amateurs to create fine contrapuntal and polyphonic choral music. A version of the *Arca*, in fact, was meant as a gift to a 12-year-old Habsburg Archduke. Furthermore, language, which serves as the basis for the amateur composer's choice of rods, has been largely overlooked when thinking about Kircher's device. In this paper, I present a detailed description of the workings of the *Arca* (widely inaccessible for the English speaking audience), while situating the device within its historical context and focusing on overlooked elements like its dependency on language or its playfulness. I also show examples of works created with this system and emphasize the creative and artistic agency that the amateur composer actually possesses when utilizing this device. I attempt not to belittle the merit of Kircher's device as an early example of musical combinatorics and algorithmic composition techniques. Instead, I intend to enrich this narrative by contextualizing the *Arca* and providing real musical examples. Despite being widely referred to and cited when establishing a precedent to contemporary combinatoric systems, few details are known on the workings of this device and even fewer composers and artists have actually explored the *Arca* in depth. This presentation attempts to fill the gap between what is commonly known about this system and the actuality of how it was used and how it can be re-discovered today.

Zimasa GYSMAN (FR)

Paris College of Art

Machines Hacking Humans—Performance Practices in Electronic Music during the 21st Century

Track 7

ABSTRACT

This paper assesses the history of electronic music and its performance to illustrate that machines and technology have largely influenced how humans perform electronic music. The history of electronic music mainly focuses on the composition and production of electronic music with little to no attention paid to its performance by the majority of scholars in this field. Therefore, establishing a history of performance involves

investigating what compositions of electronic music called for in the production of an electronic music performance. This investigation into seminal works in the history of electronic music therefore helped to illustrate the aesthetics of electronic music performance and the aesthetics established in the very beginnings of electronic music performance illustrate the aesthetics of electronic music which are still prevalent today. The key aesthetics are the repurposing of technology and the hybridisation of technology. Performers take familiar technology (technology that society has become accustomed to using in daily life), not necessarily related to music or performance and use it as an instrument in their performances, such as a rotary dial telephone. Likewise, since the beginnings of electronic music, producers have always experimented with the latest technologies available to them in their compositions and performances. The spirit of performers of electronic music therefore revolves around repurposing familiar technologies and using them in new ways, whilst similarly experimenting with new technologies in their performances. This process of hybridisation plays a key role in the production and performance of electronic music in the twentieth century. Through various interviews with performers of electronic music, it is shown that these aesthetics are driving performance practices in the twenty-first century.

Nigel HELYER (AU)

Director, Sonic Objects: Sonic Architecture

Jon DRUMMOND (AU)

Newcastle University

Heavy Metal and the Oratorio

Track 6

ABSTRACT

This paper explores different approaches to the sonification and visualisation of two environmental projects: "Heavy Metal" (Australia 2016) is focused upon the real-time analysis and sonification/visualisation of the chemical elements in a painting via a camera vision system.¹ "Oratorio for a Million Souls" (Netherlands/Germany 2018) concerns the behaviour and acoustic properties of live bee colonies and the creation of real-time multi-channel sound compositions.² Whilst these two projects differ in terms of methodology, aesthetics and technical approach they both share a direct concern with a deep analysis of the underlying environmental structures and perceptual frameworks that emerge in direct 'live' encounters - on one hand the discover of what lies behind the surface of a painted image in terms of chemical and colour structures, and in the case of Oratorio, a compelling immersion into the acoustic environment of Bees.

¹ www.sonicobjects.com/index.php/projects/more/heavy_metal

² www.sonicobjects.com/index.php/projects/more/oratorio_for_a_million_souls

Megan HINES (US)

Stony Brook University, SUNY

Sex, Labor, and Audio Tape: Lynn Hershman Leeson's Breathing Machines

Track 6

ABSTRACT

This paper explores Lynn Hershman Leeson's use of audio tape recorders beginning in 1965 and continuing into the present day. I consider her sound works as a feminist critique of science, particularly the technologization of reproductive medicine in the sixties and seventies. Art historical scholarship has been slow to address the history of sound art, and even slower to recognize how crucial sound was to the development of alternative exhibition practices and institutional critique. I argue that Hershman Leeson's sound works of the late sixties and early seventies illuminate a pivotal tipping point, when feminist artists reacted against the fiasco that was Maurice Tuchman's 1971 "Art & Technology" exhibition at LACMA and explored alternatives to the art and technology narrative perpetuated by and within museums. For Hershman Leeson, sound art challenged the authority of both the museum and the medical establishment. In her series of Breathing Machines, Hershman Leeson combined wax castings of her own face with tape recordings featuring her breath and voice. Through commercially-available sound technology, the Breathing Machines extended older hopes and worries about work and technology into the sexual domain. Building on Catherine Waldby's notion of biovalue, I consider these works in conversation with the shifting worth of women's labor in relation to cutting-edge reproductive technologies, including artificial insemination, in vitro fertilization, and artificial wombs. While Shulamith Firestone looked forward to test-tube babies facilitating women's liberation from the repulsive oppression of pregnancy, others lamented the forfeiture of women's greatest power, the mystical ability to produce life. Following Katherine Hayles, I show how the specific affordances of tape recorders established a complex

relationship between the artist as producer of sound and as represented by sound, prefiguring later posthumanist and cyberfeminist concerns about the targeted erasure of feminine bodily identity in the Information Age.

Vanina Yael HOFMAN (ES)
Taxonomedia

Pau ALSINA (ES)
Universitat Oberta de Catalunya

Performing the Migrants Archive: A Case Study

Track 3

ABSTRACT

Nowadays, when the voice powerfully re-emerges as an interface for communication with computers and other ICTs, the question of sound's material dimension and its relation to the symbolic and the communicative appears strongly. But also, when technological obsolescence expands and oblivion spreads, the need to re-think the relation with matter and memory connects with the need to re-enact the archives of our past. Migrants is a site-specific artwork created by Boltanski installed at the Immigrants Hotel (Buenos Aires). The artwork plays with the tactic of 'performing the archive' conceptualized by Simone Osthoff in order to re-activate the memory of the thousands of people that lived at the Hotel during the XIX Century. The Immigrants Hotel was a place of arrival of many people from all around the world. Migrants is composed by three pieces, the first of which called specially our attention. Boltanski selected some files from the archive of the Immigrants Hotel (immigrants names, surname, age...), and produced around 200 voice records made by people of different ages who reproduced orally the above mentioned information in the mother tongue of each immigrant. At the installation, visitors could hear these voices rooted in a foggy space, sometimes in succession, and others overlapped, emerging from different and ever-changing directions. Through Boltanski's installation, the visitor recalls, re-constructs, imagine and/or experience the past through the voices in a divergent way than accessing/reading the text files. Visitors are interpellated to reflect on (contemporary) migration by the whispers of the past, materialized as sound files of the present. At the same time, in the process of creating the artwork a new archive has born. One that triggers -and enable- divergent practices (following Stengers cosmopolitics) of memory and oblivion, one that helps us to practice and theorize sound's affective intensities (touch, force, envelopment).

Claire M. HOLDSWORTH (UK)
University of the Arts London

Schizophonic States: The Ventriloquial Voice in British Artists' Film and Video of the 1970s and 1980s

Track 3

ABSTRACT

Despite the relatively new emergence of sound/sonic arts as a genre in art in recent years, intermedial and highly experimental artistic practices have reformed and recorded voices for a number of years, using sound as a vehicle for activating memory and political agency. Speaking-out and listening-in are important modes of engagement that are both channelled and subverted in experimental artists' moving image, particularly in 'expanded' performance-based artworks made in the UK from the late 1970s to late 1980s. This paper will explore the importance of sound and the voice in tape/slide practices, which emerged in the late 1970s as a form of expanded performance that had resonance for feminist, Black and activist practices in the UK, during a time when technological change catalysed radical new approaches to representations of self and society. Drawing upon recent post-doc research into the intersections between experimental sound/music and artists' moving image at this time, this presentation will consider the 'performative afterlife' of recorded material in relation to the archive. Discussing the 'split conditions' of the voice via sound theory, the paper will explore the dual balance between interviewing people from this time and exploring artworks that use the spoken voice, including visuals, audio samples and short clips relating to a several example artworks such as the work of the Feminist Improvising Group (FIG) and Black Audio Film Collective amongst others. The 'performative afterlife' of recorded utterance and exploration of writings by Steven Connor (2000) and Mladen Dolar (2006) will frame re-examination of queer, feminist and activist approaches to history writing and making, considering how intersectional themes closely connect to the antiphonal dynamics of the recorded voice. By exploring how artists have re-engaged with their work over time and re-entered conversations from and about the past, the paper will consider how history is translated by the mediums – whether written or technological – through which they reach us today (Hayles, 2000).

Rasmus HOLMBOE (DK)
 Museet for Samtidskunst

The Institutional Situation of So-called Sound Art

Track 5

ABSTRACT

This paper examines what might happen if we shift our theoretical and curatorial perspectives from so-called “sound art” as an already institutionalized category to a more fluent and inclusive focus on artistic practice that involves sound. The formation of a critical discourse around sound art during the past three decades is tied to a complex history that variously incorporates its subject within and positions it against the histories, institutions and theoretical apparatuses of music, the visual arts, media art and the performing arts (to name a few). Despite this mixed heritage, discourse on sound art most often centres around rather narrow and traditional concepts of the artwork as a relatively autonomous and discrete unit of meaning fixed within the investigation of sound as an artistic medium. Concomitantly, specialized discourses on listening as a practice that distinguishes itself from visual or textual approaches have been developed. However, these discourses often fail to examine how they are affected by and predicated upon the conditions and conventions of the visual arts institutions they operate within. The lack of critical examinations of how the complex relation to the so-called white cube has become part of the institutionalization of sound art is a typical example of how the cultural context of sound art’s presentation has been neglected in favor of a strict focus on the artwork and the listener. Taking my work at The Museum of Contemporary Art in Roskilde as a point of departure, my paper examines situations in which we encounter sound in the gallery space. I argue how, in this context, both artistic practices that involve sound and acts of listening adopt and adapt to the normative conventions of visual arts institutions and thus need to be performatively negotiated against this backdrop.

Janna HOLMSTEDT (SE)

The Blowhole

Track 8

ABSTRACT

I wanted to listen to the tape recordings. A crave to “be there”, across time and space. To go visiting through listening. That’s how I imagined it. Then, I encountered the physical archive at Stanford University Libraries, 116 boxes and 1432 reels of magnetic tape. The hunt for the right recordings began. This journey into a predominantly sonic ecology departs from the unique archival material of American neurophysiologist John C. Lilly. In the 1950s and 1960s Lilly conducted controversial scientific experiments with dolphins, as well as on himself. Among other things, Lilly and his collaborators attempted to teach dolphins to speak English and recorded the results on tape. I investigate these experiments and zoom in on the sound recordings that were made at the “Dolphin House” in 1965, when Margaret Howe lived with the dolphin Peter for 75 days in a flooded house in an attempt at equal co-habitation between woman and dolphin. The encounter with an animal “voice” and the attempts to record these phenomena as sound objects would force Lilly into uncharted territories. When the recordings of words uttered by dolphins were played back to other researchers, they didn’t hear what Lilly’s team had heard. As Lilly began experimenting with sound, it seemed as neither technology nor perception could be relied on. Even the role of language in the act of communication became increasingly elusive. Sounds are leaky phenomena, pointing to the unavoidable entanglement of bodies, technologies and environs. A captured sound is a record of loss, as is the archive. This loss urges me, as researcher and listener, to story and restore entanglements. I think of this as a/orality, an embodied and performative weaving (aural and oral) that aims to counteract a dominant, reductive, visual-textual logic and its related knowledge formations.

Nicolas HOLT (CA)
 McGill University

Heard from the Other Room, Felt from Here: Aural Immersion and the Ecologically Incompressible in Frank Gillette’s “Information Environments”

Track 6

ABSTRACT

In 1973, Frank Gillette exhibited six, unique, multi-channel, closed-circuit video installations, termed “information environments,” within all four galleries of the Everson Museum of Art’s upper floor. A brochure for the show explains that the “environments juxtapose biological and technological processes and suggest that

man, nature, and technology are all parts of a unity.” Such claims for human, natural, and technological unity were commonplace in the ecological discourses of the early-1970s, but a closer look at the installations potentially reveals something more chaotic. Take, for example, Terraquae, a series of five Plexiglas terrariums with closed-circuit cameras mounted at their tops, containing unruly assemblages of live crickets, tortoises, tarantulas, horseshoe crabs, slime molds, and spores, just to name some of the lifeforms on display. In an adjacent gallery was Gestation/Growth, where an incubator hosted chicken eggs until they hatched, with the chicks then making their way to an 18 ft. diameter geodesic dome, similarly under the watchful eye of a closed-circuit camera. The show was meant to bring together manifold lifecycles and circuit them together through video feeds for human observers. Importantly, analog video processes visual and audio frequencies within the same signal. But, it must be asked, is the sonic component of these spaces far messier than video’s information could account for alone? If the environments do offer up any kind of ecological unity, can we say it is primarily an aural, embodied, and immersive unity fractured from within by the dissonant chirping of chicks and crickets alongside the low, electronic humming of cameras and monitors? Sounds no doubt complemented by other animal/machine utterances imperceptible to the human ear. My presentation seeks to ask: Are there things both technically and biophysically incompressible at work here, uncaptured by the aspiration of cybernetic eco-unity so embedded in the history of early video?

Anca HORVATH (DK)
Aalborg University

Falk HEINRICH (DK)
Aalborg University

Sonoid

Track 4

ABSTRACT

The paper presents the idea and preliminary findings of an experimental project which consists of the virtual design and physical materialization of an installation: Sonoid (sound, egg, shell). The objective of Sonoid is to visualize sound vibrations through a material and create a space for acoustic experimentation, measurement and reflection on the differences between simulated sound, experienced auditory performance and physically measured acoustics. The investigation is informed by the following question: what is the difference between the virtual simulated performance of a structure, the human experience of interacting with the physical product once built, and the measurable behavior of the piece? Additionally, we would like to tap into the unexplored area of understanding the relation between perceived sound experience, and visual representation of sound vibration. Does a ‘pleasant’ sound produce a seductive visual representation? How should ‘pleasant’ and ‘seductive’ be quantified? The performance of the structure will be first simulated (virtually), then measured (through acoustic studies), and finally qualified (trying to map and understand the experience of people walking inside the structure, talking / singing to it and through its different panels through video recording and interviews and brainwave mapping).

Janina HOTH (AT)
Danube University Krems

Sound Art and Site-specificity: Curatorial Strategies for an Aesthetic of Repetition

Track 5

ABSTRACT

Festivals have become the main medium for media art with (bi-)annual editions of thematically wide-ranging exhibitions and events. In contrast to exhibition spaces at museums or galleries, festivals are often held at locations, which were initially not designed as art spaces: e.g. former industrial buildings, parks and other open areas, offices, public buildings. Their repetitive pattern of exhibiting at these particular locations create a new kind of site-specificity. Especially in regard to their experience, sound artworks in their ephemeral characteristic become embedded in these locations, and produce a new artwork and experience with every installment. The site specificity in terms of its meaning-making for identity and locality is combined with the often medium and technology centered aim of sound artworks. Since 2015, the Ars Electronica is partly held at the “Post City”, a former post distribution center that is mainly empty for the rest of the year. In 2015-2016, when Linz became a center for refugees on their way to Germany and Scandinavia, the center also served as refugee camp. The 1990s architecture in the large industrial complex reflects a main focus of the festival on innovative industrial productions based on artistic practices and scientific research. One main exhibition is held at “Bunker” in the basement floor, where every year, sound art installations are presented at a specific, seemingly pre-destined location with an ideal acoustic surrounding and atmosphere to curatorially present these works. Their

ephemerality is contrasted with the appearance and narrative of the site, creating an aesthetic of repetition. In my presentation, I want to investigate the curatorial strategy of these sound art installations and question whether the repetitive scheme of exhibiting sound artworks on one particular location can create a new kind of archival aesthetic.

Junting HUANG (US)

Cornell University

The Buddha Machine: Vibrational Ontology in Chinese Sound Practice | Track 7

ABSTRACT

In recent years, ontological inquiries into the aesthetic experience of sound--or what Brian Kane called "onto-aesthetics"--have perhaps best exemplified the vibrant intersections between sound studies and New Materialism. Be it Steve Goodman's "an ontology of vibrational force," Greg Hainge's "an ontology of noise," or Christoph Cox's "a sonic materialism," a naturalist materialism is often called for to explain the acoustic energy of sound. In works of art, they argue that aesthetic experience--bodily affect in particular--relies on an ontological revelation of sound as a material influx. Meanwhile however, there has been resistance from within sound studies scholarship. Brian Kane, for example, have argued that sociocultural context and technological mediations still determine our understandings of acoustic vibration. In the wake of this theoretical disjunction, how does a notion as vibration help us understand the affective force of sound? This paper re-examines Goodman's vibrational ontology in a culture-specific fashion. In particular, it focuses on the Buddha Machine, a plastic box that intones repetitive ambient music. Inspired by Brian Eno's experiment with tape machines and the Chinese Buddhist chanting gadget, the device hinges upon the notion of vibration, which--as I argue--provides not only a physical space for bodily resonance, but more importantly a conceptual space for auto-affect. In doing so, I demonstrate the ways in which the material-affective turn in sound studies has evolved in tandem with cultural contextualization-for example, Chinese art critic Wang Jing's recent proposal of affective listening as well as Chinese artist Yan Jun's reading of Buddhist philosophical texts including "On the Absence of Emotions in Sound" and "Meditation on the Organ of Hearing."

Juri HWANG (US)

University of Southern California

Skid Row Sopranos: Muting and Amplifying the Sonicity of Homelessness through Sonic Interventions | Track 7

ABSTRACT

Socially engaged art, as pioneered by Fluxus and the Situationist International and continued by groups like the Critical Arts Ensemble, has become a firmly established practice in the canon of Fine Arts. However, it has rarely crossed over into the artistic canon of 'high brow' music. The practice of musical interventions in social space that leaves the concert hall and particularly engages in encounters with different social bodies is comparatively recent and came to wider acclaim with initiatives such as "El Sistema" in Venezuela with its motto 'music for social change' and various Youth Orchestras based on similar concepts. The recent MacArthur Genius Grant awarded on Vijay Gupta for his work with the not-for-profit initiative "Street Symphony," which focuses on Skid Row, an area of concentrated poverty and homelessness in Downtown Los Angeles, to provide "musical enrichment and valuable human connection to [...] under-resourced communities," is an indicator that social interventions are becoming more accepted also in the 'high brow' music world. The attention focused by the prestigious award on social engagement through music inspires other artists to stage their own interventions and claim their part in the social capital connected to such action. This paper discusses the violent clashes between the voice of an opera soprano and the screaming from physical and mental pains of a homeless person. Such clash was observed in an impromptu street opera staged by a soprano singer appearing in the streets of Skid Row clad in an orange cocktail dress with a small team of camera and sound persons. The paper examines the distance between the two social bodies involved in this encounter by analyzing the respective soundscapes and by discussing the conceptual and cultural context and how such interventions might rather increase than close the gap between the two social bodies.

Filip JANKOWSKI (PL)

Jagiellonian University

Demagnetised Diskettes, Disappearing Archives: The Challenges of Video Game Preservation

Track 8

ABSTRACT

Recently, under threat of being sued by the Nintendo company, the administrators of the EmuParadise.me website were forced to remove all disks intended for game emulation (Coldewey, 2018). The largest game archive on the Internet was closed for legal and economic reasons, leaving room for further harassment of old game repositories. Following Maria Garda's statement that video games should be treated as a form of cultural heritage (Garda, 2014a), I would like to trace the process of re-capitalising so-called abandonware. From the early 1980s, video games have always been cracked not only for the needs of the black market but also to preserve them for future generations. As the original analogous diskettes, cartridges, and compact disks have not survived for the most part to this day; their cracked versions became the only valuable digital sources which allowed the future generations to know their content (Garda, 2014b). However, the free – although in most cases illegal – access to old software becomes increasingly limited. Despite the recent tendency to re-release the most popular games on retro consoles such as PlayStation Classic or NES Classic (GameCentral, 2018), the rest of less known titles – without copyright-holding distributors – are being condemned for oblivion. In a situation when the largest video game companies try to capitalise every new game-related content (from DLCs to season passes) and re-releases, the loudly announced read/write internet culture (Lessig, 2008) is threatened to evaporate. Although the Internet Archive website has recently made an effort to upload old digital games and allow users to play them online, this effort could not be sufficient enough to preserve abandoned 'playable artefacts' (Leino, 2012). Therefore, the cultural institutions have to find a compromise between copyrights of video game companies and making access to those artefacts easier for users.

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Agnieszka JELEWSKA (PL)

Adam Mickiewicz University

Michał KRAWCZAK (PL)

Adam Mickiewicz University

Sounding Necropolitics: Beyond Human History

Track 6

ABSTRACT

The presentation aims to reflect on the possibilities of using tools from sound studies, such as sound walk, sound archive, and concepts from bioacoustics (M. Gagliano) and posthumanism (L. Irigaray, J. Bennett), to study and document audiosphere of places connected with borderline events that are involved in the construction of social trauma and becoming an element of specific necropolitics (A. Mbembe, E. Domańska). The text will draw on the research and artistic experiments conducted since 2017 by the authors as part of the HAT Research Center and the Laboratory for Experimental Media, in co-operation with an interdisciplinary group of researchers and artists. We are particularly interested in the Lake Rusalka area in Poznań, Poland, which was created as part of a Nazi plan – implemented in 1941 – to provide recreational facilities for the German population who had been resettled to the city of Poznań. Jewish prisoners from various European camps were brought to Poznań to work on the project, their task being to clear the forest and dig an artificial

lake. Many of them died of exhaustion and/or disease, and when the plan was suspended in 1943 due to the liquidation of the forced labor camps in the region, the survivors were sent to the death camps at Auschwitz-Birkenau. The policy adopted by the communist authorities in post-war Poland ensured that lake development project was completed, and, at the same time, that its origins as a Nazi forced slave labour project were concealed. Our task is to create a sound archive of this place, capturing three sonic layers: on the first level, as a place of recreation and entertainment, combined with the acoustic activity of the non-human beings living there; on the second level, as a space in which urban sounds coming from nearby districts can be heard; and on the third level, as the audiosphere at the bottom of the lake, which is inaudible to the human ear. In this project we are exploring the possibility of creating an archive based on the sonic remains of both human and non-human actors, with its dynamic, vibrating, discontinuous status suspended between the necropolitical past and future.

