

# The NOISES of *art*

AUDIOVISUAL PRACTICE IN HISTORY  
THEORY AND CULTURE

The SCHOOL of *art*  
ABERYSTWYTH UNIVERSITY

The COURTAULD INSTITUTE of *art*, London  
ABERYSTWYTH *arts* Centre

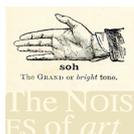
4–6 SEPTEMBER 2013



CANOLFAN Y CELFYDDYDAU  
ABERYSTWYTH ARTS CENTRE

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# Conference Organization

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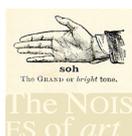
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## *Acknowledgements:*

The organizing team would like to thank the following for their help and encouragement in the preparation and presentation of the conference: Louise Amery (Acting Director, Aberystwyth Arts Centre), Alan Hewson (former Director, Aberystwyth Arts Centre), Robert Meyrick (Head of the School of Art, Aberystwyth University), and Eve Ropek (Exhibitions Curator, Aberystwyth Arts Centre); and the staff of the Accommodation Office (Aberystwyth University), the Box Office (Aberystwyth Arts Centre), and Catering and Services (Aberystwyth University).



## Background

The boundary between visual art and aural modes of creative practice is porous. Since the beginning of the twentieth century, artists, musicians, and writers have crossed over into one another's domains in order to extend their field of competence, to collaborate on audio-visual works, to establish theoretical and methodological correlations, or to operate and cooperate in the interstice of their disciplines. Such endeavours have been isolated, sporadic, and for a limited period, but nonetheless significant. For example, the Italian Futurist painter Luigi Russolo's manifesto *L'Arte die rumori* (The Art of Noises, 1913) informed the sensibilities of both *musique concrete* and electronic music. Around the same time, the Dadaist and father of conceptual art Marcel Duchamp wrote three pieces of music – including the instrument version of *La Mariée mise à nu par ses célibataires même* (The Bride Stripped Bare by her Bachelors Even) – in which he deployed chance procedures which anticipated John Cage's aleatoric music 40 years later.

Influence travelled in the opposite direction too. The Russian composer Alexander Scriabin conducted experiments in light-music that reflected a synthesis of, and an interest in the synaesthetic relationship between, vision and sound which preoccupied the painter Wassily Kandinsky too. Scriabin also created an electromechanical device called a *clavier à lumières* (colour organ), which informed the development, in the late twentieth century, of light organs and other devices to convert audio signals into coloured, rhythmic lighting effects.

The alternating current between visual art and music on the one hand and sound-directed texts on the other has been equally energetic. In the *Ursonate* (1922–33), Duchamp's contemporary, the painter and collagist Kurt Schwitters, adapted the sonata form as the structure for a phonetic sound poem, which he recited. His fellow Dadaists Tristan Zara and Francis Picabia made visual collages, and painted and composed visual poetry, respectively. For their part, musician-lyricists, along with poets who straddle the borderline of verse and song, have been a prominent feature in twentieth-century popular culture. Inasmuch as text can be presented in either a visual form (as the written word) or an aural form (as the spoken or sung word), or both, it occupies a unique position in sound-art studies.

In fine art, one of the theoretical strictures that militated against the consistent and cohesive evolution of intermedial, visual-acoustic experimentation was late modernism's self-critical tendency. This was a determination, according to the art critic Clement Greenberg, to 'eliminate from the effects of each art and every effect that might be conceivably borrowed from or by the medium of any other art' in order to narrow down each art's sphere of competence, stake out its own territory, and define what is 'unique and irreducible to itself'. However, the policy of austerity could not be enforced nor the magnetism of mediums resisted. Pop Art, conceptualism, happenings, installations, and in particular the activities of the neo-Dadaist movement Fluxus in the 1960s gave rise to works that elude categorization and to a variety of reciprocal inspirations between and across visual art, music, dance, and creative writing. For example, the visual artist Robert Rauschenberg was influenced by the work and writings of Cage who, in turn, applied the processes of random composition in his music to the production of visual art. Conceptualism restated Duchamp's prioritization of idea over making, and his belief that the artist was free to engage in any medium. These convictions resulted in works such as

Robert Morris's seminal sculpture *Box with the Sound of its Own Making* (1961) in which ideation, process, and product, and visuality and (in Cage's view) musicality are of a piece.