Kazuhiro JO (JP)

Kyushu University; YCAM

Paul DEMARINIS (US)

Stanford University

Re-visiting the Common Sense of Sound Reproduction

Track 4

ABSTRACT

In this talk, we will revisit the foundation of technologies in sound reproduction through our art practice. As Jonathan Sterne noted, there were incompletenesses in the stories of the invention of sound-reproduction technologies [Sterne, 2003]. We could easily dismiss the possibilities around the technologies. However, the realities are more than the tales. With the help of a few modern tools such as modulation nozzles, specialized transformer, cutting plotter, laser pointer, neodymium magnet, and office printer, we could reinvent the traditional technologies over centuries in this age of post-digital of the 21st century. With a form of music and voice from water, fire, paper, wax, or imprint we describe the challenges in our art practice in relation with principles of the sound reproduction technologies as well as historical contexts of the work.

Ulla Angkjær JØRGENSEN (NO)*

Norwegian University of Science and Technology

An Aesthetics after Conceptualism

Track 1

ABSTRACT

In her own wording, Norwegian sound artist Jana Winderen is describing the material body in a surrounding environment when she says that, "The sensory impression of sound is very physical. Depending on the materials around you, you can feel it in your bones, or as a sensation in your nostrils, or vibrating under your feet." The combination of augmented reality and strangeness in her digital soundscape *The Wanderer* (2015) does precisely that, it moves you into sensing your presence in a specific environment in ways you couldn't possibly have known before, yet it is a nowhere. It does not lean on the gallery to prove it is art; it can just as well be listened to anywhere you go with your iPod. Its place is the sensing body. Works like *The Wanderer* may help us formulate an aesthetics after conceptualism.

*Speaker sponsored by the **Nordic Council of Ministers** and the **Nordic Culture Fund**

David KADISH (DK)

IT University of Copenhagen

Autonomous Auditory Agents in a Forest Garden Soundscape

Track 6

ABSTRACT

Soundscape studies of animal habitats and ecosystems typically distinguish between three sources of sound (Krause, 2008): biophony, sounds produced by animals, plants, and other biological entities; geophony, sounds produced by non-living features such as water or wind; and anthrophony, sounds produced by humans and human technology. Often, studies of soundscapes across academic fields privilege the biophonic and geophonic over the anthrophonic, referring to anthrophonic sounds as 'noise' and biophonic sound as 'music' while implying that the anthrophonic sound is alien to the soundscape (Krause, 2008; Schafer, 1977). Recent writing in the field, however, has begun to assess this alignment more critically (Lyonblum, 2017). In an experiment to probe the range of relationships between biophonic and anthrophonic sound in a hybrid ecosystem, an

autonomous auditory agent is introduced into a forest garden ecosystem. The forest garden – a form of permaculture that mimics the plant community structure of a temperate forest – is already acoustically diverse and the intent behind the digital agent is not to disrupt the soundscape, but to integrate into it. The autonomous agent, permanently installed in the ecosystem on a solar-powered single board computer, begins by silently listening to the soundscape. As it becomes familiar with the soundscape, it engages the Acoustic Niche Hypothesis (Krause, 1987) to develop its own voice. The Acoustic Niche Hypothesis is a theory in the field of soundscape ecology which posits that soundscape inhabitants partition the auditory space by frequency, time, and location such that each species is able to communicate in a relatively uninhibited manner. Often, anthropogenic sounds occupy an already saturated portion of the audio spectrum and, in doing so, disrupt the existing niche structure (Pijanowski, Farina, Gage, Dumyahn, & Krause, 2011). As a mode of inhabiting the ecosystem, the autonomous auditory agent in this experiment identifies underused temporal and spectral regions of the soundscape and develops vocalizations to mark its acoustic territory. The paper examines how this new voice impacts the soundscape of the forest garden in particular and its ecology more generally. It incorporates soundscape measurements and ecological observations to understand the impact of this invasive digital species.

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Ask KÆREBY (DK)

Maj HASAGER (DK)

Sounding Pico

Track 3

ABSTRACT

Sounding Pico is an art project focussing on the Pico-neighbourhood in Santa Monica, CA in the USA – developed in collaboration between visual artist Maj Hasager and electronic composer Ask Kæreby during our stay in the area during winter 2018-19. The neighbourhood was much larger and was an important African-American enclave on the Westside, but when the Santa Monica Freeway opened in the 1960s, it resulted in the destruction of many residences and the relocation of a large number of families. It is the most ethnically diverse area of Santa Monica, but this diversity is under threat as the area is rapidly becoming gentrified. The Pico neighbourhood has higher crime rates than the rest of the city, and The City of Santa Monica has been accused of ignoring the Pico District in the past, particularly when it came to issues regarding crime and gang activity. In response to the often-mediated image of a troubled area with opportunities lost, rather than gained, countermeasures have been taken – perhaps most notably by the cultural asset database Culture Mapping 90404 (<http://culturemapping90404.org/>). We took this as a point of departure, in an attempt to supplement with the perspectives of younger generations, whose involvement in these matters have been limited. We have invited a number of young, local residents and musicians to record characteristic sounds of the area (both audio and video), which will later be interpreted on acoustic instruments and edited together. These elements will be made available online as part of a sound walk, for which a publicly available guided tour will be arranged. By bringing forward these young musicians as local resources, as well as their ear for local soundmarks, we aim to shine a different light on the area, and to supplement and further the debate.

Tomotaro KANEKO (JP)

Tokyo University of the Arts

Making Past Artworks Resound: Japanese Art Sound Archive

Track 8

ABSTRACT

This presentation aims to provide an overview of the Japanese Art Sound Archive and showcases recording samples of reproduced works. In postwar Japan, visual artists created a number of works that emitted sounds.

However, most of them can now only be seen in photographs. In many instances, neither the sounds nor their ways of sounding are thoroughly described by the visual representations and their explanations. The Japanese Art Sound Archive is a project that attempts to reproduce those past artworks so as to make the sounds audible again. In this endeavor, the organizers, Tomotaro Kaneko and Minoru Hatanaka, have researched the artworks in detail and asked the artists to reproduce or reenact the sounds. Alternatively, the organizers recreated artworks by themselves on the basis of research and with the permission of the copyright holder. Moreover, they have discovered and accessed the recordings of past artworks and created vinyl records and cassette editions from them. The Japanese Art Sound Archive has already organized two solo performance events, four solo exhibitions, and one retrospective exhibition between January and June 2018. It continues its research for the next event. Artists featured in the project include Kosai Hori, Ken-ichiro Ina, Fumio Takamizawa, Hitoshi Nomura, Tetsuya Watanabe, Morihiro Wada, and Great White Light. All the featured artworks were created in the early- to mid-1970s and utilized sound reproduction technology. In each event and exhibition, the Archive has produced a leaflet with the artist's essay and the organizer's report of the work and its context. In addition to discussing the lessons learned from past artworks in this project, this presentation will address why this project concentrates on works created in the 1970s, and the significance of reproduction or reenactment of past artworks. Furthermore, it will outline the project's future plans.

Mi Jung KANG (KR)

Seoul National University

The Sound of Shamans in the Works of Nam June Paik and Early Korean Video Artists

Track 1

ABSTRACT

Korean shamanist tradition gave Nam June Paik's works unique sonic features that made them of characteristically Asian origin, while western musical background provided audio-visual techniques to him. Insights from Arnold Schönberg and John Cage led Paik to a series of experiments with various sounds and actions in a certain period of time. It seems undoubtedly true that Paik's working at West German Radio's studio for electronic music motivated his initiating a new art form, video art, and inventing a video synthesizer with Shuya Abe in the late 1960s. Besides his contacts with the gurus of modern music and high technology of mass communication, Korean traditional shamanism deeply affected his artistic career. Marks of Korean shamanism could be traced from Paik's early works, for instance, his first video art exhibition, <Exposition of Music-Electronic Television>(1963) with the bleeding bull's head. Paik drew an analogy between Fluxus happenings and Korean exorcist rituals, because both are performances for communicating with the spectators. Paik's identity as an Asian was revealed in a series of shamanist performance coupled with destructive Avant-garde gestures. Interestingly enough, some of early Korean video artists share the shamanist features of Paik's art. Among them are Hyun Ki Park, Hae Min Kim, Keun Byung Yook, Chan Kyung Park, etc. They were influenced by Paik when starting their performance and video art like other western media artists. But, without musical backgrounds and experiences of western life, the early artists who had set out the new media works in Korea felt audio-visual images on TV analogous to the invocation of spirits in Korean shamanist rituals. It was not by accident that Hae Min Kim and Chan Kyung Park were attracted to the sounds and images of Korean exorcist rituals. I think they all agreed with Paik that artists are shamans or spiritual mediums connecting spectators and the invisible world. In this paper, distinguishing features of sound in the early Korean video art will be explored and the sound of exorcist rituals and its role in the works will be one of the main concerns.

Raivo KELOMEES (EE)

Estonian Academy of Arts

The Gaze of the Artwork and the Symbiotic Interaction

Track 4

ABSTRACT

The goal of this presentation is to discuss and analyse viewer-sensitive artworks and the reversed situation in the exhibition space where artworks 'look' at the viewer. To answer these questions I firstly looked at the topics of machine vision, computer vision, biovision and the evolution of vision. Dividing interactive artworks into four categories (distant, contact, chance-based and bio-based/symbiotic interaction) enabled me to illustrate developments in feedback systems which became evident in recent decades.

Vadim KEYLIN (DK)
Aarhus University

Non-human Participation in Sound Art: Robots, Creatures, Natural Forces

Track 6

ABSTRACT

The idea of participatory art, engaging the audience in creative processes, has undergone increasing interest in recent decades. Participation has also always been an important aspect of sound art practice, going back to the pioneers of the art form, like the Baschet brothers or Max Neuhaus. In my paper, I pose the question of whether the notion of participation and participatory art can be extended to non-human actors: robots, animals, natural forces. The starting point for my investigation is Celeste Boursier-Mougenot's seminal work "From Here to Ear" – an installation of electric guitars inadvertently "played" by zebra finches, carrying out their daily life activities in the work's environment. It would be easy to regard this work in the context of aleatoric or chance operations tradition, but such an approach would ignore the agency of the birds as creatures possessing free will and listening capabilities. If, however, participatory optics could be applied to works like Boursier-Mougenot's, such an extension of the concept should also be granted to inanimate actors, such as Joe Jones' music-performing robots or natural forces, activating Max Eastley's Aeolian harps and flutes. While at first glance these works move even further away from human participation, they share a similar structure with "properly" participatory sound art pieces. Both types of artworks rely on the delegation of sound-making agency from the artist to a multitude of outside actors, whether animate or not. Thus, in my paper, I approach these actors as I would human participants and attempt an ethnography of non-human sound-making in sound art.

Rahma KHAZAM (FR)

Out of Earshot, Out of Mind, the Tribulations of Object-oriented Sound

Track 7

ABSTRACT

Can sound exceed human subjectivity? Does it necessarily exist only in relation to a listener or is it a mind-independent entity or event? In this paper I shall explore a number of philosophical approaches that posit a mind-independent world indifferent to humans and endeavour to apply them to sound. Object-oriented philosopher Graham Harman for instance, makes a distinction between sensual and real objects, which we could also apply to sound: audible sound may be described as a sensual object, insofar as it is dependent on being heard, while inaudible sound such as infrasound could be said to resemble a real object, insofar as it exists but cannot be heard. I will also draw on the writing of Levi Bryant, who takes into account the temporality of sound: in *The Democracy of Objects* (2011), he points out that all objects have their own duration and spatiality and constitute events that disintegrate at different rates – a definition that corresponds to the way we intuitively think of sound. The consequences of positing sound as mind-independent are many and varied. In particular, the listener's relation to it is no longer primordial: sound can have other relations, effects or modes of operation of which the listener is not necessarily aware. Take for instance Will Schrimshaw's concept of 'sound in itself' or Raviv Ganchrow's account of Wave Field Synthesis. These approaches open up new critical perspectives for the theory and practice of sound and other digital media that challenge not only anthropocentrism but also the key role of the listener in contemporary sound art and the prevailing phenomenological approach to sound.

Dami KIM (FR)
Paris College of Art

Sensibility and Technology: Maya Deren and John Cage's Notes about Technology

Track 7

ABSTRACT

A synthesis of art and technology here indicates new art that is transformed from its beginning form of art by new technology. The new technology can contribute to this synthesis with its functions and new knowledge produced by the use of the technology. However, this research focuses on artist's sensibility about technology as a main factor in the creation of the synthesis. Sensibility, as the word literally means, is the ability to feel

certain qualities, more precisely, regardless of general opinion, consensus on them. Therefore, sensibility about technology is a factor that can produce singularity of the synthesis. In this regard, this research conducts two case studies: Maya Deren and John Cage, each of whom developed a unique synthesis of dance and a camera, a machine, and of music and electronics in the twentieth century. The case studies are conducted by delving into the artists' notebooks and letters. Because the sources were directly and informally written at the most present moment when they felt, the author and readers can easily position themselves into the artists' minds. This research specifies the artists' sensibilities about technology by selecting their notes about technology, and analyzes how their sensibilities were reflected in their artistic practice.

Ryszard KLUSZCZYŃSKI (PL)

University of Lodz

Between Sound and Image. The Function of Sound in Films and Video Works of The Workshop of Film Form

Track 9

ABSTRACT

Relationships between sound and image were studied very carefully in audiovisual works of the Workshop of Film Form, avant-garde group working in Poland in 1970s. Structures of artworks of such artists as Jozef Robakowski, Ryszard Wasko, Antoni Mikołajczyk, and Wojciech Bruszewski were organized around such relations. Sound played different roles in their films and videos, different strategies were created. In my paper, using examples, I want to present and analyse the most important strategies: organizing the image and visuality with the sound, deconstructing perception, undermining cognition. I want also to analyse the role of sound in visual aesthetics of the art of The Workshop of Film Form.

Saskia Isabella Maria KORSTEN (NL)

Repeat-revolution; Forms of Partaker Agency in the Sound-works of Cage, Holmqvist and Bruys

Track 6

ABSTRACT

Every something is an echo of nothing
— John Cage¹

Dutch sound artist Nathalie Bruys is curious about what sound would look like.² This relates to an experience of the character of the Golem in Judith Herzberg's play 'Een Golem (A Golem)'.³ The Golem learns to comprehend the meaning of the word blood by the look, feel and sense of it. The meaning of words and sounds in sound art are negotiated via partaker agency in the production, performance and reception of it. This whole process is, following Karen Barad, how matter starts to matter.⁴ In this paper I will build on the notion of partaker agency understood by me as a concept which describes the collaborating agencies of the various entities at work in an artwork's coming to life.⁵ Further, I will focus on the efficacy of repetition in sound art and relate this to the Kototama principle and John Cage's ideas derived from Zen in his lectures. Following Kototama, repetitive sounds have a performative power: in the re-sounding of vibrations a world can manifest itself.⁶ Also, artist Karl Holmqvist works with repetitive sound-words and performs his poems computer-like: as a form of code. In his work 'Numbers' he declares repeatedly: "One, two, it's more fun to compute."⁷ Exactly such a repetitive formula is looked upon as potentially revolutionary by Boris Groys. He argues in his article 'Repetition against Progress' via Gilles Deleuze that literal repetition is artificial and contrary to natural phenomena.⁸ Moreover, he quotes Walter Benjamin stating that a revolution is a break with the continuity of life and uses this assertion to stress the idea of repetition as a form of revolution. In this paper I will build a case around the sound works of Cage, Holmqvist and Bruys. The tension between the pro and contra life principle of repetition is made productive in relation to ideas of code as a language holding performative powers following Alexander Galloway.⁹ I will explore the invisibility of the score as well as the invisibility of code. Is the performance of a score or code a repetition or is it a new original to be understood as a form of partaker agency in, for instance, Cage's famous '4'33'?"¹⁰ Bruys questions the part the computer software plays in her work. In her 'I am you,' the speaking voice calls out: "Fuck you robot, you don't even understand me."¹¹

¹ John Cage, 'Lecture on Something,' Silence, Middletown, CT: Wesleyan University Press, 2011: 131.

² "Ik ben gewoon super nieuwsgierig naar hoe geluid eruit zou zien (I am simply highly curious about what

sound would look like),” says Nathalie Bruys in a video portrait for the Volkrant award 2006.

<https://vimeo.com/39649226>

³ Judith Herzerg, 'Een Golem (A Golem),' after 'Der Goilem' by Leivick (1921), Amsterdam: Theatre and Filmbooks, 1998: 72, 73.

⁴ Karen Barad, 'Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter,' Signs: Journal of Women in Culture and Society, Vol. 28, No. 3, Chicago, IL: University of Chicago Press, 2003: 801–831.

⁵ Saskia Isabella Maria Korsten, 'Partaker Agency: Entanglement of agencies in artworks by Bekirovic and Abramović,' EWIC EVA Copenhagen, 2018, <http://dx.doi.org/10.14236/ewic/EVAC18.39>

⁶ Mikoto Masahilo Nakazono, Inochi, The Book of Life, Santa Fe, NM: Kototama Institute, 1984: 8.

⁷ Karl Holmqvist, 'Numbers,' (2018), performed at Spike Berlin on 29 November 2018.

<https://www.youtube.com/watch?v=bblyMC9B7zM>

⁸ Boris Groys, 'Herhaling versus Vooruitgang (Repetition against Progress),' Now is the Time, Rotterdam: NAI Uitgevers, 2009: 25.

⁹ Alexander Galloway, 'Protocol,' Cambridge, MA: MIT Press, 2004.

¹⁰ John Cage, '4'33",' (1952), performed by David Tudor on 29 Augusts 1952

<https://www.youtube.com/watch?v=HypmW4Yd7SY>

¹¹ Nathalie Bruys aka KODI, 'I am you,' (2000) <https://soundcloud.com/spiripirate/i-am-you-kodi>

Harald KRAEMER (HK)

School of Creative Media, City University of Hong Kong

Sound Design History—Audiovisual Storytelling in Hypermedia Applications for Museums and Digital Cultural Heritage

Track 8

ABSTRACT

Since the mid 90's and with the increasing use of multimedia technologies for the knowledge transfer, museums appeared as content provider and producer. Interactive Hypermedia applications were created for kiosk systems, websites, CD-ROMs, audio guides, podcasts as well as in the last years for apps, AR and VR. For the success, not only a stimulating storyboard and a concise interface design but also a tailored sound design for the content was responsible. In contrast to the well-researched state of interactive storytelling and multimedia design in and for museums, a fundamental study about sound design strategies for hypermedia applications is still lacking. Such a study will give an overview of the main functions and serve as a major exploration of how the sound of these artifacts of our digital cultural heritage is differentiated from the sound and music composed for movies, animations, games, VR, and AR. Sound in movies, animations and games creates the atmosphere to drive the story forward. Sound in interactive hypermedia applications has a substantially audio-visual grammatical role and it serves to integrate different narratives into a superordinate whole. Comparing to the research about sound in movies and games, sound in multimedia applications is still an unexplored terrain. Under the lead of the School of Creative Media of City University of Hong Kong and in cooperation with Zurich University of the Arts and Hong Kong Baptist University a research project is planned for 2019 to examine how sound in hypermedia applications has been designed and to analyze the difference comparing the sound design for movies, games, animations, AR and VR. My presentation will introduce the objectives and methods of implementing the project as well as give an overview of the case studies, the typology and the criteria for analysis.

Andreas KRATKY (US)

University of Southern California

Juri HWANG (US)

University of Southern California

Inner Voices—Reflexive Augmented Listening

Track 6

ABSTRACT

This paper discusses two sound art works created by the authors, "Weeping Bamboo" and "Ghost Letters," that employ a particular technique of listening in and to the environment via a combination of air- and multi-channel bone-conducted sound. This experience blends the spatio-temporal nature of the surrounding environment with a superimposed – but notably distinct – spatio-temporality evoked by the internal, bone-conducted sounds resonating in the body of the listener. Using the approach of a sound walk these pieces formulate a position on embodied experience, memory, and augmented perception that critically reflects on how we perceive our surroundings, what we know, and how we can relate to the hidden historic layers, which

are absent but informing our being in a place. "Weeping Bamboo" engages with the invisible presence of indigenous memory in the contemporary scene of the city of Manizales in Colombia, and "Ghost Letters" conveys the memory of patients of a mental asylum on the island of San Servolo in the Venetian Lagoon, formerly known as the Island of the Mad. Both experiences evoke multiple historic layers in the imagination of the listener through interactive, geo-located soundscapes. By walking across the site listeners explore the soundscapes, which intermix in various ways with the sounds of the current environment. The paper reflects the artistic approach of these two works in the context of sound walks as an art-historic phenomenon, combining the reflective and introspective aspect inherent to walking as an artistic endeavor, as modeled e.g. by Benjamin's and Hessel's notion of the flaneur, the imaginative exploration as modeled e.g. by Cardiff, and the notion of investigation as modeled e.g. by Murray Schafer's soundscape research. The paper presents a new take on the sound walk with a critical look at the current tech hype of AR.

Ebru KURBAK (AT)

From Spindle to Reel: Gender Assumptions and Alternative Media Histories

Track 4

ABSTRACT

This paper explores historical crossovers between fiber crafts (woman's work) and media technologies as resources for imagining alternative media histories. The creation of imaginary media based on those histories is proposed and discussed as critical and artistic strategy, which challenges widespread gender assumptions about technological histories and culture. Particular focus is put on the archetypical relationship between the ancient hand spindle and rotational sound recording media. Fiber and textile crafts, which are widely practiced by women, have provided natural medium and inspiration for storing data over centuries beyond Jacquard's loom. Examples include conventions of visually embedding symbols in textiles, the pre-Columbian Andean knotted strings (Quipu) that store financial data, and NASA's core rope memory of the Apollo Guidance Computer, which was literally woven by women in the textile industry. String is the archetype of all linear fiber elements such as wires, cords, cables, and optical transmission lines. The spinning whorl was invented before the wheel and led the human imagination to eventually discover all rotational mechanisms. With the mechanization of textile making, the societal value given to the practice of hand spinning has drastically changed. The simple spindle is the source for open-reel players, tape recorders, automobiles, geared manufacturing machines, propellers, and countless other technologies. The first paper written on possibilities of magnetic recording of sound by Oberlin Smith in 1888 suggests cotton threads with steel particles as a potential feasible medium. This link is hardly imaginable today due to the domestication of and the dominant assumptions about women's work. The critical and artistic strategy proposed and demonstrated by this paper involves (1) excavating historical crossovers between fiber and textile crafts and media technologies to identify potential points of divergence and (2) imagining and developing speculative devices as testaments to "what could have been," to contest widespread gender assumptions.

Jordan LACEY (AU)

RMIT University

A Discussion of Posthumanism in Relation to an Urban Sound Art Installation Practice

Track 1

ABSTRACT

In this paper, the author's creative works are positioned in the context of posthumanism in which an affirmative politics seeks to "think critically about who and what we are in the process of becoming" (Braidotti 2013). Posthuman critical theory questions traditional concepts of the human subject by challenging us to adopt a planetary consciousness, which preferences interconnection over separation. It achieves this by breaking down dualisms that separate society from nature, instead preferencing a monist (rhizomic) understanding of the real as a tireless "self-organising force of living matter" described as vitalist materialism or zoe (Braidotti 2013: 3). Sonic practices have much to offer this emerging consciousness, in particular the concept of sonic relationality (LaBelle 2006,2017; Voegelin 2013), which considers how listening interconnects bodies within a vibratory field of soundings. This approach challenges what might be considered the 'hegemony of the ocular', which is understood here as an outward gaze that determines the usefulness of the external world by breaking it down into categories of representation. Instead, the listening subject is immersed

in a sonic flux, feeling the world, and conscious of the ever-shifting interconnections that consistently redefine its relationships with other bodies. It is argued that the emerging awareness of sonic relationality is consistent with the affirmative politics and transversality of posthuman practices (Braidotti & Hlavajova 2018); specifically, through urban practices that seek to rupture hegemonic soundscapes by simultaneously encouraging a listening out (environmental/social) and a listening in (psychic). To illustrate these theoretical postulates, three transdisciplinary sonic interventions, in which the author was engaged, are explored: Noise Transformation, which sought to reveal the aesthetic potential of traffic noise; Touchstone, which collapsed a sonic community into a performative digital sculpture marked by the Earth's rotation; and Fielding, which explores the potential of sound art to inform new approaches to urban greening programs. In combination, the three interventions point towards ways in which posthumanism might enable a new way of thinking about urban sound art installation practices.

Jenni LAUWRENS (ZA)

University of Pretoria

Engineering Empathy through the Power of Voice

Track 3

ABSTRACT

Candice Breitz's sound-based artwork at the Venice Biennale in 2017 was entitled Love Story (2016). This seven-channel video installation explored contemporary stories of migration in western countries. Viewers could sit in front of any of the six monitors arranged in a dark room, put on a pair of headphones and listen to stories of persecution and violence while watching the interviewee on screen sitting in front of a green screen relating memories of their suffering. However, the only way to enter this room was through another larger room which contained a large screen and a seating area for viewers. On this screen two familiar Hollywood stars told horrific stories of torture, abuse and discrimination, acting out the stories of the 'real' migrants. Unlike the second room, where the stories could only be heard on the headphones, the actors' voices could be heard even before entering the room. In fact, it was the recognisability of Julianne Moore and Alec Baldwin's voices that caught the audiences' attention (and imagination) even before they could hear the details of what these celebrities were saying. The human voice is a powerful vehicle of social and affective communication. When compared with other sense modalities, the voice is a dynamic and accurate conveyor of emotion via speech content (what is said) as well as linguistic and paralinguistic cues (how it is said). The paper will use the lens of empathy theory to explore the ways in which Breitz's artwork engineered empathetic responses from its audience by specifically focusing on how voice can manipulate emotional reactions. I will also look beyond pitch modulation and other vocal cues to suggest why it is that we are more empathetically moved by the stories re-narrated by the fictional characters than by those told by the actual victims.

Paola Barreto LEBLANC (BR)

Federal University of Bahia

Lucas BRASIL (BR)

Federal University of Bahia

Barroquinha's Calling

Track 3

ABSTRACT

The historic center of Salvador was once home of prominent african personalities who actively participated in the first black social movements in Brazil. From the formation of a Candomblé, between 1788 and 1830 to the Malê Revolt in 1835, Barroquinha muddy ground guards the *aṣê* (vital energy of the Yoruba worldview) of the black ancestry that, amid the violent blows of colonialism, was articulated in processes of reterritorialization, amalgamating African, Portuguese and Amerindian roots. In this text we present a soundscape project that incorporates elements of an artistic research around the black communities that inhabited this region, specifically in the nineteenth century. The soundscape is based on a work of excavation of memories, and produces a collection of sounds that associates practices of archeology, cartography and what we call here ancestral intuition. We invoke - and ask *agô* to - the forces that not only inhabit but constitute that territory. This technique of unveiling and making remarkable forces present but not manifest, we call phantasmagoria. This process takes place through an attentive listening that follows footprints across the territory, between the personal stories and the official historiography, drawing a thread of memories. A series of heterogeneous elements make up our sound path, and the use of the Yoruba language in words and songs contextualize and deepen the historical background of the narratives referring to Afro-diasporic black peoples, who have erected the city of Bahia in various forms. How does Barroquinha reverberate these voices? What are the echoes of

these presences? What are the scars that mark this part of the city? What could the rivers that flow underground tell us?

Joo Yun LEE (KR)

Pratt Institute

Ikeda's Audiovisual Installation of Sonic Media Temporalities Superposed in Urban Media Environment

Track 4

ABSTRACT

This paper proposes to examine Paris-based Japanese-born composer and visual artist Ryoji Ikeda's audiovisual work as a peculiar mode of contemporary audio practice at the intersection of sound art and media art, with its focus on those which went beyond the spatial and contextual confinements of institutional frames. Ikeda's the radar series, for example, transformed natural and built environment into "temporarily demarcated event space" with special consideration of the site's natural condition, cultural contexts and local audiences. This paper discusses Ikeda's site-specific audiovisual installations articulated according to the sonic media's temporal structure, relying on Wolfgang Ernst's theory of sonicity and sonic media temporality. Underscoring that Ikeda's screen-centric large-scale installations forge what Ernst terms acoustic tempor(e)alities, it examines how the radical decomposition and recomposition of sound and image according to computational media's extremity of micro-temporality make spatial effects immersively. I argue that Ikeda's data composition—certainly evolved from his music composition—makes data's inherent sonicity not only visible but sensible, traversing the bits of information and actual materiality of sound (material sounding), and also interfacing it with abstraction and materialization of other phenomena such as light, visuals, and numerical data. I also claims that Ikeda's work provokes the viewer's engagement with a realm of not knowing or unfathomable data, unveiling the temporal processuality of data processing at the thresholds of the viewer's perception and comprehension, especially, when it interferes with the invisible/in audible signals generated and transmitted by everywhere infrastructures, networks, and data flows in urban media environment. Lastly, this research underscores that Ikeda's work composed of a plethora of sonic and visual data yet is a "density of nothing" in terms of contents and meanings engenders a sensible experience of our reality entangled with datafied society, realigning the viewers' ears and eyes with bodies according to sonic media temporality.

Sigrun LEHNERT (DE)

Hamburg Media School

Memory by Voice and Music in German Newsreels of the 1950s/1960s

Track 3

ABSTRACT

In terms of the history of audio, the cinema newsreel is an appropriate object of investigation. Since the newsreels were the only source of news prior to the spread of the television, they had the power to shape the collective memory. The heyday of the German post-war newsreels was the 1950s – however, the presentation of the newsreels in the interludes of cinema films ended in the 1970s. Asking elderly people about their memories of newsreel presentations, they highlight the impressive music and the uniquely spoken commentary. The music and sound fit perfectly to every single newsreel report and its visuals. These concepts go back to the roots of music in film. Parts of the background music of the West German newsreel Neue Deutsche Wochenschau, were also used in the Nazi-propaganda vehicle Deutsche Wochenschau. The categories and structures of the music archive, however, stem from the Allgemeine Handbuch der Film-Musik by Erdmann, Becce & Brav (1927): at the end of the silent film era, the authors also gave recommendations for music concepts in the "Tagesschau" (as the newsreels were referred to in those days). Pieces of music were not only used as background sound, but were used for political messages and expressed ideological meanings as well as national and international relations. In the case of the state controlled East German newsreel Der Augenzeuge, the blatant political associations, familiarizing viewers with socialist culture, is very much obvious when viewing even today. Besides the characteristic style of the commentary voice, 'speech acts' (cf. John L. Austin (1962) and John Searle (1969)), e.g. expressing a declaration or a directive, may have had an impact on people's political opinion and their view on the world during the Cold War. This talk will aim to reveal the patterns as well as functions of the audible elements of newsreels.

Laura LEUZZI (UK)
University of Dundee

Stephen PARTRIDGE (UK)
University of Dundee

Adam LOCKHART (UK)
University of Dundee

Approaches, Strategies and Theoretical and Practice-based Research Methods to Investigate and Archive Early Video Art. Some Reflections from the REWIND Research Projects

Track 8

ABSTRACT

This paper will discuss methodologies, approaches and issues, emerging out of three major research projects that have investigated and archived histories of early video art in Europe: REWIND (2005 – ongoing), REWINDItalia (2011-2014) and EWVA (2015-2018). The paper will discuss how the projects have engaged with the history of the apparatus, the identity and status of the artworks, preservation methods, and the legacy of these video artworks today. A particular focus will be on semi-structured questionnaires for interviews structured to capture oral histories, memories and recollections, that in some cases would have been otherwise lost to future knowledge and the uncovering of lost artworks and their available documentation. The speakers – directly involved in the projects – will discuss solutions, risks and experiences encountered in the projects and future research perspectives for re-covering, archiving, collecting and narrating the histories of early video art in Europe. The paper will discuss also different practice-based research methods, platforms and engagement strategies, including re-installation and re-enactment. Discussed case studies will include: exhibitions (Doggerfisher Gallery, Edinburgh, 2008; Stills, Edinburgh, 2009; Street Level Photoworks, Glasgow, 2010; Careof DOCVA, Milan 2012; Summerhall, Edinburgh 2017); re-installment in public spaces (BBC Big Screen Edinburgh, 2009); curated performative screenings, with selected artists' and theoretical texts, performances and screenings (Autoritratti, The Showroom in London, 2015; Self/Portraits VRC, DCA, 2016); the re-enactments (Partridge's Monitor Live, Tate, Starr Auditorium, 2009; Claudio Ambrosini's Videosonata, Zurich 2014, CCA, Glasgow, 2015; Elaine Shemilt's Doppelganger Redux, Bow Arts, London, 2016), curated screenings (DCAD, Dundee, 2008; Tate Modern, Starr Auditorium, 2009; Videoex, Zurich, 2014; Rome Media Art Festival, Rome, MAXXI, 2016).

Michelle LEWIS-KING (CN)

Roy Ascott Technoetic Arts Studio, De Tao Masters Academy, Shanghai Inst. of Visual Arts

Zheng: Negotiating Art, Sound and Medicine Cultures

Track 6

ABSTRACT

I propose to present a paper on my ongoing performance art research project: Zhèng 證 – Cross-Cultural Encounters in Art, Medicine and Technology. This project constitutes a new area of research development in the arts, sciences and humanities and also in intercultural communication, because although artistic practice is now widely used to research and communicate biomedicine practice to a global community, using artistic practice to research and communicate Asian and Chinese medicine practices to international audiences has until now been wholly neglected. Chinese medicine (CM) as a highly a performative intervention - from pulse analysis and needling to using Moxabustion 艾灸 (this consists of burning dried *Artemisia vulgaris* above acupuncture points along on the body) and prescribing herbal formulas. By using these tools together with 'embodied' technologies, such as diagnostic touch and medically focused intention (yì niàn 意念), Chinese medicine interleaves intuitive, alchemical, medical and poetic forms of knowledge together – bringing science and art into communication in unique ways. In this project I use touch and sound to test out and produce new reflections on a cross-cultural medical body. The aim of my approach is to diversify the dominant conceptions of what a body is and can do. Drawing upon my expertise as an artist and clinical acupuncturist with training in biomedicine, my project adapts Chinese medicine practice into a strategic tool to investigate new synergies between art, medicine, technology, East, West, modernity and pre-modernity. For example, currently I collaborate with 4DSOUND-Budapest, where we explore the relationship between the body's infrasonic dynamics and spatial sound environments according to Chinese medicine theories. In my performances, I use Chinese pulse diagnosis (a scientific/medical method) as an artistic method to produce spatial soundscapes. By re-staging the Chinese medicine clinic within the public domain, my research utilises the performative element of the Chinese medical encounter to enable greater reflection of and renegotiation of art and medicine and their current functions in society.

Andrew LIM (US)

Contra Adorno's Critique of Technics in Music: Affect, Alienated Labor, and Cage's Aesthetics of Indeterminacy

Track 4

ABSTRACT

As a central preoccupation of Kantian aesthetics, the autonomy of art was a primary trope of Enlightenment discourse on the interrelations between art and its social context. Materialist extensions of critical philosophy, particularly with the rise of technology in the 20th century, gave rise to Adorno's critique of the aesthetic uses of technology, which he identified as an instrument of the late capitalist culture industry. In the domain of the aesthetics of music, Adorno held few contemporary composers in as high regard as Arnold Schoenberg for the disruptive quality of his avant-garde music, privileging his radical theories of harmony as a politico-aesthetic strategy for épater les bourgeois. Though a student of Schoenberg, John Cage exemplified the postwar resistance to an identification of musical techniques of disruption with formal innovation, instead employing a range of everyday technics in the service of a new aesthetics of chance operations and indeterminacy. In this respect, Cage appears to present a counterexample to the application of Adorno's theories of the politics of technology in art to postwar American experimental music in the vein initiated by Cage and later associated with Fluxus movement. Using a framework provided by Bourdieu's critique of Adorno's conceptualization of popular music as a technologically facilitated, cultural analogue of alienated labor, this paper argues that Cage's aesthetics of indeterminacy subverts the association of technology with alienation and its associated affects.

Stephanie LOVELESS (US)

Rensselaer Polytechnic Institute

Tactical Listening in the City: A Feminist Turn from Eye to Ear

Track 3

ABSTRACT

In 1974, Pauline Oliveros published a book of listening-oriented instruction scores, called "Sonic Meditations". Workshopped in a feminist collective, these scores were designed to be participatory, inclusive, and non-hierarchical, exploring listening as an act of personal and collective emancipation. In the 1970s, Hildegard Westerkamp developed the practise of Soundwalking: artist-led public walks actively exploring the (usually urban) environment via sounds heard, out of the conviction that sonic information can uncover new and embodied information about the ecological and social health of place. Michel de Certeau's "Walking in the City" was published in 1980. Echoing Guy Debord's psychogeographic "derive" -- the unplanned drift through an urban landscape -- de Certeau called for the engagement with the city via walking as a tactical act of resistance to the dehumanization of systems of power as expressed in the modern city. This paper triangulates between the masculine figure of the situationist flâneur, and the feminist figures of the ecologically-oriented soundwalker and the contemplative listener, in order to tell a new story about listening in public space as a tactical urban act. De Certeau calls for resistance to the "scopic drive" for legibility and disentanglement via walking, but misses a crucial opportunity to turn to the ear. What is the "listening drive"? Listening -- inherently immersive and experiential, ever-present, physical, co-constitutive -- enmeshes us in our surroundings. In all of these ways it can also be seen as inherently feminist. This presentation highlights socially-driven soundwalk artists such as Amanda Gutierrez and Andra McCartney, as well as the presenter's own generative and geo-located websites and web-apps for contemplative listening in urban environments. These works propose embodied movement and listening in public space as practices that intervene into both external and internal systems of alienation, opening up possibilities for human engagement and transformation.

Jung-Yeon MA (JP)

Meiji University

On Seiko Mikami: A Critical Reader

Track 9

ABSTRACT

This presentation will introduce an upcoming book *Seiko Mikami: A Critical Reader* (February 2019, Tokyo: NTT Publishing) co-edited by the presenter and Tomoya Watanabe of YCAM | Yamaguchi Center for Arts and Media, along with other related ongoing archival projects accomplished by YCAM, Tama Art University and others since the unexpected loss of the artist in 2015. Apart from the co-editors, contributors of this book include Yuichi Konno, Sabu Kohso, Yukiko Shikata, Andreas Broeckmann, Kazunao Abe, Akihiro Kubota and the artist

herself, whose approaches focusing the artist's works and activities in different periods of time and places such as Japan, the U.S.A, Europe and Japan once again, as an artist and also an educator. The book also introduces an original interview with Norimizu Ameya and critical essay first appeared on ART iT, online art magazine by Noi Sawaragi. This publication project can be understood as an answer to the fact that comprehensive publications on artist were highly limited, with few exceptions such as books published in 1990 in Tokyo and 2004 in Spain, despite the world-wide exhibitions that the artist participated every year since her first exhibition in 1985, Tokyo. After briefly recollecting the artist's practices during last 30 years, the presenter will discuss future challenges for critical discourses on Mikami's work.

Louise MACKENZIE (UK)

BxNU Institute of Contemporary Art, Northumbria University

Alchemical Sensing—Layering Perception through Technology

Track 6

ABSTRACT

This paper discusses the making of the audio-visual installation, *The Stars Beneath Our Feet* and in doing so, describes the phenomenological experiences encountered by the artist in attempting to relate to micro-organisms through sound. The phrase, alchemical sensing is introduced to describe the experience resulting from the process of decision-making required to produce sounds and images associated with densely layered scientific technology in the context of this cross-disciplinary collaborative project. On viewing the micro-algae, *Dunaliella salina* under the microscope, artist Louise Mackenzie was compelled to develop an audio-visual installation that presents the organisms at scale, in a custom-designed, darkened space, encompassing the audience and placing them in bodily relation to the organisms. Referencing the development of the fields of sonification and sonocytology, the use of Atomic Force Microscopy (AFM), Python, Photosounder and MAX/MSP were employed to construct an embodied audio sense of the micro-organism, *Dunaliella salina*. Movements detected were translated using both sonification and audification techniques into sound files that were used to form the audio component of *The Stars Beneath Our Feet*: an installation commissioned as part of *Lumiere Durham 2015*, a four-day international light festival produced by Artichoke in the UK. The video component of the installation was made using a combination of TIRF (total internal reflection fluorescence) microscopy, dark field microscopy and a DSLR camera to produce moving images that present for the audience a perception of micro-organisms that is other to that commonly used within scientific research. 'Looking at' and 'listening to' the organisms in this expanded manner in the context of an art installation adds to our sensory perception of micro-organisms, whilst simultaneously reminding us of the limitations of our bodily sensory capacities.

Emmanuel MADAN (CA)

IMAA

FREEDOM HIGHWAY

Track 3

ABSTRACT

FREEDOM HIGHWAY is a transmission art work initially created from 2001-2004, which the artist is currently revisiting in the contemporary political and social climate. In the lead-up to the start of the Iraq war (2002-2003), I made numerous road trips across the United States during which I recorded radio programming in format known as talk radio. Talk radio in the US is heavily skewed towards the right wing; dominated by ultra-conservatives politically and evangelical Christians religiously. Since the 1990's, the culture of talk radio has been at the vanguard of legitimizing and mainstreaming the ideological beliefs and policy priorities that now hold sway in the current US administration. In the present political moment, this normalization of vehement nativism and xenophobia seems increasingly overwhelming. This is why for the past two years I have been revisiting the work, which I first performed extensively in the US, Canada and Europe from 2004-2008. In North America, the roots of xenophobia and nativism run very deep. The widespread glorification of these destructive tendencies which we are witnessing today are not without precedent. Understanding the current episode in American public discourse and media requires a renewed examination of the politics of the spoken word. FREEDOM HIGHWAY is an audio composition constructed around a multi-voiced spoken narrative, composited from hundreds of speakers recorded in about twenty American states: right-wing call-in hosts, radio preachers, shock jocks and sports commentators as well as their guests and callers. Radio interference and static are also used extensively throughout the piece to create additional spaces besides the ones (radio studio and telephone) inherent in the programming itself. The resulting audio footage is then assembled into an audio

performance and a gallery installation, a deeply troubling “audio self-portrait” of America as rendered by the nation’s political and religious radio broadcasters, and as overheard or intercepted by a listener who is not the intended audience of these broadcasts. FREEDOM HIGHWAY has been performed, broadcast, and exhibited in gallery installation form regularly since 2004. It has been heard in the US, Canada, and Europe.

Charu MAITHANI (AU)

University of New South Wales

Screens—Connections, Interactions and Gestures

Track 9

ABSTRACT

The proposed paper investigates the gestural modalities performed by the screens in media arts in the specific instance of the absence of images. Assisted by the postmedia turn, contemporary screens provide expanded functions, as seen in their use in producing images in addition to displaying them. Screens are a constant agency in different media as they are the common constituent of image production, display and distribution. They emphasize, interconnect and re-articulate the relationship between the image, the artist, software, hardware and the user, in various modalities of image-making and display. In the field of media arts, screens have provided new instances of interaction and multiple connections between the elements of the installation. Further on, they also afford the potential of extending this interaction between the audience member and the artwork. However, in considering the gesturality of screens, it is important to note that in the current ecology of the relationship between bodies – images – screens, it is unclear which entity is performing the gestures. For example, in interactive art, it is not simply that the screen reacts to the body which reacts to the image. Instead, as connections are formed between parts of the interactive art assemblage, the gestures can be argued to be migrating. In such a set-up, I argue that the intermedial position of screens lends them a gesturality that is activated and actualised in certain conditions. The proposed paper will further complicate the examination of the gesturality of screens by analysing specific media artworks where the image is absent; where the screens are important and the image is not. This refutes the claim that screens are mere container for images and instead highlights the gestural agency of screens. Moreover, questions around what gesturality is performed by the screens that set-up the connections and potentialities in specific instances will be examined.