Since the late 1970s, postmodernism's emphasis on plurality, stylistic fusion, and the amalgamation of disparate material has further ruptured the membrane that separated mediums, styles, and art forms. Coalitions have been encouraged, within the wider cultural discourse, by the growth of interdisciplinary, intermedial, and transmedial studies (whereby different art forms and media are made and observed to combine, fuse, or productively co-relate), a renewed interest in the Wagnerian concept of *Gesamtkunstwerk* (total work of art), and 'transgressive' thinking (across the boundaries of subject fields). New conceptualizations of knowledge acquisition, which emphasize interaction and simultaneity of form and perception, have also helped to foster a climate conducive to the visual-audio research and practice. The convergence and crossover has been further enabled by the rise of new technology. Digitization has given visual artists, musicians and sound artists, and text-based creators a common language of 0s and 1s and the facility to seamlessly combine and manipulate different media as information which can be preserved, and accessed and shared via the Internet.

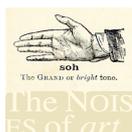
In neuroscience, clinical psychology, psychiatry, and psychophysics, among other fields, multisensory research is now orientated to the ways in which we experience reality – cognitively, bodily, and spatially – in response to visual, audio, haptic, and olfactory cues and modes of perception, in both interaction and integration. As a consequence, the longstanding assumption that vision is a privileged or the dominant sensory modality (self-contained and independent of other senses) has come under question. Perception is conceived, rather, as transmodal, involving two or more different faculties simultaneously. The challenge faced by practitioners of all the creative arts (and of the visual arts and art history especially) is to acknowledge the artificial separation of expressive modes and to articulate a sense of their connectedness not only through the unification and the study of (in this context) image, sound, and text, but also through the diversity and extension of the practitioner's and historian's spheres of competence.

The conference addresses what is arguably the most prolific, varied, and groundbreaking period in the coming together, exchange, and mutual influence of visual art and sound-based practices (such as music and the spoken word). It aims to explore (principally) the visual artist's engagement with sound, noise, music, and text while at the same time recognizing that there is a traffic of musicians, sound artists, and text artists moving in the opposite direction, who aspire to cultivate visual analogues for their work. Thus, the conference is situated at the intersection of several movements that are converging upon a point of visual-audio synthesis and exchange.

John Harvey

(Professor of Art, eye-ear, School of Art, Institute of Literature, Languages & Creative Arts, Aberystwyth University)

2013



# Programme

## *Sessions & Themes*

Seeing/sound  
Sound reflection: technology and process in practice  
Hearing/words; listening/silence  
Placing sound/sounding place  
Embodied Sound  
Shut up!: music and art and drama  
(Between) listening – seeing – reading  
Cinema and sound

## **Wednesday 4 September**

9.30-10.30 Registration  
10.00-10.30 Coffee and tea  
10.30-12.30 INTRODUCTION & SESSION 1: Seeing/sound (Location: cinema)  
1.30-3.30 SESSION 2: Hearing/words; listening/silence (Location: cinema)  
3.30-4 Coffee and tea  
4.00-5.20 SESSION 3: Sound reflection: technology and process in practice  
6.30-7.30 Wine reception (Location: School of Art)  
7.30–8.30 The Courtauld Institute of Art Lecture

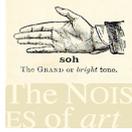
## **Thursday 5 September**

9.00-10.30 SESSION 4: Placing sound/sounding place (Location: cinema)  
11-11.30 Coffee and tea  
11.30-1.10 SESSION 5: Embodied sound (Location: cinema)  
1.10-2.10 Lunch  
2.10-3.30 SESSION 6 A & B (parallel): Shut up!: music with art with silence  
(A: location: cinema; B: location: round studio)  
3.50-5.50 Coffee and tea and SESSION 7: Performances (Location: chapel and  
then cinema)  
7.30 Conference Dinner