Andrea MANCIANTI (FI)

Aalto University

Blindphones

Track 6

ABSTRACT

Virtual reality, in its current wave, is very much driven by commercial preoccupations, as the last generation of headsets come as consumer electronic commodities. This results in proprietary technologies exposed to extremely rapid obsolescence, black box tools and strategies more directed towards entertainment and profit than art. This article illustrates the production of the immersive installation Blindphones, an artistic experience presented to Ars Electronica festival 2018, created for an experimental wearable using simple technologies and sustainable materials, build around the sonic and optical properties of large sheets of bacterial cellulose. Moreover, the idea behind this installation was to re-appropriate some of the key concepts behind VR, such as re-embodiment and immersion, but, abandoning any commercial device, attempted to reimagine the head mounted display as a form of prosthetics radically changing our perception providing a glimpse of an alternative embodiment. Rather than as a tool to fool our senses by providing (some of) them with a credible simulation of the world, conforming the viewer into a normative embodiment, Blindphones, by heavily impairing sight, forces the body to function using sound as the main sense to articulate a dreamy world made of shifting lights and music. The head mounted display here was conceived more as a form of an almost alien living prosthesis, the design was inspired by plants and mushrooms, and the materials used in the DIY fabrication process have been as much as possible from sustainable, biodegradable sources, such as bacterial cellulose and 100% biodegradable PLA. Inspired by the altered states induced by the sensory deprivation tank, where the body floats weightlessly in a dark quiet environment and the mind shifts from a meditative state up to an hallucinatory one, the project draws from the psychedelic tradition of early VR art and drone music.

Cedric MARIDET (HK)

Hong Kong Baptist University

The figure of the Amateur for a General Organology of Sound Art Practices

Track 5

ABSTRACT

The development of new technologies not only contributes to a new musical organology, but also drastically changes our forms of engagement with sound. A reassessed model of acoulogy informs new listening intentions through a first-person enquiry of the listening act, to define the heterogeneity of listening intentions as a way to frame the experience of sound. In this framework, composers, listeners and curators alike are defining and promoting new sound practices through heightened attention and support a process of grammatization which calls for a general organology, as defined by Bernard Stiegler. Within this theory that articulates bodily, artificial and social organs, the figure to the amateur as listener, composer or curator proves to be central. In its qualificative definition, the amateur develops particular relations with a class of object, to experiment with aesthetics technical, social, mental and corporal bodies. Drawing upon the theory of taste of Antoine Hennion, different actors can be identified in the process: the collective as a general framework, from which the definition of a particular taste can emerge; situations, or the spatio-temporal conditions that might be required for the emergence of a particular taste or experience of the object, like a specific ritual, or ways of doing things; and of course the object itself and its effects, not as being contained in the object, but as being discovered by the attention of the amateur, in a performative meaning. Within this particular setting of experimentation with this temporal object that is sound, composers, listeners and curators can engage in the different levels of Stiegler's general organology and contribute to a de-proletarianization process by creating a positive pharmakon.

Angela MCARTHUR (UK)

Eco-remediation: My Schizophrenia's Cured! (No, It's Not)

Track 6

ABSTRACT

Inaudible or ordinarily inaccessible soundings of the geophony and biophony are increasingly sonified or made publically available, as an act of remediation (in both the sense that this will remedy current environmental concerns by fostering awareness, and in the sense that it represents data that is already representational). From infrasonic ocean microbarom and glacier data, to citizen sense audification projects, this trend seems set to continue. Do such activities positively impact our ability to listen, to reduce alterity by attending to 'otherness' and connect us to non-human systems and listening experiences? Are they instead a self-serving appeasement of the isolation and sense of powerlessness which our technologically connected world can engender, creating the illusion of custodianship without the radical behaviour changes needed to address a slew of environmental crises? As an alternative, can a productive tension undermine the polarities of such a dialectic? How? In what ways can we 'read' such soundings, given that they are not necessarily neutral or objective representations? How might environmental sonification and audification help or harm the cause of non-human listening?

Asa MENDELSON (US)

University of California, San Diego

Voices for Pasture

Track 3

ABSTRACT

Voices for Pasture is a performative screening attempting to reproduce, elaborate, and subvert the intimacy and power dynamics among collaborators through the form of voiceover narration and vocal performance. I'd like to use this as an opportunity to explore material connected to my research and film project, Pasture, which is currently in production. Combining narrative and documentary filmmaking strategies, Pasture reimagines the story of a private security training facility on the Potrero-Tecate border, establishing intersections within legacies of queer and trans* anti-oppression, anti-militarism activisms in the United States. The film is an experimental exercise in historical fiction. It's 2007: Simon, a white, Jewish trans* person in New York learns about a civic resistance movement taking place in Potrero, a small town forty-five miles southeast of San Diego, on occupied Kumeyaay land and eight miles from the border with Tecate, Mexico, where in 2006 the private military company Blackwater USA announced plans to develop a training facility. Simon comes out to California

to participate in and document the demonstrations that take place in October 2007. After the demonstrations, they decide to stay. For Pasture I am working with non-professional actors, with people who have political investments in the legacy of Blackwater in San Diego County, of radical trans* activism, and of a politics of allyship, to choreograph a range of approaches into Round Potrero Valley, and into the political questions underlying this project more broadly. Pasture takes up claims made by Blackwater representatives in 2007 that the valley was an attractive site for a military training facility because of its quality as a “natural sound barrier.” The film interrogates this provocation, questioning what it means for a politically and spiritually contested environment to be a “sound barrier”? I am collaborating with filmmaker and sound artist Sindhu Thirumalaisamy, and with the work of writers, artists, and activists including Sayak Valencia and Jazael Olguín Zapata to imagine the voice of the valley. Through collaborations with non-professional actors — with people performing as versions of themselves — I am hoping to communicate the kind of slip and stutter between performance and real life that José Esteban Muñoz might describe as “failure,” or as “active political refusal.” “Failure” is, as I understand Muñoz’s writing and legacy, an opening into another space of relating, a break from performative norms, from a performance of a norm, such as “real life,” or “gender.” For RE: Sound, I am proposing to present footage from Pasture juxtaposed with editorial commentary produced by myself with Sindhu, and featuring vocal performances by singer and artist Hillary Jean Young.

Tom MILNES (UK)

Falmouth University

The Cloud and Thin Air: Tools for Artistic Practice that Disappear

Track 4

ABSTRACT

This research paper approaches the issues for artistic practice posed by changes to technological tools. How tools based in ‘The Cloud’ disappear into thin air. Musicians, games animators and designers are susceptible to updates, software obsolescence and commercial shifts in technology which has forced them to change their working method. The subjugation and adaptation of artists working methods due to their ‘ephemeral tools’ being changed remotely has become a pressing matter because of the increased use of online and cloud-based creative software and storage. In the research paper, case studies from creatives who explain that their working processes are vulnerable to commercial changes. The tools and methods that artists use can now be changed whilst in their hands. Artistic methods often must adapt to the changing environment of software updates which change an artists’ tools without their permission or without warning. For a while, digital tools have struggled to answer questions about legacy and reliability as serious tools for artistic practice. We conducted studies with a composer, digital illustrator, a textiles designer and virtual reality developer which note the increasing fragility of artists’ practice that rely on digital tools. There is growing concern that cloud-based software not only changes the tools remotely but can remove artists’ works which are in cloud storage, marking a difference from a time when tools were hardware-based, a working method was not so easily lost. This is a prescient matter as artists are increasingly more vulnerable to commercial changes and delegation of their work to large corporations. In the paper, artists reflect on their methods in a shifting media landscape which sees their ability to produce work increasingly marginalised by commercial trends.

Kyungso MIN (US)

University of Wisconsin-Madison

From Reading to Sensing: The Art of Technological Grammatization

Track 9

ABSTRACT

This paper investigates regionally-inflected ways of how globalizing new media art reflects on the potential of experimentations within languages to shape alternative modes for communicating experience. Three art projects that demystify mutual communication and reinvent the technologies of reading construct my case studies: Japanese artist Fujihata Masaki’s interactive digital environment for learning new languages, Beyond Pages (1995) and AR-based monograph publication in 2016; Chinese artist Xu Bing’s software program facilitating a chat between the users typing messages in different characters; Seoul-based artist collective, Young-Hae Chang Heavy Industries’ sound-text animations distributed in multiple languages on the Internet. Through the critical examination of the contents and the formats, I demonstrate that these experimental projects converge on the question of what roles and necessities, if any, languages retain in the age of digital media culture and press us to radically consider the possibility of the reconstruction of experience that reaches beyond language. In order to explore how the works of Fujihata, Xu Bing, and YHCHI force new media

technology to the critique about media or media literacy by entailing sensorial expansion of reading experiences, I draw attention to information semiotic led by Japanese scholar Ishida Hidetaka, who deems media a matter of a graph. His concept of “technological grammatization” refers to a new mechanism for controlling the creation of our consciousness as new communication devices substitute the solely human acts of generating, transmitting, and receiving information. My analysis centers on distinctive ways in which these three artists experiment upon the idea of technological grammatization by reprogramming the operation of the reading practice. Through this East Asian-specific account of envisioning post-translational collectivity, this paper prompts a necessary rethinking of the hegemony of language-based communication.

Jeremiah MOORE (US)

CITYSOUND

Track 3

ABSTRACT

Cities contain multiple worlds that overlap - sometimes intersecting, sometimes not - forming a palimpsest of environments: human, non-human, intentional, unintentional, and in-between. Within these environments lies evidence of various truths and power structures, intentions gone right and intentions gone awry. CITYSOUND is a sound and haptic installation which can be mounted as a public space intervention, or gallery encounter. The work uses sound and vibration to explore and present this palimpsest of environments, boundaries, liminal zones, places, and non-places evident in the real conditions of the city. The intended sound system consists of a four to eight speaker array surrounding a focal area, and a haptic platform upon which audience members are invited to stand. The spatial array provides vivid sonic images, while the platform - which contains tactile sound drivers - provides a layer which is felt physically. Sound material recorded with spatial microphone techniques, combined with sounds from the artist's library, will transport listeners into, across and through scenes, spaces, and places ranging from direct documentation of physical scenes to imaginary and in-between spaces.

STAGING: There are several ways to stage the work, depending on available exhibit space. The work could be staged as a gallery installation in a white-box scenario, or possibly in a site-responsive place if appropriate place can be found, or potentially in an outdoor space.

jake MOORE (CA)

McGill University

Invisible Architectures

Track 7

ABSTRACT

Steven Conner says the voice is space. I argue that the voice is material in spatial form. As it leaves the body it puts into operation the materials and beings it encounters determining the volume of the place it fills and answering back to itself and others with knowledge co-constituted through their encounter. The voice enters out to determine what was already there in the way of other space and materials and makes apparent knowledge as a way of becoming aware, not of discovery. If there is resistance as the two fronts engage, resonance occurs and place is determined, if there is less resistance, or none, the waves pass through until they find their refusal. In 2010, Susan Philipsz won the UK based, Turner Prize for her site driven sound installation, Lowlands. The work manifests through the dislocation of Philipsz own voice, singing three versions of a 16th century Scottish lament. It is heard by the public through speakers located under three bridges traversing the River Clyde in Glasgow. Each bridge is emblematic of the time of their construction; a medieval footbridge, a train tressel constructed during the industrial revolution and a contemporary motorway – all methods of moving people tied to technologies of transport of their individual historical moments. Lowlands is considered to be the first ‘invisible’ work to win the Turner prize. Philipsz employs a complex dexterity that weaves together the joint threat and promise of seemingly distinct principles of modernity and its costs with the conceptual avant-garde move of dematerialization that questions sensory isolation. This paper engages the political potential of art and the myriad ways it is deployed by Phillipsz, with Lowlands as the key example and how women's voices particularly produce, articulate, and claim space making architectural and social structures apparent through resonance, passage and reception.

Solomiya MOROZ (UK)

University of Huddersfield

Shifting Affects: Confronting Embodied Knowledge through Sound and Movement

Track 6

ABSTRACT

In this paper, I propose a methodology in working with embodiment with practitioners from music and theatre as an approach to creating open score pieces. The reflections on this methodology follow the result of lab sessions which happened throughout 2017-18 at the University of Huddersfield where I started to re-insert myself in performative situations in the project with artists-researchers from music and theatre departments. Our lab session research was focused on how practitioners from both disciplines respond, influence and react to each others' sound or movement. My initial reflections at the beginning of this research on listening, perceiving and reacting as related to sensing in a moment of an open score improvisation are anchored in Deleuze's proposal on affect, percept and concept. It is "packets of sensations" (Deleuze, 1995, p.137) that drive our embodied interactions without any moment for reflection that listening and perceiving normally provides. In our work, conceptual is the kinetic because it represents the shifting relationship of sound to movement and the different affects and percepts that become generated as well as ourselves being entangled in these moments of embodied interactions. I propose to call this moment of reaction to percepts as a conceptual kinept, borrowing the word from Susana Kozel's addition of kinept to Deleuze's affects, percepts and concepts in her essay *The Virtual and the Physical: A Phenomenological Approach to Performance as Research* (Kozel, 2011, p. 208). As I have introduced conceptual kinept, I would also like to make a distinction between this as a concept and the conceptual reflective that becomes important when we reflect on our work in order to generate new instances of the open score.

Anna NACHER (PL)

Jagiellonian University

Soundwalking: Entangled Agencies and "Augmented Aur(e)ality"

Track 6

ABSTRACT

In my paper, I would like to revisit the practice of soundwalking. It obviously has changed since its classic formulations outlined by R. Murray Schaffer, Hildegard Westerkamp (World Soundscape Project) and Jean Francois Augoyard (CRESSON) (McCartney 2014) which were often employed both as method of qualitative environmental research for acoustic ecology and the form of contemporary performing arts (Westerkamp 1974; Westerkamp 2002). I am going to see how the soundwalking as artistic and research practice has been recently modified - for examples by practitioners who mobilize the listening regimes beyond the human sensibilities through constructing their own apparatus, capable of tapping into the environments saturated with digital signals (Christina Kubisch, Steve Symons) or through sonification of climate change data (#Icecorewalk project). The notion "the augmented aur(e)ality" employed by Udo Noll (Noll 2017) will serve as a theoretical tool allowing to grasp the environmental change through the data sonification, understood here as the sophisticated process of materialization of phenomena otherwise inaccessible with senses. The physical space becomes "augmented" from within, with the data already existing in the space, but not easily accessible to human sensorium, either due to the dominating forms of attention management or because of the limits of human sensorium. Such understanding of augmentation enables incorporating the non-human agencies, including environmental and technical factors beyond the constraints of direct perception.

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Joel ONG (CA)
York University

Sculpting a Cloud: Resonant Soundscapes for Transgenic Aeolian Microbes

Track 6

ABSTRACT

Air does not show itself. As such, it escapes appearing as a being. It allows itself to be forgetting... except in cases where human activity has fabricated the air to begin with. (Luce Irigaray)

As invisible as it is, the air is in fact 'material' in many facets of art, science and technology. As a medium for life, the body is entangled/enwined in its breath, and as an archive, the atmosphere is latent with a spectrum of benign to transgressive agents of all scales and compositions. Our perception of the air as a historical void is countered by empirical demonstrations of the air as a volatile and chemical database; the aeolian wind as conversant, articulate and non-silent; our bodies and those of the aerial vehicles we construct, perturbations within this capricious sensorium. An infinite resource, the atmosphere exists as much as a site specific experience as it is itself a metaphor for our transcendental immortality. Since the advent of computation, the entities that exist within this medium of flux do so in a triangulation of forms, in vivo, in vitro and in silico. Computational modelling and environmental sensing coexist in the skies, in the laboratories and in digital/virtual environments. Any environmental study of the Aerial Microbiome will have indulged in a mixture of these processes, through by their constant flux in the elements, these organisms are liminal, invisible and transitional. They are also a fabrication of anthropogenic climate shifting and environmental (d)effect. The first genetically modified organism to ever be released into the environment was Frostban, a strain of *Pseudomonas syringae* that had its ice-nucleation properties knocked out so that they would be less harmful to plants, though the effect on its cloud-seeding/snow-forming attributes were far less documented. Sculpting a Cloud is a project that aims to explore cloud formation via the simulation and lab experimentation of the ice-nucleation effects of *P. syringae* through a fluid medium. While proposing new forms of eco-political narratives around elemental media, the project also aims to adopt a multi scalar, multi-modal and neo-transcendentalist approach to data sonification of aeolian activity. The paper thus describes an installation at the Kittredge Gallery at the University of Puget Sound in Tacoma, Washington (2018) where the a multi-channel parametric soundscape was created via the simulation of bacteria-induced ice nucleation in super-cooled water. Adopting these bacteria for growth in the gallery, the project also reflects a democratization of tools and technologies for hacking the environment or 'programmable earth'. It also describes a liminal and transcendentalist aesthetics of care within a larger framework of nascent bioart practices.

Lena ORTEGA (MX)
Arte+Ciencia; Universidad Nacional Autónoma de México

Environments in the Air

Track 6

ABSTRACT

There is a limit in the possibility of knowing the "other", in spite of the fact that we see and make experiences of/with it. We will never know, neither by the sensorium, nor by measuring and weighing, nor through concepts, which is the environment (Umwelt) of non-human animals. We cannot make the experience of the environment, of their environment. However, we think —or want to believe— that it is possible to make approaches to other worlds. The philosopher Karl Popper stated, at the time, that it is possible and justified to make inferences about the animal world insofar as homology implies that animal and human brains are evolutionarily related organs that perform similar functions (for example, respiration or digestion). In fact, trying to assert that human beings are the only animals that possess Umwelten (these environments are also understood as perceptually experienced subjective states that make up a surrounding world) would require additional theories to explain why other animals should be so fundamentally different from us. Ethologist Jakob von Uexküll, in the first half of the 20th century, proposed an approach to elucidate the meaning of the environment of animals from a different perspective than the anthropocentric one: The Umwelt as the environment of meanings that are only accessible to a particular subject. Sound is extremely important in the pluralities of the significant environments of birds, in the construction of their Umwelten. Birds that inhabit cities have needed to adapt their songs not only to the reverberations of the technosphere but also to the consequences of it —global warming and its effect on migration for example—. This paper seeks to question contemporary anthropocentrism and its consideration of the world as an exclusively human space from the perspective of the adaptation and construction of the significant sonorous environments of birds.

Solveig OTTMANN (DE)

University of Regensburg

The Inhabitants of Colosseum (2018): Creating Historical Consciousness by a Sounding Social Sculpture

Track 3

ABSTRACT

In March 1945 an improvisational satellite concentration camp of the KZ Flossenbürg was set up in Regensburg. About 400 inmates from, e.g., Poland, Hungary, Belgium and other countries were interned in the ballroom of the inn “Colosseum” in the city district Stadtamhof. To do their forced labor the inmates everyday had to cross the Stone Bridge, wearing wooden shoes. In July 2018, Ukrainian political artist Nikita Kadan invited the citizens of Regensburg to walk in the shoes the inmates of 1945: About 100 people crossed the cobble stone bridge in wooden shoes in silence; a silence that was filled with the loud clatter of the shoes building a sounding ‘social sculpture’ at the exact same spot disrupting the daily routine of inhabitants and tourists on the high frequented bridge. Consequentially, the artist turned the recorded clattering sounds into a sound installation. This project touches and raises several questions. How to commemorate and narrate Nazi atrocities and to deal with the “Limits of Representation” (Friedländer 1992)? How to deal with historical events that lack documentation and the awareness of people? How to create historical consciousness and how to use artistic research for historical work and documentation? Kadan decided to center on a single sound and thus makes history hearable and tangible. He uses the clatter of the shoes as a “specific auditive code” (Müller 2012: 454) representing the suffering of the inmates. Thus, Kadan created a sonic sculpture and sonic intervention within the urban space that demands the recipients, i.e. the casual bystanders on the bridge, to reflect on the seen and heard. By doing so, he places emphasis on creating historical consciousness rather than on knowledge transfer that allows the recipient to gain his/her own rational-sensual-emotional perception (Maier 2016: 12). The paper wants to discuss these aspects and reflect on the possible implications and impacts of this sounding social sculpture – especially today as the urban space becomes an arena for right wing paroles and noise again.

Haeyun PARK (US)

The Graduate Center, CUNY

Activating Objects with Sound: Nam June Paik’s Daegam Nori Performance in 1990

Track 1

ABSTRACT

On a hot summer day in July 20, 1990, Nam June Paik’s performance titled “Daegam Nori” took place at the backyard of Gallery Hyundai in Seoul, Korea. This performance was in memoriam of Joseph Beuys, a close friend and collaborator of Paik, who had passed away in 1986. Daegam Nori is a Korean shamanist ritual in which a shaman reunites the dead and the living through singing and dancing. Accompanied by the sound of Korean percussion instruments and the singing of the shaman Kim Yoosun, Paik set up a piano altar by laying the instrument down on the ground and placed a cement hat on top of it, which he set on fire to signify Beuys’ plane crashing on Crimea. For this performance, Paik also created and played his own instrument: after tying up brass washbasin, serving bowls, and a chamber pot under a wooden beam, Paik hit them with long-stemmed smoking pipes, emitting a percussive sound collage. This presentation seeks to analyze the relation between the sounds and objects in Paik’s performance. While the objects used in the performance – the cement hat, the folding screen with photograph prints of Beuys’ face, Paik’s drawing over a map of Crimea – have become collector’s items sold by commercial galleries, they have been separated from the sound that accompanied them in the original performance. Furthermore, the emphasis on visibility within the discipline of art history has often neglected to analyze the sonic elements of this work. Rather than considering the objects merely as remnants or memorabilia of the performance, my presentation will show both the images of the objects and the video clip of the performance to illustrate the ways in which the sound of the shaman’s singing and Paik’s instrument activate these objects to invoke the memory of the deceased.

Christiane PAUL (US)

The New School; Whitney Museum

Programmed: Histories of the Post-digital Now

Track 1

ABSTRACT

The talk will explore concepts and challenges surrounding the exhibition “Programmed: Rules, Codes, and Choreographies in Art, 1965–2018” (Whitney Museum of American Art, September 27, 2018 - April 24, 2019), which establishes connections between instruction-based works of conceptual, video, and computational art. Rather than focusing on digital practices per se, the exhibition “Programmed” strives to establish historical connections between conceptual, video, and digital art that may not be immediately obvious. It covers a broad range of works, including paintings, weavings, drawings, dance scores and software, as well as early light and TV sculptures from the 1960s and large-scale video and immersive installations. While not all the works are technological, they are still informed by histories of art and technology. Divided into two sections exploring different understandings of a program, the show takes a look at historical trajectories that have informed today's digital art: “Rule, Instruction, Algorithm” traces roots of digital art in conceptual art practices and their emphasis on instructions and ideas as a driving force behind the work; while “Signal, Sequence, Resolution” focuses on the moving image and the coding and manipulation of image sequences, the television, signals, and image resolution. The talk will take an in-depth look at the strategies for repositioning and recontextualizing canonical works of conceptual, minimalist, and video art within digital art history and the research approaches involved. The presentation will also use “Programmed” as a case study for addressing challenges involved in the conservation of works for an exhibition context, be it in the sense of physical restoration or the preservation of experience.

Ana PERAICA (HR)

Echo and Space Description of the Behind Back Reality

Track 4

ABSTRACT

The postdigital photography, as I wrote elsewhere, emphasises previously hardly accessible part of the reality: the reality behind one's back. This is, in particular, visible in selfies, but also 360 video. This world behind our backs entered the perception progressively. It was visually depicted via visual mirroring, also in Claude's mirror, in a fixed representation, of a photography or static film frame bringing the unsettling, to be finally reinvented by contemporary mirroring media of the mobile, by introducing a front camera. Without the assistance of technology, anticipating the continuity of the existence of the world behind our backs, visual sense is accompanied by other senses that update information on acoustic, haptic or olfactory changes of the environment. Two senses lead in providing us with data of a constant 360 reality, assuring us the reality affair remain the same or at least similar as it were at the occasion of last time checked by a visual master-sense; sound and smell. These lapidary senses, besides constructing our notion of immediate space, are also alarming if there is an interruption in the continuity of perception of place recorded. In these cases the reverberations of sound describe the space, in terms of distance, whereas smells in terms of qualities, but also influencing the imaging of the space. Consequently, the space, visible and invisible is captured as the original multi-sensorial environment, consisting of sounds, smells and touches that stand there to confirm the original visual information. Sound is here more precise, it can describe the distance, shape and surface of the room -in terms of frequency, intensity, reverberation. Besides shape and form, we can also understand a meaning of the space as official or private according to the - echo (Blessner and Salter, 2007). 360 video, as well as selfies, enhance back vision. Still, the incoherence of perception produces often the same old shocks on which horror genre functions; of the sudden change in the sound background, leading us back to Wills definition dorsality as; “a name for that which, from behind, from or in the back of the human, turns (it) into something technological, some technological thing” (Wills, 2008). Wills continues “but what is believed cannot be seen without turning, knowing what is “in back” recognises the composed artifice, a double mirror, hence an inverted narcissism.” This presentation re-investigates the role of sound in the selfie photography including sound and spinning video (panorama, 360).

Mariana PÉREZ BOBADILLA (HK)

School of Creative Media, City University of Hong Kong

To Hear and to Be Heard. An Approach to Microbial Perception through Art and Biology Artifacts

Track 6

ABSTRACT

Standing on a post-anthropocentric tradition from Haraway to Braidotti, in this exercise of displaced subjectivity, Media Art becomes the possibility for material thinking about matters of perception in relation to microorganisms. It compares forms of perception; first, what does it mean to hear something? Analyzing the speculative and scientific practices that search to hear or sonify bacteria. And second, what does it mean to hear? (for microorganisms) Which kind of perceptions of vibration constitutes meaningful hearing? In the Media Artworks included, a Wet Media landscape speculates materially on nonhuman perception. This two-fold research first, looks at Media Art devices that imagine original forms of rendering aesthetic the invisible. Of hearing or sonifying bacteria, problematizing the mediation of data. And second, it asks what it means to hear. It expands our notions of hearing to the perception of the environment through sound waves, with atympanic ears, or in the bacterial bodies whose metabolism is affected by sound waves, considering hearing as a bodily experience of vibration. This critical perspective departs from a selection of case studies, that work on widening human perception and transforming our perspectives from microorganisms. New Media Art, becomes the space of possibility for Artistic Practice as research, following Borgdorff, to speculate about perception and sound, to widen our perspectives in post-anthropocentric creativity grounded in the materiality of these artworks specifically developed technologies and the material possibilities of the living matter.

Angélica PIEDRAHITA (MX)

Universidad de Monterrey

Revisiting the Stereoscopic Archive as a Proustian Memory Recalling Device

Track 8

ABSTRACT

Stereo Nostalgia and Telematic Rides Along the Caribbean, is an art project that consists of 3 stereoscopic video essays and a set of stereoscopic photomontages that study the Underwood & Underwood archival from the UCR Museum of Photography. This paper explores the sense of temporal depth achieved through the interaction between the stereoscopic photographs and the places where they were shot a century ago. While visiting the place and showing locals the archival material, observers tried to locate the images in coherent narrations. In the process, they unfold different historical layers of the city as well as contemporary issues about tourism. The technique seems to bring up strong experiences of the city, in constant dialogue with the landscape. The simulation of depth draws near the viewer an awareness of time that is hardly achieved through the image alone. The paper as well as the project, shows how Holmes stereoscope approaches historical moments of the city igniting some sort of Proustian madeleine moment when it comes in contact with the body, in this case de saccadic movements of the eye, trying to achieve coherent spatial relations. Stereoscopic tours were pre-cinematographic media that allowed the simulation of traveling by means of optical illusions. Preceding the current virtual tours, these tours tried to categorize the world from a markedly colonial perspective, simplifying and generalizing visits to other countries. The unique tour around Colombia was produced by the company at a historical moment where Colombian Caribbean ports gained political importance due to the United States acquisition of the Panamá Canal. Throughout the article as well as the videos, aspirations of economic development from tourism are made evident, unveiling the correspondence of the product with contemporary practices of visual memory based on the exploitation of tourism. The concept of immersion linked to technique and tourism industry is reviewed, in search of concepts that respond to mercantile and technocratic currents of the revival of stereoscopy in virtual and augmented reality.

Angélica PIEDRAHITA (MX)

Universidad de Monterrey

Erick VÁZQUEZ (MX)

Heartprint: Acoustic Tactics to Tune in Within Each Other

Track 6

ABSTRACT

This paper proposes an acoustic approach to matters of the heart, attempting to fill the insufficiencies of language to correlate the muscular organ functions within affectivity health. By following the cardiac rhythm,

we have been registering its frequency, metric and harmony which gives testimony of a sum of singularities revealing an irreducibly animal that embrace a musical existence, therefore an aesthetical being. Throughout the present year, we have been conducting auscultation practices, which consist on attentive hearing clinics in which we register and archive cardiac rhythms, in order to conduct research on the wide perception of the heart as an organ, as much as a symbol. Throughout the clinic, we gain a close contact with our acoustic subjects. We approach an emotional dimension, by means of an attentive hearing, as well as allowing them to hear their own beating organ. We developed private sessions in which we approach the subjects to the experience of listening their own heart. Meanwhile, they describe their emotional hygiene routines; ways in which they keep healthy emotional balance. Furthermore, we also set up public and open sessions, where families heard their hearts as a group experience. Along these clinical studies we discovered a correlation between the graphic and acoustic representations of the heartbeat and the character of each individual. This heartprints – as we decided to call them – show sound layers particular to each person. Our sensitivity to the heartprints grew stronger, as our hearing became more and more tuned to the murmurs, turbulence and basic sounds of the valves. During the clinical sessions a certain tension was also revealed, a tension between our presence and the subject of our auscultation, which we believe is a symptom of the history of the stethoscope itself. The stethoscope was – and still is – a solution to the problem of having an external image of the patient's inner parts. It was conceived to provide a technical distance between the heart and the ear, without disturbing a sense of moral comfort. Our interest in this hearing sessions is, therefore, a physiological transcendence closely linked to an existential dimension, a consciousness of the individual along the limits of a body.

Arkadiusz PÓŁTORAK (PL)
Jagiellonian University

Sonic Schizorealism. A Schizoanalytical Perspective on Cilia Erens' Sound Works and Binaural Recording

Track 7

ABSTRACT

Since the early 1980s, the Dutch artist Cilia Erens has carried out experiments with binaural recording in close collaboration with sound engineers. This gives a media-archeological edge to the oeuvre of an artist revered for her minimalist approach to sound editing. According to the media theorist Friedrich Kittler, it was not until the advancement of binaural registration that humans became capable of storing sound “beyond words and melodies—the colorations of instruments, sonic spaces, and even abyssal stochastic noise”. One could say that in Erens’ work this possibility turns into a rule: if storing the sound-itself becomes feasible, melodies and words have to wane and make room for eerily exact details. Cilia Erens’ works—including sound walks and free-standing sound installations—can hardly be labeled as musical. There is very little of classically conceived composition in any track she employs. Still, it remains highly debatable whether her practice supports the Kittlerian account of sonic media, according to which everything that produces meaning (for instance, musical composition or speech) is a dialectical negation of the sound-itself. Although Erens’ works are far from musical pieces, they are not mere soundscapes either. In works such as *Timelapse China* (STEIM, Amsterdam 2017), the artist blends recordings sourced in vastly different times and places in order to envelop the listener in a fully ‘synthetic’ sound space. If such listening experiences might be compared – matching Kittler’s account of binaural recording – to a state of induced psychosis, whereby the listener’s head “becomes one with arriving information”, this means precisely that as composed works they provide access to the very “real” that Kittler associated with ‘sound-itself’ and placed in a dialectical relationship with montage, melody etc. As such, Erens’ works challenge Friedrich Kittler’s take on Lacanian psychoanalysis—with the trialectics of the real, symbolic and imaginary at the forefront—and in so doing, they ask for a more horizontal, “schizoanalytical” theorization of sonic media. Drawing upon the (anti-)Kittlerian interpretation of Erens’ works, I aim to situate her oeuvre within a tradition of contemporary art that I chose to call “schizorealist”, hinting at its affinity to Gilles Deleuze and Felix Guattari’s philosophy. I use the term in question to denote practices that abandon symbolization in favour of indeterminacy, “experience” in favour of representation, postmedia in favour of pictoriality, and horizontal subjectivities in favour of the vertical subject. Although the label applies to works of vastly different artists (say, from John Cage to Pierre Huyghe), in my paper I am going to sketch a particular line of its development. This genealogy begins in Cologne in the early eighties, where Cilia Erens and Marianne van Hooff’s early collaborative work was presented alongside pieces of emerging visual artists from Germany and the Netherlands, whose elaborate treatment of space and ‘environmental’ approach to exhibition-making marked a departure from ‘dry’, language-based conceptual art as well as static, vertical notions of subjectivity.

Didiana PRATA (BR)

University of São Paulo

Archiving and Curating Activist Design on Instagram: The 2018 Brazilian Presidential Election Visual Narratives

Track 8

ABSTRACT

This paper addresses the new visual archives that emerged in the context of the dissident design created during the 2018 presidential election in Brazil. Considered the most fratricide dispute of our political history between two opposing candidates representing completely different points of view, these two groups fought a real battle on social networks. The material collected in this research focused on visual narratives, on message-images (posters of the networks era) produced by ordinary citizens and by activist groups. Many collectives of artists, designers and independent groups have also organized their message-images using algorithm criteria, with #s, on Instagram (#designativista, #desenhosopelademocracia, #designdissidente, #coleraalegria, #elenao). This curatorial work aims at discussing the new vocabulary of dissident design on Instagram. These narratives represent the database aesthetics and offer a rich material to discuss the new status of the image in the mass communication of social networks. They have a potential to represent the digital graphic memory of Brazilian political, social and artistic history, and constitute a fundamental element in the archeology of aesthetics of dissident visual narratives. Through visual examples edited from the main #s mentioned above, this paper intends to discuss how to classify and archive big amounts of data that are already being lost in the constant stream of social networks. The article also suggests new parameters for cataloging images by using Artificial Intelligence and supervised learning machines to develop image classifiers specially created for this research.

Julieanna PRESTON (NZ)

Massey University

“Breath-taking”: Sound-writing to Sound-knowing

Track 6

ABSTRACT

They handed me a pamphlet. It described what was already happening right in front of me with unfamiliar words, clinical clarity, sans serif font and a tone as cool and distant as the room's hygienic décor. The words in the pamphlet were meant to make this event more rational, more sensible; to hold my body in an analytical mode and at bay from the sensate. Big words that when spoken sounded nothing like the sound they referred to. Words, absent of metaphor, classified the seemingly simple transition from life to not-life, where the innate functional impulse to draw in and then draw out is abated. With my intellect adequately distracted, I resisted with full force to sound's beckoning affective, emotional trigger. Though the experience of breath leaving a body is the origin of the performance “breath-taking” (2019), my previous creative and scholarly works relative to breath and the written or spoken word include: “RPM hums”, where I emulated the exhausting vibrations of air-condenser motors; “Aue”, a performance invested with Māori concepts of life, circular breathing and the health of a river mouth; “Tryst” (with Andy Lock), a performance video orchestrating a human syncopation with two medical respiratory ventilators; “wwwwww” (with Joshua Lewis), a live art video that reads the material of a woven metal fence as sonic vocables through the atmosphere of climate, politics and history. Each work explores the potential of a seemingly inert material to exhibit its own vibratory inhalation. “breath-taking” considers the inverse: how the human body approaches a state of being dead. Its performative gesture is one of taking, editing, removing, redacting a breath-infused text according to the four phases outlined by that pamphlet. On the occasion of this conference, I propose to introduce the theoretical tenets that shaped “breath-taking” and perform the work publicly for the first time. My work pays respect to Beckett's play “Breathe” (1969), Abramović and Olay's performance “Breathing In/ Breathing Out (Death Itself)” (1977) and Schwitters' poem “Ursonate” (1932). It draws from Olsen's notion of projective verse (1950), Goudouna's critical inquiry of Beckett and breath (2018), Kapchan's theory of sound writing (2017) and Dworkin's 2009 volume “The Sound of Poetry/ The Poetry of Sound. Using these resources, I position “breath-taking” to demonstrate the power of sound to shift cognitive understanding to embodied knowing in the context of a highly-charged human condition.

Gail PRIEST (AU)

University of Technology, Sydney

The Now of History: Towards a Tomographic Writing

Track 1

ABSTRACT

Sonic art concerns itself with the experience of listening, a perceptual phenomenon markedly different to the visual. However, the majority of theoretical commentary on sonic art utilises historical and taxonomical tactics drawn from that of the visual arts (and music not all of which is concerned with the phenomenon of sounds but rather with a constructed musicological system). Just as the hyperactive, intertextual writing of the 1990s attempted to meet the accelerated, fragmented, cross-connective experience of 'new' media at, through both form and content, it is proposed that there may be more sound-sensitive approaches and formats to writing about the experience of listening that better document the temporal and subjectively implicated aspects of sonic art. Inspired by, and expanding on, Salomé Voegelin's proposal for an immersive and 'predicative' approach to writing about listening (2010, 2014), this paper proposes the notion of a tomographic, as opposed to a topographic, methodology. A topographic approach seeks to map and contest territories, whereas a tomographic writing offers a sense of the sonic act compiled from penetrative cross-sectional slices, attempting to communicate the experience from within. This paper will offer analysis of a number of writings that approach this territory, including those of Voegelin, Daniela Cascella, Joanna Demers, Budhaditya Chattopadhyay, Kodwo Eshun and Matthew P Hopkins. It will also present the author's current doctoral research, *Languages of Listening*, a practice-based project combining linguistic analysis of semi-structured interviews around listening intentions that inform phenomenological creative writing and interactive e-literature experiments enacting this tomographic concept. By developing a legitimate place for rigorous tomographic approaches that complement the predominant topographic mode, cultural commentary about sonic art, and by extension media art, may be expanded to capture the very sense of 'now' within the linear compression of the historical flow.

Dijana PROTIC (HR)

University of Rijeka

Exploration of Sound Art Archive on the Example of Media-Scape

Track 8

ABSTRACT

Usage of digital technology and visibility on the Internet is a common practice in contemporary art but still many artworks connected with sound art are in private archives and they are not accessible to wider audience. In this presentation, I will analyse and explore audio archives on example of Media-Scape. Media-Scape was an international meeting of media artists which took place in Zagreb, once a year between 1993 and 1999. Curators, founders and organizers were Ingeborg Fülepp and Heiko Daxl. Sound art was in focus of two Media-Scapes. First at Media-Scape 5 "Control.Shift.Escape" which was in November 1997. On this exhibition, there was a presentation of artistic CD-ROMs projects which were a popular art form at that period. Titles of CD-ROMs were: Ottos Mops (Trotzt), Urban Feedback, Vortex24 hrs Berlin, Landscape Today-Electronic Landscape, Kritzkraz City, Berlin Connection, Babel, Build in Light. Second, at Media-Scape 7(1999) which was organized in cooperation with the 20th Music Biennale Zagreb, International Festival of Contemporary Music. Main topic of this Media-Scape was sound art, and curators' focus was on graphical sound, sound and image, sound and space. In this presentation, I will analyse artworks connected with sound art from several perspectives. First one will explore which artistic methods and strategies were used to create sound art projects, since there are several different artistic approaches connected to sound. The second one will discuss which sound art theme is related to each of the projects. The third part of the presentation will analyse the relationship between sound and image. Also, on this example I will analyse what is the best way to preserve, collect and re-exhibit artworks that are part of sound art heritage. On the example of two Media-Scape, I will analyse which are main problems connected with sound art archiving in Croatian contemporary art.

Martina RAPONI (NL)
Noiserr

Noiserr: Case Study of a Living Processual Archive

Track 8

ABSTRACT

Noise is an interdisciplinary reading and research group based in Amsterdam. For two years now it has gathered on a monthly basis, bringing together people with different backgrounds and levels of knowledge about the general topic "noise" and unpacked it by offering a series of indexed materials, cybernetically navigable, and embedding participants' suggestions and references as the project developed. Noiserr is an ever-expanding archive of theories and practices about noise, which offers the possibility of building, through negotiation, epistemological trajectories for the understanding of noise and its related complexities, in tension between objective theoretical explanations and subjective positions, leading to a series of "truths" which might seem mutually exclusive but interrogate one another, and feed back into each other, continuously.

Tullis RENNIE (UK)
City, University of London

Socio-sonic Interventions

Track 4

ABSTRACT

How can sound arts practices function more effectively as participative platforms? Walls On Walls is a community-engaged arts initiative, co-founded by composer and practice-based researcher Tullis Rennie and independent visual artist Laurie Nouchka. Their projects produce multiply-authored artworks, which in turn act as frameworks for social action. This collaborative working method asks participants (mostly non-professionals) how they relate to their surrounding environment, using sound and image as tools of engagement. Each project encourages local communities to explore and engage with their local area in ways that are often new to them. This can reveal new understandings of history, culture and the evolution of place. Walls On Walls provides participants with a compositional voice, and a platform to enact a role of author within the artistic process. Sound is understood to articulate the wider socio-political contexts from which it emanates. Location recordings and audio interviews become ways to listen to local issues. Composition becomes a space for a variety of voices to co-exist in parallel, and to begin to engage in dialogue. Claire Bishop (2012) challenges the perception that participatory art forms are socially, politically and aesthetically emancipatory. Bishop suggests that projects should retain disciplinary integrity under scrutiny with two separate lenses: the artistic and the social. She states: 'this art must tread a fine line of a dual horizon – faced towards the social field but also towards art itself ... ideally also testing and revising the criteria we apply to both domains' (Bishop, 2012: 273-4). This presentation addresses Bishop's proposition in relation to Walls On Walls, alongside the concept of 'indirect participation', the influence of the composer in the facilitation of co-authorship, and the role of the artist-researcher in practice-based research.

Bishop, C. (2012) *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London: Verso.

Claudia ROBLES-ANGEL (DE)

Human Body as a Sound Instrument

Track 2

ABSTRACT

Abstract Based on two of my performances SKIN (2014) and MINDSCAPE (2017), this proposal focuses on the tension between the usage of human body and its desire to become an artificial entity in the current digital era. Based on biofeedback methods measuring physiological parameters of the human body (e.g. brainwaves, muscle tension or skin moisture) via new technologies, these two performances propose the usage of the human body as an instrument triggering sound via the measurement of either skin moisture or brainwaves. As both physiological activities are directly connected to the nervous system, imperceptible electrical signals streaming across the body are measured and stored. By means of computer algorithms, these usually imperceptible internal intensities inside the human body are projected to a sound environment that becomes the space where inner and subtle human manifestations emerge. In both performances human internal impulses are transformed into audio and visual events that challenge our perception between human and non-human elements. SKIN: A female performer interacts with a Galvanic Skin Response interface measuring skin moisture variations, which indicate psychological/physiological arousal, (e.g. stress or relaxation). The sound

environment is created from values coming from the skin resistance transformed in real-time by her emotional states. Visuals are created by microscopic images of her skin recorded in real-time. MINDSCAPE: A female performer interacts with an immersive sound environment and a light structure made by electroluminescent wires via a Brain Computer Interface measuring her brainwaves. Like most people nowadays, she appears isolated and hooked to a computer, her body connected to and surrounded by light wires, creating a distance between her body and the environment, symbolising the desire to become a machine/cyborg that attaches artificial technologies to its own structure. Although she appears rigid on stage, her inner emotional states give continuously movement and transformation to the audiovisual environment.