## Friday 6 September

- 9.00-10.00 KEYNOTE: Salomé Voegelin, 'Sound words and sonic fiction' (London College of Communication, UK) (Location: cinema)
- 10.00-11.30 SESSION 8 A and B (parallel): (Between) listening–seeing–hearing (A: location: cinema; B: location: round studio)
- 11.30-12 Coffee and tea
- 12-1 SESSION 9: Cinema and sound (Part 1) (Location: cinema)
- 12.30-1.30 Lunch
- 1.30-2.00 Arts Centre Visit
- 2.00-3.30 SESSION 10: Cinema and sound (Part 2) & concluding remarks (Location: cinema)
- 3.30-4 Coffee and tea and close

v = virtual presentation



## Session Chairs

### **INTRODUCTION & SESSION 1: Seeing/sound**

Chair: Prof. John Harvey (School of Art)

### **SESSION 2: Hearing/words; listening/silence**

Chair: Prof. Peter Barry (Department of English and Creative Writing)

### **SESSION 3: Sound reflection: technology and process in practice**

Chair: John Morgan (Language and Learning Centre)

### **WINE RECEPTION**

Chair: Prof. John Harvey (School of Art)

### **SESSION 4: Placing sound/sounding place**

Chair: Julian Ruddock (PhD candidate, School of Art)

### **SESSION 5: Embodied sounds**

Chair: Paul Croft (School of Art)

### **SESSION 6A: Shut up!: music with art with drama**

Chair: Sophie Bennett (PhD candidate, School of Management and Business)

### **SESSION 6B: Shut up!: music with art with drama**

Chair: Dr Claire Pickard (School of Art)

### **SESSION 7: Performances**

Chair: Dr Chris Webster (School of Art)

### **SESSION 8A: (Between) listening–seeing–hearing**

Chair: Irene Noy (PhD candidate, The Courtauld Institute of Art)

### **SESSION 8B: (Between) listening–seeing–hearing**

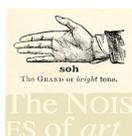
Chair: Michaela Zöschg (PhD candidate, The Courtauld Institute of Art)

### **SESSION 9: Cinema and sound (Part 1)**

Chair: Dr Paul Newland (Department of Theatre, Television and Film Studies)

### **SESSION 10: Cinema and sound (Part 2)**

Chair: Dr Paul Newland (Department of Theatre, Television and Film Studies)



# Presentations & Performances

## **INTRODUCTION & SESSION 1: Seeing/sound**

- 10.30-10.50 John Harvey, Welcome and Introduction
- 10.50-11.10 Charlotte Jones, 'Walking the canal two-paths of Staffordshire, how can the sounds encountered by captured in visual form? What happens when Klee's Twittering Birds meets Messiaen's Petites Esquisses d'oiseaux?' (Loughbrough University, UK)
- 11.10-11.30 Ireti Olowe, 'Real-time graphic visualization of multi-track sound: establishing a cross-modal relationship between geometrical form and electronic music' (Queen Mary, University of London, UK)
- 11.30-11.50 Jan Thoben, 'Octophonetics: early audiovisual practice within the spectrum of noise' (Humboldt Universität, Berlin, DE) (v)
- 11.50-12.10 Samantha Blickhan, 'Aura, perception, and digital surrogates: on the modern interpretation of early sources of music notation' (Royal Holloway, University of London, UK)
- 12.10-12.30 Questions

## **SESSION 2: Hearing/words; listening/silence**

- 1.30–1.50 Serena Le, 'Hearing by seeing: modernist text and the ineluctable auralities of the visual' (University of California, Berkeley, USA)
- 2.10–2.30 James Lavender, 'Silence, emptiness, and interpenetration in John Cage's Aesthetics' (University of Leeds, UK)
- 2.30–2.50 Nicolau Centola, 'Chance in poème électronique' (Universidade Estadual Paulista Júlio de Mesquita Filho, Sao Paulo, BR)
- 2.50-3.10 James Wilkes, 'Making poetry from neuroscience: text, noise and sonic atmospheres from the laboratory' (Birkbeck College, University of London, UK)
- 3.10–3.30 Questions