Jøran RUDI (NO)*
NOTAM

Representation, Complexity and Control

Track 1

ABSTRACT

Modern sonic art is heavily influenced by digital technology, and we have seen major changes in composition, construction, performance and mediation of audio art since the digital watershed started in the mid-1990s. One can arguably say that sonic art depends on digital technology. When attempting to understand these changes, one must consider the materiality of the works, the tools used to create them, the technological affordances that make their creation possible, and the changes in the social contexts that facilitate public acceptance and reception. Technology is a social construct, not only a tool, but also an attitude, an adeptness and a craft for making meaning for artists and art users alike. The deep inclusion of digital technologies in nearly all aspects of modern western society has changed our self-understanding and behavior in everyday and art contexts, and a rich undergrowth of alternative distribution outside of the conventional hierarchies of good taste has developed over the last 25 years or so. The talk will attempt to describe some of the nuts and bolts of the digital technology that is at the base of this development, revolving around the keywords representation, complexity, control, new material, large and small data conversion, soundscape and ecological perspectives, and conceptualism.

*Speaker sponsored by the **Nordic Council of Ministers** and the **Nordic Culture Fund**

Viola RÜHSE (AT)
Danube University Krems

Alison Knowles' "Sound Poetry": The Influence of Mycological and Aesthetic Discussions with John Cage on Early Women's Fluxus Aesthetics

Track 2

ABSTRACT

Alison Knowles (*1933) was the only woman in the early founding Fluxus group. She participated in the New York Mycological Society established by John Cage and designed and co-edited Cage's Notations, a book of visual music scores published in 1969. This intense exchange with Cage supported Knowles and her radical change from Abstract expressionist painting to Fluxus. Since the early 1960s, many of Alison Knowles' works have centered on questions of sound. In her early event scores, she used sounds from the application of Nivea cream and preparation of salad. In several works, she explored the resonating sounds of beans as well as other sound qualities of this simple and affordable edible. The work "Bean Rolls" (1964) contains scrolls with various facts about beans. She also included real beans for their sound effects. The sonic, touch and participatory qualities of this artwork were intensified in her installation "Bean Garden" (1971). Here, a microphone was used to amplify the sounds of visitors as they stepped in a large box filled with beans. Public interest in Knowles' oeuvre has grown in the last years. For instance, in 2008 the Tate Modern invited her to perform two pieces from the 1960s, in 2016 the Carnegie Museum of Art organized a retrospective, and in the last decade first basic research contributions from an art historical perspective have been published. In this paper, I take a deeper look into the influence of John Cage's aesthetics on Knowles' works in the 1960s and early 1970s. The main focus for this interdisciplinary analysis combining music theory and art history will be the use of extraordinary instruments, the emphasis on percussion, and the experimental approach. Knowles' use of materials from a woman's perspective for her own interpretation and development of Cage's aesthetics will be also discussed.

Chris **SALTER** (CA)

Milieux Institute, Concordia University

Alexandre **SAUNIER** (CA)

Concordia University

From Turntable to Neural Net: Craft, Technoscience and Materialist Practices of the (Musical) Instrument in the 20th/21st Centuries

Track 7

ABSTRACT

In 1939 at the Cornish College of the Arts in Seattle, a then unknown composer named John Cage premiered *Imaginary Landscape #1*. Noted by composer Michael Nyman as “in effect, the very first live electronic piece” (Nyman 1999, 45), the six minute work was scored for an unusual mix of sound making devices: muted piano, cymbals, gongs and, most radically, two variable speed turntables playing recordings of electronically-generated test frequencies. With this work, Cage and others ushered in a new era of scientific-technological-aesthetic hybridity in relationship to the notion of sounding instrument. Indeed, as he and inventors of new instruments such as Cowell, Partch, Nancarrow, Xenakis, Waisvisz, Sonami, and others have made manifest, the very notion of the instrument was transformed across a wide range of spaces, concepts, techniques and practices. Instruments became increasingly diaphanous to the world beyond the human performer, incorporating feedback and processes of adaptation and forms. By the end of the 20th century, the boundaries between object and artist, instrument and environment, social and technical, the micro scale of device and the macro scale of the sounding world had been forever reimagined. Utilizing a focus on material agency (Callon 1986; Pickering 1995) and material knowledge in relationship to scientific instruments (Baird 2004; Boon 2004) derived from STS (Science and Technology Studies), this talk examines the historical re-invention of the instrument, not least due to technoscientific advances in the 20th century. At the same time, given that the “social world is inscribed into technology in the processes of its making and use and design” (Salter, et al 2016, 139), we also discuss how these varying social-technical-aesthetic-cultural processes operate at different scales: from the individual musician who circuit-bends in their bedroom to larger institutional apparatuses where future music production is partially shaped by scientific research agendas.

Luz María **SÁNCHEZ CARDONA** (MX)

Universidad Autónoma Metropolitana, Lerma

Mictlan: A Cyber-cartography The Search for the Loved Ones. A Collaborative Socially-engaged Art Project

Track 3

ABSTRACT

This paper addresses the making of a collaborative socially-engaged art project that enables a collective of women based in Los Mochis to document their search for their family members in rural and urban areas of Mexico. Since 2006 Mexico is living in an extreme humanitarian crisis that has escalated up to an unprecedented situation. Among the different circles of the horror of this contemporary Mictlán—the underworld for the Nahua culture—, there is one especially painful: the kidnapping of civilians. With more than 30,000 people ‘gone missing’, and several independent groups searching for clandestine graves all around the country, the situation is unbearable. One of the results of a long-term practice as research project, is the design and development of an audio cyber-cartography, a digital tool that makes it possible to construct a private archive in which these groups may leave sound (and visual) data regarding their search.

Adriana **SANTOS MELGAREJO** (UY)

“Fabricación es Universo” Vanguard, Silence and Oblivion

Track 2

ABSTRACT

The Spanish-Uruguayan pianist Carmen Barradas was born in Montevideo in a humble family, which despite the economic hardships, provided space for each of the children to develop in their artistic discipline. Together with her brothers, Rafael, plastic artist, inventor of Vibrationism and Antonio, ultraist poet, she lived in cities such as Madrid and Barcelona and there she was influenced by avant-garde artists and the heterogeneous nucleus of intellectuals of the Generation of '27. In her work she has made direct references to an individual search close to the musical currents that were brewing at the beginning of the twentieth century, but without subscribing to any of them. Carmen stands out as one of the most interesting Latin American composers of the early twentieth century with compositions that are characterized by the search for formal freedom, the use of various sound planes and the timbre exploration. However, her work is very little known because of the

primary lack of understanding of its artistic value in the Uruguayan context and the characteristic negligence in our character toward some artistic works. Part of Carmen's work has survived thanks to the contribution of musicologist Neffer Kröger (1925-1996) who will be referred to for her work as an interpreter and researcher in relation to this important collection. In this communication the artistic bonds among Barradas brothers will be highlighted and special attention will be paid to the work of the composer through audition of some of her musical compositions, through phonographic records of the 1970s.

Alexandre SAUNIER (CA)

Concordia University

Performing in Time: The Craft of Light Instruments

Track 4

ABSTRACT

How can we think lighting design as we think about music: as a composition of dynamic patterns, rhythms, movements, and gestures that are performed over time? Current lighting frameworks and instruments, inherited from the theater, address light as a spatial medium and control it as a linear sequence of pre-recorded images. Meanwhile, from Louis Bertrand Castel's 18th-century "clavecin oculaire" to today's MIDI controlled LED light shows, musicians regularly explore means for playing and improvising with light in live settings. Both aesthetically and technologically, sound paradigms and instrumentation participate to shaping how we perform with light. Mostly, they bring the questions of temporal gesture and dynamic control at the center of lighting design. Contemporary LED light technology and digital programming environments give the opportunity to develop precise and intuitive means of temporal expression, from the micro-level of intensity dimming to the macro-level of performative gesture. Digital technologies, because they allow the mixing of the media, make possible the transposition of sound paradigms like synthesis and granularity to light. They give to consider sound as a material to control light dynamically and transform the ways in which we think and perform with it. Starting with a review of the history of light performances, I will discuss how composers such as Alexander Laszlo and Iannis Xenakis associated light and music to challenge the way we consider their interrelations. I will then draw on my own practice-based doctoral research to discuss an approach to lighting instrumentation that relies on the use of sound synthesis—oscillators, filters, and envelopes. Eventually, I will address the question of light temporalities and dynamics in relation to technological means of control. From sound synthesis paradigms to cutting-edge machine learning processes, digital technologies are the opportunity to rethink how we perform with light, both theoretically and practically.

Harold SCHELLINX (FR)

AnA-R

Emmanuel FERRAND (FR)

Pierre and Marie Curie University

Freely Improvised and Non-academic Electroacoustic Music as Urban Folk

Track 9

ABSTRACT

Following up on our work on emergence in the fringes of contemporary music, outside of what we call 'the manufactured normalcy field' (1, 3), we here continue to draw and investigate the topography of the vast and continuously expanding waste land that connects -on one side- the worlds of academic and institutional culture, with -on the other side- those of mainstream commercial and popular culture. It is a common ground claimed and occupied since the mid-1960s by a global network linking a variety of individuals and —sometimes more, sometimes less— anarchic communities of artists, with varying geometries, that over the past half century continued to grow and flourish, with little recognition from established cultural institutions, and with but incidental, ad hoc, financial funding. Boosted by the advent of digitalisation and the internet, this tradition's beating heart are formats of generalised sonic collage that draw from and build upon freely improvised electroacoustic music with many different tools, often home built from found materials and repurposed consumer electronics, or exploiting 'obsolete' audio and recording formats. It has given birth to a range of derivative techniques in various guises and combinations, like cut-up, noise, instrument building and design, circuit bending, turntablism, sampling, glitch, frippertronics (live-looping), that all would have been unthinkable without this continuous appropriation, de-construction and détournement (in a Lettrist and Situationist sense) of works and tools of culture and technology, both old ones and new ones, as an end in itself as well as in a de/re/construction for other than their intended usage. We investigate the appropriacy of designating the core of form and content of these art practices as they originated in the late twentieth century (2) by a combination of the terms 'urban' and 'folk', and we will argue that much of the most creative and

original work in freely improvised and non-academic electro-acoustic music indeed is basically a folkloristic appropriation of ideas, methods and achievements of post-WWII avant-garde art and (academic, experimental, electronic) music, acted out globally, but always in similar socio-economic urban contexts. We derive our main arguments and examples from our own long-time experience and cre-active participation as artists, organisers and curators in these art practices since the late 1970's, in Amsterdam, London, Berlin and Paris, the most recent of our projects being 'unPublic' (4), an evolving series of digitally documented non-concerts which at the time of this writing counts 57 editions and brings together, in small factions of differing sizes, a total of 132 artists, from 27 different nationalities, varying from virtuoso instrumentalists to self-declared non-musicians.

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Ulrik SCHMIDT (DK)

Roskilde University

Three Environmentalities: The Sonic Environment between Atmosphere, Ecology and Ambience

Track 6

ABSTRACT

What does it mean to be affected by the sonic environment as environment and not as a set of individual sounds in the environment? And what perspectives and conceptual frameworks will allow us to distinguish between different aspects of a sonic environment and different ways of being environmentally affected by it? With a phrase borrowed from Martin Heidegger who speaks of "environmentality" as "the worldliness of the surrounding world" (1996: 62), this presentation will propose the term 'sonic environmentality' as a generic term for the different ways sonic environments are materialized and experienced. Sonic environmentality thus designates the performative dimension of a sonic environment: what it does and how it affects us as environment. On this ground, the presentation will propose three major forms of sonic environmentality: atmosphere, ecology and ambience. In sound studies specifically and in aesthetic theory more generally, there has yet been no clear and theoretically supported distinction between the three concepts, and more often than not they are used as quasi-synonymous and somewhat interchangeable terms for our social and perceptual relations with the (sonic) environment (Gibson 1986; Böhme 1995, 2001; Guattari 2000; Morton 2007, 2010; McCullough 2013; Hasse 2014; Kim-Cohen 2016). In contrast, I will argue for a clear and explicit distinction between the three and explore atmosphere, ambience, and ecology as distinctive yet simultaneously effective ways in which sonic environments perform and affect us as environment, each with their own distinct aesthetic potential. In relation to specific examples from recent sound art and sound design, I will discuss how the aesthetic contrasts among the three environmentalities are due to variations in parameters such as human/non-human, local/global/cosmic, site-specific/site-generic and microscopic/macroscopic.

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Linnea SEMMERLING (NL)

Maastricht University

Rehearsing Sensory Repertoires: Sound Art Curating at Alternative Art Spaces 1980s-2000s

Track 5

ABSTRACT

Sound has been on display in museums and other contemporary art venues for decades. With the sound came different ideas about its presentation, many of which were tied to specific conceptions of visitors and how they were supposed to listen in exhibitions. Since the 1980s, alternative art spaces specifically dedicated to showing sound have enriched the institutional landscape and realized radical new exhibition formats. My paper explores how the curatorial approaches of these alternative art spaces dedicated to sound relate to other developments in the field of sound art curating in Germany and the US from the 1980s up until the 2000s. I focus on four institutions dedicated to exhibiting sound: Giannozzo and Singuhr in Berlin, and Generator and Diapason in New York. My analysis is based on archival research conducted in these institutions, interviews with curators and artists drawing on sensory ethnography as well as visitor book analysis. Building on Pierre Bourdieu's notion of the habitus with insights from Judith Becker's 'habitus of listening', Carrie Noland's 'agency and embodiment' and Helen Rees Leahy's 'museum bodies', I aim to show that the curatorial strategy of any sound exhibition can be understood as the rehearsal of a sensory repertoire. I will argue that it is through these rehearsals of sensory repertoires – the constant negotiation of sensory dispositions and institutional positions – that the artists and curators behind the alternative art spaces dedicated to sound have succeeded in building new sensory repertoires that have lastingly shaped the field of sound art curating.

Amresh SINHA (US)

The School of Visual Arts

The Primacy of Sound in Robert Bresson's Films

Track 9

ABSTRACT

Sound and Image, in ideal terms, should have equal position in the film. But somehow, it always plays the subservient role to the image. In fact, the introduction of sound in the cinema for the purists was the end of movies and the beginning of the talkies. The purists thought that sound would be the "deathblow" to the art of movies. No less revolutionary director than Eisenstein himself viewed synchronous sound with suspicion and advocated a non-synchronous contrapuntal sound. But despite opposition, which is so well pictured in Billy Wilder's masterpiece, *Sunset Boulevard* (1950), which dealt with the theme of a silent movie star diva, who finds herself left out from movie business once the sound pictures became the norm. I will discuss the films, especially *A Man Escaped* (1950), of the French director Robert Bresson, whose films privilege the mode of sound over the image. In fact, in a film like *A Man Escaped*, according to David Bordwell and Kristen Thompson, the audience is "compelled" to listen. In Bresson, the sound is always a step ahead of the visuals, for example, the knights' jousts in *Lancelot du Lac* (1974). It is the sound that first informs us of the results of the knights' competition in King Arthur's court followed by the visuals. I would also like to draw attention a perplexing enigma in film art which has customarily used visual methods to articulate temporality through editing techniques of flashback and flashforward, but rarely uses sound to emphasize the nonlinear relationship between sound and image. Films like *The Godfather* (1972) and Jean Luc Godard's *Le Mepris* (1963) provides contrary examples of flashforward through the mediacy of sound.

Patrik SJÖBERG (SE)
Karlstad University

Your Tongue in My Mouth: Lip Synch, Dubbing, Ventriloquism, and the Othering of Voice in Documentary Media

Track 3

ABSTRACT

This paper discusses documentary works that separate voice and figure by means of substituting the voice of another for the figure depicted. The transition from a silent film culture to "talkies" saw a shift of focus from the body and face as expressive elements to the lips and the way they synchronized with the spoken word. Achieving perfect synch, however, did not solve all problems. Switching voices and bodies feature throughout film history, not the least in dubbing, which can be seen as preface to the discussion in this text. Specific substitution practices and texts examined include: Margret Thatcher's ban on the broadcast of Gerry Adam's speaking voice in British media (1988-1994), which necessitated that a voice actor be paired with Adams's image; Gillian Wearing's voice-swapping installation/documentaries; and Adie Russell's video series, in which she lip-syncs two-sided conversations taken from television (Richard Nixon, Marlon Brando and Ingmar Bergman, to mention a few). Russell and Wearing's work playfully demonstrates how loose and open the relationship between voice and body actually is. By focusing on an analysis of these three examples, we may be able to conceptualize the ways that speaking subjects are indeed vocally and visually constructed in interviews and conversations in documentary media. The analysis draws upon the notion of ventriloquism as a strategy for using one's voice through a deflected other, as cover, as camouflage, as protection, and as liberator.

Rebecca SMITH (UK)
Liverpool John Moores University

Parafictions and Contemporary Media Art 2008-2018

Track 7

ABSTRACT

This paper will trace the shift of parafictional artistic practices post 2008, demonstrating how these strategies have adapted and evolved in contemporary media art to align themselves to our current experience of technology and anti-politics. For the purpose of this paper, Carrie Lambert-Beatty's definition will be used which defines a parafiction as a fiction, which is experienced as fact. With net.art and early forms of digital art, parafictions created were often accepted as real and frequently considered to be forms of activism, this is apparent in UBERMORGEN.COM's [V]ote-Auction (2000) and Eva and Franco Mattes' Vaticano.org (1998). However, post the 2008 financial crisis, leading to ten years of austerity and the use of social media becoming ubiquitous, which has opened up polarising chasms of opinion and separated us into self-reflective silos, artists have begun to break with the real. In works such as Rachel Maclean's Spite Your Face (2017) and Ian Cheng's Emissaries (2015-2017), parafictions have altered, becoming less plausible and less real, a shift which is mirrored in politics, now they have become unconcerned with replicating truth. This lack of plausibility reflects the fractious nature of the real world and the dark affects and aspects of the internet and technological infrastructure. Parafictions in contemporary media art, 2008-2018 will demonstrate how the social and political situation, alongside the development of computation to its current planetary-scale has affected our relationship with truth. This has subsequently led to the growth of artists engaging in parafictive acts, which exploit and replicate our era of so-called post-truth and fake news. It will examine why we often choose to accept a narrative over a truth by discussing how artists have created forgotten pasts, potential futures and alternate realities with digital media.

Brian Reffin SMITH (DE)
Collège de 'Pataphysique

Constraint and Freedom in Sound: From the Portsmouth Sinfonia to New Algorithms

Track 9

ABSTRACT

Constraint, as we know, can also be freedom. By reducing variables or imposing simple systems, new ideas can emerge as does juice from a squeezed lemon, hitting you in the eye and changing everything for a while. From the appallingly wonderful story of the Portsmouth Sinfonia, with whom the author played (an orchestra whose members, though sometimes expert musicians in their field, could barely play their instruments) to the use of musical constraints hijacked from experimental literature and art (the OuLiPo and OuPeinPo), the idea of

'constraint-equals-freedom' will be explored using audio and visual examples. New algorithms for future work will be presented in a way so simple that anyone can use them. Audience interaction will be encouraged, and a cooperative music experiment undertaken during the presentation.

Jacek SMOLICKI (SE)

Walking and Listening through Time, Space, and Technologies

Track 4

ABSTRACT

It can be argued that soundwalking has predominantly been discussed and subsequently practiced as a particular technique of increasing one's awareness of the present. Regardless of its affiliation with arts, sciences, and leisure, soundwalking facilitates a temporary reprioritization and radical shift of one's sensory awareness towards what is sonically determining the subject's sense of presence here and now. In other words, soundwalking can be seen to function as an aesthetic framework, a filter or an ear-lens, if you will, instigating a temporary state of exception in the visually dominated times. Relating to the notion of acoustemology coined by Steven Feld, in this paper, I would like to propose a perspective that expands the understanding of soundwalking not only beyond disciplinary boundaries (which it has been conveniently and methodologically adopted by) but also, or primarily, along the time axis and thus beyond the bracket of its temporary affect-/effect-iveness and usefulness. By both drawing on historical references and discussing three artistic projects I have been directing in recent years, and which in various ways deploy technological aids (Quivering Stillness, Fragmentarium Club, and Listening Back, Listening Ahead), I will speculate and propose how soundwalking can enable a composition of acoustemological frameworks in which (one's sense of) presence can be interpreted as a position within a longer continuum between the past and future.

Morten SØNDERGAARD (DK)

Aalborg University

Sound + Art = ? A Post-institutional Investigation of the History of Curating Hybrids

Track 5

ABSTRACT

This paper examines the history of curatorial and artistic negotiations across transdisciplinary domains that shaped the notion of, what we now term as, 'sound art'; this term, however, and its possible meaning, is far from clear. It remains a genre-dynamic hybrid even if attempts of institutionalizing it are evident within the past few years. The formation of a post-institutional and critical discourse around sound art is involved with a complex history of production that creatively is both inspired by and rebelling against the institutions, theories and histories of visual arts, the performing arts, music, etc. In this sense, it is a true media art... without clear generic boundaries and transdisciplinary in every aspect, working dynamically across the domains of (any relation of) genres and institutions. In this paper, I will argue against the theoretical discourses focused on as '(relatively) autonomous artworks' in a traditional sense giving rise to a peculiar yet widespread tendency to curate 'around' the material and transdisciplinary constitution (construction) of 'sound art' and instead focus on its phenomenological behavioral 'effect' (listening) as different from that of the visual/textual art conceptions. Instead of arguing for how sound art might be a better fit for the art museum (or any museum) if it met the conditions and conventions the visual arts institutions operate within, I will showcase how sound art might instead be seen as a case for transforming museums themselves. Museums, after all, are also 'instituting' (as Boris Groys reminds us), not merely reacting to the discourse-of-the-day, but critically reflecting and negotiating different (emergent or re-emergent) phenomena, tendencies and their histories. So, if this premise should be met, for sound art and per inference media art, then a completely different type of (post)institution and curator should be negotiated. The investigation will ultimately speculate what would constitute 'the perfect' post-institutional setting and situation for sound + art - and what hybrid types/roles (of artists, curators, gallerists) and competencies would be needed to make it work.

Nina SOSNA (RU)

Higher School of Economics, Russian Academy of Sciences

Nikita VASILENKO (RU)

Moscow International University

Micro-ecologies of Sound: Elemental Dialog at Work

Track 7

ABSTRACT

Subtle and tiny fabric of sounds was long anticipated in terms of human perception. From music to soundscapes it was designed to fit the capacities of human ears, putting in brackets black sound pollution and white noise, marking sounds unperceptible for humans as non-existent. Technology has brought to the light a much broader spectre of sounds that exists parallel and supplementary to human listening world. It discovered that «noise does not need to be heard as unwanted, loud or excessive in order to exist – it need not be heard at all» (Mary Thompson). Consequently, this approach decentres the listening subject: 'noise' is understood to also occur within and act upon what has been deemed the non- or extra-human. It is typical for a sound to be immersive in a more precise way than visuality is (Stefan Helmreich) and blur the anthropological contours. Thus it can be visual as well as heard, in the milieus that are more elemental and profound in character than «big» «meaningful» constructions. These milieus are not still, because the devices register sounds while there seems to be subjective feeling of quiet space. A musician and a tactical agent are in equal position before indiscernability of these milieus. Under which conditions their «place» and nodes of their structure are to be discovered? Fast Fourier Transformation technologies make possible to rebuild any digital audio into new spectral configurations. But technical transformations of sound do not only transduce it, they discover its niches, its presence in the first place. Self-assembling sounding system of Oscar Martin is the first and imminent example to be discussed in this frame.

Luis SOTELO CASTRO (CA)

Concordia University

Sound Art and Oral History Narratives in a Post-conflict Performance of Memory: Engaging Publics as Listeners of Painful Personal Pasts

Track 3

ABSTRACT

This presentation discusses my current project *Es Una Tortura No Poder Hablar/Not Being Able to Speak is Torture (NBAST)*. NBAST is a sound installation and creation-research project that I am currently undertaking at Concordia University (Montreal, Quebec, Canada) in collaboration with a refugee family of Colombian origin and sound artist Barry Prophet. During an oral history interview at a recording studio, members of the family shared with us memories of their violent past in rural Colombia. The memories relate to the events in 2002 that led directly to Canada's decision to grant them refugee status in 2004. They were hiding in a room just next to the guerrilla that was looking for them to kill them. The mother (a widow-survivor), her five children, and a few more people (a total of nine) had to keep absolutely still and quiet for an entire night. As the mother recalls this and other personal experiences in Colombia in which she was directly confronted with extremely violent acts (including the killing of her husband -an environmental leader, and domestic violence -incest), she says that not being able to speak about any of that is torture. Silencing, it seems, is an inherent dynamic of a site of conflict which, simultaneously, is embedded within patriarchy. As a consequence, struggles to break silence - in particular by women and other subjects in vulnerable positions - seem to be at the core of what post-conflict processes are about. How can performative methodologies support such needs for breaking silence in post-conflict contexts? Following what aesthetic ideas may sound art interact with such painful narratives? During *Not being able to speak is torture*, listener-participants in groups of nine are invited to be still and silent inside a small booth that echoes the original hiding place, and to listen to a 30-minute 'treated' version of selected fragments of the mother and her oldest daughter's testimonies while in the booth. Their pre-recorded testimonies are delivered by performers via the headphone verbatim technique to conceal their identity. Surface transducer speakers inside the booth place listener-participants in an aural and acoustic situation that highlights the social and physical situation in which one is placed in such extreme circumstances. The proposed paper will report on the findings of this experiment, through notions of listening and post-conflict memory. The questions that I wish to bring to light during the paper include: What ethical considerations are raised by such practice and, more broadly, by post-conflict performances of memory? What does listening to refugee stories do when it takes place in a host country? What role does sound art play in the context of performances of painful memories?

Josef SPRINZAK (IL)

Hebrew University of Jerusalem

“Map Song”—A Text Sound Performance and Talk about Voice and Cartography

Track 3

ABSTRACT

The recent wide use of interactive mapping technologies such as geographical information systems and global positioning systems (GPS) enhance the effects of maps and mapping on our experience of place and landscape. An interesting turn on this process is the use of vocal instructions in GPS systems and various audio guides. Our panoptic maps now have a panoptic voice which has become part of our daily soundtrack. In addition to the mental experience of being led, the “talking map” mixes different levels of representation: maps, spatial practices and speech acts. I claim this daily practice has an impact on how we perceive and remember places. I try to use a musical and poetic ear to explore the relationship between voice and the new mapping technologies. My sound poem called “map-song” uses the idea of “playing a map” - creating a live soundtrack mixing cartography and sonic composition. The work can be viewed as a sonic implementation of the urban practice of walking which Michel de Certeau referred to as a “chorus of idle footsteps”. It was created as a site-specific performance in Hansen House, a former leper’s hospital in West Jerusalem. The compound can be viewed as an indexical microcosmos of a city separated by walls and restrictions of movement marked by invisible religious, ethnic and political borderlines. I map an area using sound recordings of my footsteps in different locations. The clips, sorted according to sonic and thematic parameters, are mapped and played on a keyboard. The voice adds another layer consisting of verbal walking instructions that are transformed into a poetic text evoking the place’s invisible borderlines and repressed memories. This presentation consists of a live text sound performance (approx. 10 min) and a talk about vocal art practices in response to cartography and contemporary mapping technologies.

Polly STANTON (AU)

RMIT University

Expanded Acts of Seeing: Movement, Gesture and Listening

Track 3

ABSTRACT

In an effort to move beyond representational modes of seeing and knowing, in this paper I explore how movement activates listening, and so expands the act of seeing through a process of embodiment and practice. Drawing on fieldwork undertaken for the production of the moving image work 'Between Two Suns', the aim of this paper is to articulate an idea of expanded forms of production that generate performative collaborations and improvisations beyond the camera frame. Through examining the methodological processes undertaken during fieldwork, this paper considers listening as a sensory experience of place that requires movement as a way to relate to other bodies. It contends that through the affective properties of sonic communication, we are able to engage in the world with a perspective that exceeds the restrictions of visual perception; demonstrating how sound draws attention to the entanglements of human and more-than-human forms of life through both movement and gesture. Listening is a form of sonic cognition and it produces a mode of knowledge that is both temporal and ephemeral, through a sensory reading with the world (Voegelin 2014). In this paper, I consider the influence of listening on looking as an embodied experience that requires creative gestures of movement as a way to make contact with otherwise unseen actions and ecologies within environments. By recounting the experiences of practice and process, I will illustrate how listening and performative movement open up a field of possibilities by destabilising the role of the observer through a connection to a larger world.

Voegelin, S 2014, *Listening to silence and noise: towards a philosophy of sound art*, Bloomsbury, London.

Justyna STASIOWSKA (PL)

Jagiellonian University

Ear to the Ground—Hearing Techniques and Technologies in Sonification

Track 6

ABSTRACT

Sonification technology employs series of translations – transformation of a materiality through milieus enabling a materiality to become sound. The emergent sound is an isomorphic entity as Jonathan Sterne and

Mitchell Akiyama in *The Recording That Never Wanted to Be Heard and Other Stories of Sonification* name the effect of auditory display technologies. Deriving from parametrization via frequencies graph, the sonification technology employs hearing as an epistemological tool for science. Listening to movement of yeast membrane in sonocytological research, sonification of seismic movement or gravitational waves, offers a becomes a promise of catching by ear, what eyes have omitted in oculo-centric structuring of knowledge production, in a same manner the auscultation enabled to develop a new practice of diagnosing in medicine in 19th century. Sophia Roosth describes the sonification of Yeats as a practice, that “[...] constructs a soundscape where cellular processes become sensible to biologists, that is, once they have learned to interpret what they are hearing”. The “hearing” as a practice employ in sciences often mirrors music-art act of finding harmonies in noise of sonocytological sounds. Still, are these modes of perception enough to gain new knowledge? Why scientists in their practice refer to classical music to listen for harmonies in researched environments? In my presentation I’ll focus on practice of hearing in sonification research in order to think of how to hear beyond human capacities. I will refer to artistic technics such as field recording and soundwalks, deep listening proposed by Pauline Oliviero and other forms of programming modes of perception, in order to devise practices of technologically mediated hearing, that would create a posthuman sound-environment.

Dolores STEINMAN (CA)

University of Toronto

Richard WINDEYER (CA)

University of Toronto

Daniel MACDONALD (CA)

University of Toronto

Peter COPPIN (CA)

OCAD University

Thangam NATARAJAN (CA)

University of Toronto

David STEINMAN (CA)

University of Toronto

(Re)sounding Blood Flow Complexity

Track 6

ABSTRACT

It is well known that turbulent blood flow can produce sounds: this is the principle behind blood pressure measurements and the auscultation of murmurs that has for centuries been used to uncover maladies of the heart. Brain aneurysms are also known to produce sounds or ‘bruits’ (at frequencies in the hundreds of Hz), thought to be a harbinger of aneurysm rupture. But because aneurysms typically form in arteries deep within the skull, it has proven difficult to hear these sounds non-invasively. Instead, medical imaging is nowadays used to diagnose aneurysms based on their size, shape and location, while “patient-specific” computational fluid dynamics (CFD) shows promise for resolving the potentially-dangerous blood flow patterns hidden within. Conventional visual communication of these and other complex flows ignores the strengths of the human auditory system for perceiving subtle differences in frequency content. Simulating the production of bruits from CFD is conceptually and computationally challenging, so our pragmatic approach was to sonify the CFD velocity data impressionistically, via spectral analysis-resynthesis techniques, which we were initially drawn to from our work on the simulation of medical ultrasound. For the sonic aesthetics, a guiding principle was to caricature the physiological sound based on fluid sounds existing in nature, allowing the user to intuitively map flow complexity to a familiar paradigm. Inspired by vocoding techniques, this was achieved by replacing each sinusoidal oscillator with narrowly-band-passed noise and adding a resonance filter. By tweaking the filter parameters, sonifications resembling wind, bubbles or even Doppler ultrasound could be produced. Preliminary testing has shown that users can rank aneurysm flow complexity better by ear than by eye. We have also explored how this modern take on classical auscultation opens up interesting possibilities, beyond the clinic.

Elisa Storelli (CH)

Sound and Clock

Track 6

ABSTRACT

My artistic research deals with the theory that clocks have changed society’s structure. They had a big sociological impact and modified our way of being together, also they shaped the development of many technologies among different domains: by inspiring Einstein’s relativity theory for example clocks have changed the world’s mobility, among others. What I want to discuss in the context of RE:SOUND 2019 is the impact of clocks on sound and music, and the role of sound into the development of the clock and more generally the idea of time. Sound is composed of waves. We are now able to analyse noise and hearing the similarity to melodies, because both are waves. Humans evolved to be able to analyse space by seeing some wavelength and hearing some others, but we also learn to use these waves to create speech and furthermore music. The brain capacity to handle and organising these audio waves is connected to our understanding of time. If we analyse how we understand auditory events, the organisation of sound into stream (using for example

Bregman's Auditory Scene Analysis), we can see how our listening to sound for example is at the basis of the thinking of time as continuous or as an oscillation. What I am interested to discuss is the dialogue between sound and clocks, how historically each have influenced the other and their impact on the concept of time. How such a seemingly bland technology, that was granted over the years less attention than any AI or internet based gadget, has in fact been so powerful in changing how humans use and perceive time. The clock is the most passive-aggressive technology invented over the centuries and by analysing the relation between clocks and sounds it might be possible to understand time structure better.

David Strang (UK)

University of Plymouth

Transmission+Interference: Dust

Track 7

ABSTRACT

'Each particle of dust carries with it a unique vision of matter, movement, collectivity, interaction, affect, differentiation, composition and infinite darkness.' (Negarestani, 2008, p. 88). For the RE:SOUND 2019 event I propose a paper and workshop focusing on the research project transmission+interference (Strang, D & Van Uffelen, V) that builds noise devices and circuits that harness the potential of dust distribution as it flows across various machinic assemblages; crossing analogue and digital fields and territories. There is an aim for a nomadic noise (following the nomadic distribution of dust) in these tools that clings to spaces / surfaces / plateaus whilst travelling with absolute speed. The project is currently exploring dust, steganography, nomadism, resonance and wandering for noise performance and installation. The workshop takes the position of exploring the materialities of noise and begins by grinding down those components to sonically investigate this digital / analogue matter. Through methods of diffraction (light) and transduction (sound) the materiality of air, dust and object are investigated through resonance and vibration to reveal the creative potential held within. As currents of air shift and circulate, assemblages of dust are formed across territories and surfaces that shape both sound and light resulting in a performative output. The aim is to move away from areas of dust as annoyance and instead actively engage with it as sonic material. The work draws upon current theory around vital / vibrant materialism (Bennett, Barad, Coole) and object-oriented ontology (Harman, Morton, Bryant). The workshop would end with a presentation or performance with all the workshop participants if there is time / space to allow for this. This activity usually occurs in the workshop space.

Joanna SZCZEPANIK (PL)

West Pomeranian University of Technology in Szczecin

Music as a Credible Metaphor of Reality by Laibach

Track 9

ABSTRACT

Laibach is the music band emerged from the Slovenian counter-culture and industrial environment, established in the former Yugoslavia in 1980 and referring with its name to the history of Slovenia. Since 1984 is also a part of Neue Slowenische Kunst collective, transformed in 90. in NSK State in Time. From the beginning Laibach uses two basic artistic strategies: overidentification with the ruling system in order to avoid being manipulated and retroavantgarde denying the distinction between a copy and an original. In its aesthetics and artistic attitude the group refers to totalitarianism staging the real of power and considering politics the highest and all-embracing art. Laibach concerts consistently take the form of controversial musical performances, as in the case of the first appearance at the festival „Novi Rock” in Ljubljana in 1982, where the frontman impersonating Mussolini read the Slovenian national constitution, or a concert in the besieged Sarajevo in 1995, on the same date when the Dayton Peace Agreement ending the war in Bosnia was held. In 2015, being the first band from the West, Laibach performed in North Korea honoring the celebrations of the 70th anniversary of liberation from the Japanese occupation. Laibach is part of popular culture. At the same time, for almost four decades, despite political changes in Europe, it consistently uses the artistic strategy adopted during the communist period in Yugoslavia. In my speech, I would like to investigate how the sound, the word and the image of the group become tools with political and cultural implications.

Iván **TERCEROS (EC)**
Medialab CIESPAL

TejidosAutomatas: Symbology of Latin American Indigenous Weaves from Cellular Automata

Track 4

ABSTRACT

The act of coding is based on the acceptance of the binary as the constituent motor of life, a Western convention referred to the dialectic, by which the world is understood in; beginnings and ends, on and off, good and bad, ones and zeros. Although the interpretation of the world is not planes, but in highly complex structures, binariness is not extinguished as the conventional micro and foundational act. This is a fundamental reflection for the study of Decolonial Computing. TejidosAutómatas, is a project developed in the form of workshops in which the participants reflect on the political and cultural conditions of the philosophy of technology, as a Western hegemonic construction, and trying to propose other reflective forms of technology through the indigenous philosophical systems, expressed in the study of the symbology of indigenous weaves as a source of inspiration for alternative coding systems. For this series of experiments, we make use of models of cellular automata, particularly of the Life Game of John Horton Conway, as a concrete abstraction of the application of rules define a social system, within the binariety, which must subsequently be modified from the philosophical foundations of various Latin American indigenous peoples (Andean fundamentally). For a couple of weeks, the workshop draws on various fields of study, basic ideas of general systems theory, theory of social systems of Niklas Luhmann, reflections of the coloniality of knowledge from decolonial thought, semiotic and anthropological studies of design of indigenous weaves, basic programming with P5.js, structures of indigenous cosmology, models of cellular automata and finally sessions of construction of hypothetical designs of social models based on the indigenous philosophical assumptions to be tested in models of new digital cellular automata.

Jessica **THOMPSON (CA)**
University of Waterloo

'Borderline': Remaking Place through Sonic Geographies

Track 3

ABSTRACT

Borderline is a practice-led research inquiry that uses the sonification of algorithmic data to reveal uneven geographies (areas containing unequal distributions of resources or wealth) within urban environments. Using urban data, the project uses spatial research and algorithmic systems to to analyze urban data in cities with the aim of identifying 'borderlines', or areas of difference. These areas will be sonified by mapping the data into discrete sounds, revealing nuances that would otherwise be difficult to perceive. Audiences will experience the data in real space and real time, enabling them to 'play the city' through sonic geographies and to notate their experience. Expanding from Kevin Lynch's concept of 'edges' (linear elements that form boundaries between areas) and Jane Jacob's definition of 'border vacuums' (areas adjacent to borders that function like borders), the title of the project aims to articulate the 'invisible boundaries' that affect the social spaces of cities. Submitted as an alternative format to a research paper (which I would also be happy to do if invited), I propose presenting this research through a short 'walking workshop' using an iteration of the project. Distributed to participants as a free app, and using local sources of urban data, the workshop will combine sonic wanderings with short convenings around gentrification, displacement and differential mobilities. This model is based on a presentation that I made at OCAD University in 2018 with an early version of the project. In it, I guided participants on a data-driven 'soundwalk' through Toronto's Chinatown/Kensington Market neighbourhood, following the trajectory of the over 350 Airbnb rentals in a 1.5 km area. Following 'data lines' participants were encouraged to use the app to capture the sounds they were experiencing in place. Video may be found at online at <https://vimeo.com/258629245>.

Heidi TIKKA (FI)
Aalto University

Tactile-sonic Enactments—On Affecting and Being Affected by Air (Notes of an Installation “Untitled (2014)”)

Track 7

ABSTRACT

I have explored Karen Barad’s agential realism recently (Tikka, 2018) in conversation with my installation series “Untitled (2014)”. The installation consists of three interactive artifacts: knitted dress-like objects, which offer a sonic-tactile response to touching. An interactive installation is in this conversation understood as an ongoing process of materialization, while the different instantiations of it can be addressed as agential cuts (Barad, 2007), enactments in which both human and machine agencies as well as the imaginary boundaries between the two are both produced and contested. The particular phenomenon in which I am interested, in dialogue with Barad’s philosophy, is the configuration of “touch”. This work is critical towards the instrumentalization of touch and the reduction of it in existing gesture libraries for the purposes of coding touch screen interactivity, while it acknowledges the urgency for thinking of and for re-configuring our sensory modalities across heterogeneous material transformations. How to think of, and to orchestrate material events for mixed sensory experience, the entanglements of tactile, aural and visual? In this presentation, I propose to focus on the relation between tactile and sonic events that characterize one of the “Untitled” artifacts. This particular object offers a site for a human-machine co-performance of dyspnea or shortness of breath. I will conceptualize these tactile-sonic events as agential cuts, drawing attention to the ways in which interactions of different organic and inorganic elements produce movement across trajectories of material transformations. Of particular interest are those movements, which involve affecting air and being affected by it. Drawing on the practical work with sensors, mechanics and sonic techniques I will develop an understanding of “touch” as a folding together of mixed tactile-aural sense experience enacted in this human-machine co-performance.

Olga TIMURGALIEVA (PL)
University of Lodz

On Touching. The Interspecies Presence in Sound Environments

Track 6

ABSTRACT

In this paper I am going to analyze the artworks "Gut Sounds Lullaby" by Karin Bolender, "Aurelia 1+Hz/proto viva generator" by Robertina Šebjanič, "Myconnect" by Saša Spačal, Mirjan Švagelj, and Anil Podgornik, "Swamp Radio" by Rasa Smite and Raitis Smits, namely, with a focus on performative sound transmission and listening as a way of “touching” various species. Following Barad’s thoughts about the “different modalities of sensing as a way of gesturing toward the multiplicity of possibilities for sensing the insensible, including the possibility of synesthetic expression and its detection” (Barad, 2012b, p. 5, n. 1), I investigate the mentioned artworks as another sensing practice, so that with the various sounds the listener perceives the worlds of other species. Donna Haraway exploring the troubled histories of naturecultures including breeding practices puts forth a question “Whom and what do I touch when I touch my dog?” (Haraway, 2008, p. 3). Barad as well poses a similar question “Whom and what do we touch when we touch electrons?” (Barad, 2012b, p. 215). In the mentioned art examples, we can ask whom or what do we touch when we “touch” the donkey, jellyfish, fungi and wetland ecosystems? Thus, applying multispecies ethnography (Kirksey & Helmreich, 2010) and new materialist methodology (Dolphijn & van der Tuin, 2012), I am going to discuss the issue of multispecies aesthetics in artworks entailing sound production through data sonification and transmitting interfaces.

Barad, K. (2012a). On touching - the inhuman that therefore I am. *Differences*, 23(3), 206–223.

Barad, K. (2012b). What is the measure of nothingness? Infinity, virtuality, justice. (D. (13), Ed.), *DOCUMENTA* (13), 100 Notes-100 Thoughts (Vol. 99). Kassel: Hatje Cantz Verlag.

Dolphijn, R., & van der Tuin, I. (2012). *New materialism: Interviews & cartographies*. Open Humanities Press.

Haraway, D. J. (2008). *When species meet*. Minneapolis: University of Minnesota Press.

Kirksey, S. E., & Helmreich, S. (2010). The emergence of multispecies ethnography. *Cultural Anthropology*, 25(4), 545–576.

Aneta TRAJKOSKI (AU)
University of Melbourne

The Spatial Environments of Janet Cardiff and George Bures Miller

Track 5

ABSTRACT

Janet Cardiff and George Bures Miller have challenged modes of viewing, listening, and experiencing art since the late 1980s. This paper traces the genealogy of how Cardiff and Miller have confronted the conditions in which their art is experienced. Specifically, this paper describes how the correlation between the media and methods Cardiff and Miller employ have developed across the distinct trajectories (the audio walks, sound and media installations, and video walks) of their art. In particular, it details the development of looping and layering sound as an approach to creating their self-described “spatial environments.” In turn, this paper argues that Cardiff and Miller present distinct conditions of exhibition, as they challenge established modes of listening to and viewing art.

Willard VAN DE BOGART (US)
Ether Ship Productions

Creating Sonic Topologies with Electronic Music to Develop a New Cosmological Model of Consciousness

Track 7

ABSTRACT

How electronic music has transformed itself from being a marginal compositional mode of expression for science fiction sound tracks to becoming an integrated sonic art form to enhance emotional and intellectual motivation as explored by Jóhann Jóhannsson in his sound track for the film, *Arrival*, is an ongoing process that can lead to a wider view of understanding our place in the universe through the use of sonic articulations. The emergent process of scientific exploration in the fields of asteroseismology, nano tunneling analysis of microtubule frequencies in the brain, as well as EM and gravitational fields found in the universe are producing a new sonic tapestry defining the distribution of frequency patterns which form life as we know it. Coupled with the sonification and direct recording of cosmic frequencies is the philosophical and cosmological expressions of how consciousness operates in the universe. The spatial domain in which sonic artefacts fill the mind with a new interpretation of how cognitive spatiality effects sound composition attended and accompanied by subjective interpretation form a new pallet from which an electronic music composer can draw from. These new subjective forms are a direct result of advances in quantum theory, universe building, life origins and a deeper understanding of the divine and spiritual components of our place in the universe. Delineating specific compositional techniques used by the composer and the concomitant result in the listener requires at the very least a way of languaging the compositional choices which are available from newer electronic synthesizer software as well as signaling obtained by newer astronomical instrumentation. Lastly in this grand synthesis of divergent sources of frequencies is the recognition of the diversity of language as a component of the universe and as a way of communicating as a direct influence of the cosmic forces we are living in. The music of the spheres becomes a stepping stone into creating a music of the universe as a result of realizing how our consciousness and our knowledge of the universe intertwine to form a new sonic dimension that represents existence and mirrors the fields of energy giving us the ability to mimic these forces into emergent compositions. A methodological approach in how such electronic compositions are emerging in the new scientific and artistic expressions will be explained through combining various research projects and cosmological models that blend these two evolving disciplines into a new notational system for the composer and a way for the listener to entertain new reference points in understanding those sonic impressions interpreted by the composer.

Pia VAN GELDER (AU)
University of New South Wales

The Sydney Pythagorean Music Society and the Magic Potency of Sound

Track 6

ABSTRACT

Sydney's Pythagorean Music Society was initiated in 1911 in association with the Theosophical Society, a popular international spiritual movement that significantly influenced modernist artists and composers during the first half of the 20th century. Unlike other spiritual movements, theosophists made consistent efforts to

speak to contemporaneous science while emerging experiments and technologies were revealing the vibrant, orbiting and planetary nature of the material world. The Pythagorean Music Society's 1912 concert included arrangements of composers like Charles Gounod and Felix Mendelssohn, whose work had produced visual 'thought forms' of influential clairvoyant theosophists Annie Besant and C.W. Leadbeater. Meeting regularly to study the harmony of the spheres and musical occultism in the library where their choir also held rehearsals, the Sydney Pythagorean Music Society discussed the correlations between the behaviour of the microcosmic and macrocosmic worlds. The group included musicians and composers as well as a medical doctor and a chemist-inventor, Alexander Burnett Hector who discussed his chemical colour music while patenting his first colour music instruments. The group's activities and theories are recorded in periodicals and instruction books, discussing scientific, artistic and spiritual approaches to the correspondences of energetic phenomena from sound, light, chemicals, heat, electricity, magnetism and their physiological and psychological effects, to the larger patterns of nature including the sounds of animals, the cycle of the seasons, to the harmony of the planets both astronomical and astrological. This paper will present some of the intersecting discourse that these publications document, positioning the Sydney Pythagorean Music Society as an interdisciplinary artistic community and considering the significance of their 'musica speculativa'.

Hernani VILLASEÑOR RAMÍREZ (MX)

Universidad Nacional Autónoma de México

Open, High and Low. Getting Deep in the Sound Source Code

Track 4

ABSTRACT

This proposal presents a research problem in process about sound and music creation with computational source code. Some authors (Berry, 2011, Ledesma, 2015, Cox, 2015) point out the possibility to approach source code as an object of research. In this context the materials of the sound artist and computer musician are the textual code and the sound generated or controlled by this code. Moreover, a software to write source code is made, at the same time, from source code, that is to say, we can imagine this happening in two layers. This idea opens the discussion I will present –within the context of live coding, algorithmic composition, interactive and generative sound– related to an apparent dissociation between the technological and artistic discourses. Then, the central question is: How to associate both discourses and process in music and sound made with code? To understand how this discourses can be associated I propose to take the technical concept of high and low levels from programming. Based on this concept I propose that the high level is usually centered in the artistic discourse while the low level points out to the technological discourse, and between these levels are various layers that can connect them. I don't refer only to the technical meaning of these levels but a way to explore the differences and common points that could exist between artistic creation and technical development. As a musician, I believe the access to lower levels could make it possible to understand the control structures that define the software modes of artistic production, which implies somehow different discourses and questions. One way to go down to the technological levels is to take advantage of the openness of free and open software. However, from this approach it could also be asked: How open is the open?

Anna WALKER (UK)

Plymouth University

Locating the Sound of Trauma within Me

Track 6

ABSTRACT

The process of making sonic work was very much about discovering the something that lay beyond the noise in the quiet. Difficult to verbally articulate, or express through words, the something remained unknown until I embodied the violence of the noise; it was only through taking the noise into my body, that I began to understand the qualities of quietude. Simon Reynolds writes about noise as "a wordless state in which the very constitution of ourselves is in jeopardy" (2006, p. 56), "an eruption within the material out of which language is shaped" (p. 57). Noise: It's 2012, I am seated in an auditorium in Plymouth, listening to noise musician Merzbow played really loudly by Salome Voegelin. I have a flashback. The past becomes present and the present–present disappears. I am back in New York. The Twin Towers falling, and I am hearing their collapse for the first time, despite seeing them fall over and over, on the computer screen and in my dreams. In re-living the noise I become aware of the differing qualities and layers of silence into which I had rendered the loudness of the falling towers. Voegelin writes of noise's ability to force an interaction with the trauma of the real: "Noise is the autistic revelation of war, speechless but focused, producing a heavy weight in a fleeting time"

(2010, p. 43). Merzbow's work transgresses boundaries with ferocious dissonance, he describes noise as the "unconsciousness of music" (2004), which pushes me beyond structure, beyond the symbolic, into the realm of jouissance to confront the terrifying and the unknowable beyond. It is sound that forces me to be quiet. I am in awe. I have no choice but to bow to the noise, as it leaks from every pore. I am noise, I am never quiet. This paper is about the sounds of traumatic memories, those we unconsciously bury for the 'right' moment to surface, those that are constantly alive within us at any given moment.

Rachel WARD (US)

Simon Fraser University; NDSR Art

Preserving the Legacy of Pioneering Women in Art and Technology in New York City (1970-90s)

Track 2

ABSTRACT

The artists Carolee Schneemann (media installation), Dianne Blell (digital photography) and Laurie Spiegel (electronic music) are all in the process of transitioning from production to archive. I am focusing on their art from the 1970-90s in which they pioneered new forms of technology. Although they made significant contributions to the field, none have found suitable archives for their collections. Currently, they are stored in their homes, studios and sheds — and many pieces have already fallen victim to the inevitable process of decay and obsolescence. Through ethnographic work in their studios, I strive to understand why these important works are not being safeguarded by the museums or galleries that represent them. My approach is similar to Aceves-Sepulveda (2017) and Hennessy (2013; forthcoming), who aim to give voice to unheard stories within institutions. In doing so, it also calls into question the influence the archive has on society as something created by those in power, whereby "certain voices thus will be heard loudly and some not at all" (Schwartz & Cook 2002:13). My applied, hands-on work — inventorying, documenting, digitizing, and archiving while ethnographically recording the process — demonstrates the possibilities for the many fields (anthropology, media archaeology, feminist archiving, art history and digital conservation) to work in cooperation as a "project of feminist excavation of women artists overlooked and neglected by the male-dominated art-historical institution" (Noble 2000:xxxiii). By developing this collaborative legacy project, my goal is to elevate and preserve first-hand knowledge, rather than conduct a salvage mission to interpret work posthumously. I believe that oral histories of the late-career archiving process — as a last reflection on objects, memories, creation, challenges and inspiration — will be a salient piece of cultural heritage to preserve for future generations of art, gender and technology researchers.

Julian WEAVER (UK)

Finetuned Limited

Future Audition: Listening to Promises of 'Unlimited Power for the Indefinite Future'

Track 6

ABSTRACT

Future Audition presents a sonic investigation of Nuclear Fusion, its ongoing quest to become the power source of the future, and its wider implications in terms of environment and energy landscapes. Deriving from field-work undertaken at Europe's leading fusion research centres during a collaborative research commission from the Centre for the Geohumanities at Royal Holloway in the UK, Future Audition unpicks fusion's mantra of unlimited energy from unlimited sources: the potential source of "safe, non-carbon emitting, virtually limitless energy" fuelled by seawater [Iter, 2018] - through a deep exploration of the underlying (seawater derived) fuels, processes, infrastructures and supply chains that enable experimental fusion research to occur. 'Always 30 years away', as the joke would have it, Fusion energy is "a dream that haunts the future" [Pinkus, 2016]. The expanded context of the research project intentionally puts fusion energy 'in place', thus re-entangling its mission to 'create a sun on earth' with environmental discourses around landscape and power, extractive economies, global resources and strong sustainability. Drawing on the project's field-recordings, audifications of reactor data and captured robotic and material science processes, Future Audition will transmit some aspects of these current and future entanglements in the context of what Mark Peter Wright (2017) has termed Post-Natural Sound Arts; where 'non-invasive' ecologically-focused sonic practices are as illusory as Nature itself.

Anna YERMAKOVA (US)
Harvard University

Archival Chronotopes

Track 8

ABSTRACT

Unificationist pursuits are impossible to archive. Postdated fixity of catalogues, categories, and ontological structures closets off the bodies central to unificationist epistemologies. Nonetheless, we hear resonance across various voices, institutions, places, endeavors—of an alternate modernity that did not survive. A modernity perpetually silenced by the foreign (to it) structures of its elements. For an intensely listening researcher, however, despite not knowing the sources, the echo resounds loudly. Uncloseting the embodiment, then, becomes a focal point of this research. The researching listener is far from an excavator of archival traces; she is an improviser who is perpetually situating her own somatic body in a soundscape of various hypothetical narratives. She is occupied with holistic ways-of-being that left no trace, and treats nodes of archival artifacts as potentialities of unfamiliar (to her) multi-dimensional ontologies. Non-catalogued soundbytes of the archive contribute as curious artifacts, too. This includes voices of the humans that inhabit and at times embody the archive itself. This also includes poly/a/non-rhythmicity of the archival objects, with particular attention to special events like re-cataloguing, re-shuffling of existing data in light of new mindful insights or mindless directions. The research travels beyond the archive too, and collects, in sound walks and non-intrusive compositions, echoes of that elusive holistic alternate modernity. She hears them as mimicry, and notices their stubborn refusal to give into archival ossification. The particular sites of this work lie in the former late Russian Empire—present day Russia, Ukraine, Georgia, Armenia. The echoes of various spacetimes resonate through a certain precondition for a unified reality: allowing for and aspiring towards co-existence of (logical, artistic, social) contradictions. From these preconditions, the alternate modernity of unificationism arises effortlessly, and the archive's fixities no longer present themselves as hurdles. This talk will include a composition-improvisation where my live narrative of voice and body will interact with a pre-structured audio material collected from three years of research in the sites described above. Somewhat akin to Hildegard Westerkamp's Kits Beach Soundwalk, the performance will zoom in and out of archival nodes, to invite the listener into an emerging soundscape of this alternate modernity that has been so successfully, for now over a century, unheard.

Soojung YI (KR)

National Museum of Modern and Contemporary Art, Korea

Soungui Kim's Artistic Practice and Vision—Sound and Silence since 1970s up to Now

Track 2

ABSTRACT

Soungui KIM(1946~) was one of the pioneers in Korea who has been working on the experimental, conceptual art with various media such as video, multimedia, sound, and performances. She has been working as an artist and also researcher in theme of "space and time", and "emptiness(空)" from the perspective of Zhuāngzǐ(莊子)'s Taoism and Zen philosophy. "Sound" and "Silence" are her artistic topic since mid 1970s. She pursued the art without materials so the quests lead naturally her to the Fluxus and Taoism such as "emptiness". In 1975, she organized the first multi-disciplinary event with choreographer, composer, pianist, and performers in Seoul titled "Space-Time". In this project, she tried to dig into the meaning of 'coincidence' in our lives and the 'irreversibility' of every moment. This site-specific, time-specific performance gave a shock but the audience couldn't understand her experimental practice. Until Namjune Paik came back to Korea in the early 1980s, media art wasn't accepted by the art world properly. Moreover, the male-oriented society was not ready to accept KIM as the colleague in the artistic circle. Since Kim was women and experimental artists, she couldn't find her room in her own country until South Korea started to open its gate to the global art trend and the women curators started to work actively in the early 1990s. For this paper, I will introduce her early project on sound and her major project such as "Vidéo et multimedia: Soun-gui Kim et sés invites" and her solo exhibition at Kunidachi College of Music at 1991. "Vidéo et multimedia: Soun-gui Kim et sés invites" was held in Marseille, 1986 and later works. In this festival, she invited John Cage, Nam June Paik, Philip Corner, Ira Schneider and other artists for Viéille Charite. Kunidachi exhibition reflected her vision on the relation between sound and vision.

Izabela ZAWADZKA (PL)
Jagiellonian University

Searching for Silence—Audio-Walking Performance

Track 4

ABSTRACT

When was the last time you listened? Not heard but listened. And what is the sound of the city you live in? How to switch the focus of pedestrians to the audiosphere of the streets? Those questions were crucial at the beginning of evolving the idea of walking performance in Krakow. Walking became an international phenomenon. Last years this prosaic act has been subject of work in different branches of studies (philosophy, social studies, history of art). There is nothing surprising in fact that also performance and theatre artists started to reach from the art of walking. Pedestrian performances are quite new but still really interesting and creative theatrical events. They have different forms (blind walks, audio walks, game walks), but every time they use similar, specific methods of engaging the participants (not anymore 'viewer') into the spectacle. Walking performances give also fantastic opportunity to emphasise important issues in public sphere. As a part of research and artistic collective Tetro I have started to work on an audio-walk, which uses the sound tissue of the city streets, asks important questions of the nature of the sounds and (following R. M. Shaffers ideas) searches for the calmful spaces in the city, which could be an escape from the noise rush. In my speech I would like to present the main features of walking performances. Focusing on the audio-walks I will discuss the tools and methods used in order to create a specific theatrical event. The premiere of the audio-walking performance prepared by Tetro collective is planned on May 2019. In my presentation I will share my research and experience of work with sound material, audience responses and technological aspects of the work.

Magdalena ZDRODOWSKA (PL)
Jagiellonian University

From Silent Films to the Deafening Effect of the Cinema: Deaf Viewers and the Metaphor of Deafness

Track 4

ABSTRACT

Silent film made no distinction between hearing and deaf viewers. Although never completely without sound, with its cinematic orchestras, narrators and gramophone records filling the aural spaces of the early cinemas, silent film provided deaf viewers with more information. By lipreading, they were able to decode the (sometimes inadequate and obscene) words spoken by the actors on the set. But the introduction of sound changed film completely and created a barrier to both deaf viewers and actors – the latter having to leave the film industry, along with the various immigrant actors with heavy accents. In the presentation I am going to investigate the complicated relationship between hearing and non-hearing, noise and silence, sound and its absence in the history of cinema, as well as their resulting strategies and practices. I will begin with those undertaken by deaf audiences to deal with their non-hearing of sound films in the first few decades of its existence, such as petitions to film producers, experiments with translating, and the captioning and reviewing of films. I will also look at the emergence of a new type of deaf, signed storytelling – the cinematic story, retelling a film's plot with creative filling-in of parts that could not be understood. The development of cinematographic sound is closely tied to the companies providing sound technology for the deaf, with the Oscar for Sound in Disney's *Phantasia* famously received by Leopold Stokowski, in collaboration with the Bell Laboratories. Finally, the development of sound in film will lead us to the idea of the 'deafening effect' of cinema, in which deafness is used as a metaphor for the new aesthetic element introduced by Dolby Surround. Since the 1970s, this deafening sound was (and still is) supposed to stun viewers (and listeners!), just as special visual effects do. But it also demands one of the most iconic elements of deaf-targeted audiological elements: sound-proof rooms.

Brett ZEHNER (US)
Brown University

Dark Situationism at RAND: A Media Archaeology of Scenario Building and the Aesthetic Formalisms of Futurology

Track 7

ABSTRACT

On the sunlit campus of Arizona State University lies the decision theater. Within this relatively non-descript building, a rather remarkable set of practices coalesce into what can only be described as a version of

"experimental politics." (Lazzarato, 2018.). The decision theater claims that it 'visualizes solutions to complex problems.' Breaking down divisions between forms of knowledge production, the decision theater wraps together data visualization, interactive computation, augmented reality, and public planning discourse into an immersive computational environment. The forecasting techniques of the decision theater – predicting and rehearsing for uncertain futures – have a troubling genealogy that stems from the cold war rationalism of the RAND Corporation. Herman Kahn, head researcher at the influential RAND Corporation during the 1950's, is considered the father of 'scenario planning.' Kahn mobilized computational logic, theories of economic behavior, and game theory to develop cutting-edge military strategies. At times, the practices of Kahn's RAND research group seemed closely aligned to intermedia performance art. I claim that the work of Kahn and the RAND Corporation is an example of interdisciplinary para-sites of knowledge production which suspend the difference between science fact and artistic science fiction. This blurring of epistemic distinctions allowed Kahn to model the potentials of the future and assert control over the present by inscribing an algorithmic logic onto political decision making. The entanglements of scientific knowledge, artistic experimentation, and political decisions, coalesce into a self-legitimizing mode of epistemic power. This paper looks to the early practices of the RAND Corporation and its attempt to weaponize artistic strategies and science fictional scenarios to supplement its 'more rigorous' economic and political claims. Here I aim to isolate the formal mediational logic underpinning scenario modeling and to illuminate its uses in 'futurology' today. For a counterpoint, I look to social practice art forms which developed alongside the RAND Corporation and utilized similar aesthetic formalisms of the situation and the scenario to produce new futures. It is my claim that these diverse sets of predictive practices, across the disciplines, are now inscribed into the ubiquity of computation and the machine learning within algorithmic governance. The dark situationism of the RAND Corporation offers an opportunity to examine the form of the scenario as something to experiment with by the left. This talk ultimately asks, how do the micro-sites of experimentalism – the laboratory, the decision theater, the computational algorithm – inscribe pervasive forms of political subjection?

MOON (Martina ZELENKA) (HR)

Independent interdisciplinary artist, MOON Studio

The Sound of Mineral Stone: Chemical Properties of Civilisation

Track 6

ABSTRACT

The paper examines the result of a laboratory analysis of mineral stones with metal properties that had an impact on raising today's civilization. Through the artistic prism of intuitive perceptions and factual scientific analyzes, in this case I present the phenomenon of dark matter (untouchable materia) and Change phenomenon as its absolute constant in the Universe, shown in material forms: audibly - a sounds of mineral-stones, visibly- geomorphic reliefs (2 x diptych, 1 x triptych). In collaboration with Ruđer Bošković Institute in Zagreb, has been used a quantum mechanics, X-ray powder diffraction (XRPD) which deals with particle analysis, determination of chemical and crystallographic properties, and a high-resolution scanning electron microscope for material analysis called FESEM. Natural mineral- stones are: gold Pyrite (FeS₂), silver Galena (PbS) and black Sphalerite (ZnS). Each of three mineral stones has been analyzed by X-rays for crystal density analysis. The obtained data is used for further processing into sound. Thus it was "drawn out" of the invisible dimension – a sound of minerals. How mineral stones become a trigger for creating a visual art? What tools has been used for processing and what is the main motive? In this project, the combination of mineral-stones, sounds, visual geomorphic structures - reliefs, makes a unique fusion. The main goal of analysis and in this creative process is transformation involved from one materia to another, thus from one media to another primarily focusing on the relations of visual forms and sounds that result in audio-visual sophisticated design and speculative meaning.

Freya ZINOVIEFF (CA)

Simon Fraser University

Gabriela ACEVES SEPÚLVEDA (CA)

Simon Fraser University

Borderlands and Binaries: More-than-human Listening in a Time of Ecological Crisis

Track 2

ABSTRACT

This paper explores the potential for sound and listening to elucidate the material, gendered, and the geopolitical entanglements present in borderlands. Artificially demarcated, borderlands are what Pratt understands to be contact zones, "social spaces where cultures meet and grapple with each other in context of

highly asymmetrical power relations” (Pratt 1991). Extending Pratt’s formulation, Haraway considers the ecological concept of the ecotone, a transitional area between two ecosystems, and a place where the riches of evolution congregate (Haraway 2008). In this paper, I build on Pratt and Haraway’s ideas of the contact zone and focus on the soundscape that is present in these places as a sonic blueprint of the relationships between species, technologies and geology. Colonial histories and the geopolitics surrounding the formulation of land and its resources weave through borderlands, and the wayward, fluid nature of sound in these places offers us an opportunity to cultivate the practice of listening as activism. I discuss two field recordings, one from the Java Sea in Indonesia, and the other from the border transposed on the Georgia Straight in the Pacific North West. Both places are known for their ecological diversity and different degrees of violence perpetuated to all kinds of bodies that attempt to cross their geopolitical boundary zones. I argue that to be an active participant in the soundscape not only affords the deconstruction of the binaries between self and conceptions of other, but enables an experience of connection to the more-than-human. Moreover, through this experience of connection, the possibility for a sensory and embodied relation to land and species breaks down the gender binary that until recently has been perpetuated by scientific discourses and patriarchal structures. The paper will be presented as a series of queries and sound files, and audience interaction is encouraged.

Haraway, Donna Jeanne. 2008. *When Species Meet*. Posthumanities 3. Minneapolis: University of Minnesota Press.

Pratt, Mary Louise. 1991. ‘Arts of the Contact Zone’. *Profession*, 33–40.