### **SESSION 3: Sound reflection: technology and process in practice**

- 4-4.20 Duncan MacDonald, 'Sound and process in the studio: an artist's talk' (Brock University, Ontario, CA)
- 4.20-4.40 Dafydd Roberts, 'Databending the peacock's tail' (Aberystwyth University, UK)
- 4.40-5.00 Harriet Lewars and Lewis Jones, '*Frustum super planum*: composing sculptural instruments' (London Metropolitan University, UK)
- 5-5.20 Questions and answers

### **Wine Reception**

- 6.30-7.30 Installation: Andrew McPherson, 'The Magnetic Resonator Piano: Electronic Augmentation of an Acoustic Musical Instrument' (Queen Mary, University of London, UK)  
Installation: Calum Scott, 'String waves' (University of Glasgow, UK)
- 7.30-8.30 The Courtauld Institute of Art Lecture: Irene Noy & Michaela Zöschg, 'Listening art historians: a cross-period collage of seeing and hearing' (The Courtauld Institute of Art, London, UK) (Location: School of Art)

### **SESSION 4: Placing sound/sounding place**

- 9-9.20 Hilary Mullaney, "'Truer than true": place and the compositional process' (Plymouth University, UK and DkIT, Dundalk, IE) (v)
- 9.20-40 Ruth Farrar, 'From Bristol to Brooklyn: in search of soundmarks' (University of Exeter, UK)
- 9.40-10 Lucy Gough, 'A palace of imagination' (Aberystwyth University, UK)
- 10-10.20 Urs Walter, 'Audible architectural models' (Berlin Institute of Technology, DE)
- 10.20-10.40 Cécile Colle/Ralf Nuhn, 'ParaSites: antibodies' (Middlesex University, London, UK)
- 10.40-11 Questions

### **SESSION 5: Embodied sounds**

- 11.30-11.50 Andrew Goodman, 'The noise in the noise: micro-perception as affective disruption to listening and the body' (Monash University, Melbourne, AU) (v)

- 11.50-12.10 Rudi Knoops, 'The framing function of the body: a phenomenological inquiry' (KU Leuven, BE)
- 12.10-12.30 Richard Couzins, 'Object and material voice in art practice'
- 12.30-12.50 Christine Ellison, 'The agency of noise: adventures in non-cochlear sound' (University of Reading, UK)
- 12.50-1.10 Questions

### **SESSION 6A: Shut up!: music with art with drama**

- 2.10-2.30 Martha Littlehailes, 'Sound-art practice in radio drama at the BBC' (BBC, UK)
- 2.30-2.50 Tristan Evans, 'Open ended interactions: examining intersections in minimalist music, art and new media' (University of Bangor, UK)
- 2.50-3.10 Meredith Mowder, 'Hot Topic: An Art History of Riot Grrrl and Feminist Punk' (The Graduate Center, The City University of New York, USA) (v)
- 3.10-3.30 Ania Mauruschat, 'Noise, soundplay, media art: On the re-invention of German *Hörspiel* by Andreas Ammer & Co.' (University of Basel, CH)
- 3.30-3.50 Questions

### **SESSION 6B: Shut up!: music with art with drama**

- 2.10-2.30 Andrew Cappetta, 'Fast product: punk conceptualism' (CUNY, USA) (v)
- 2.30-2.50 Fiona McGovern, 'Let me show you some music: some thoughts on how the exhibition today serves as a for the presentation and reception of music, record art, and label work' (Free Universität, Berlin, DE)
- 2.50-3.10 Nadine Soell, 'Can visual art freeze live music moments' (Free University, Berlin, DE)
- 3.10-3.30 Lisa Steib, 'Terry Fox hit a bowl of water against the floor and made a sound like *bong*: The Art of Terry Fox since 1970' (Leipzig, DE) (v)
- 3.30-3.50 Questions

## **SESSION 7: Performances**

### *Sound reflection: technology and process in practice*

- 3.50-4.10 Installation: Paul Rogers, 'The media machine: a real-time, performative, sound & object based installation' (Goldsmiths, University of London, UK)

### *Hearing/ words; listening/ silence*

- 4.10-4.30 Maura Hazelden, 'Movement: past, possible, present [and mention of letters] in Pride and Prejudice by Jane Austen'
- 4.30-4.50 Johanna Hallsten, 'Translating a composition: performing the interval II' (Loughborough University, UK)

### *(Between) listening – seeing – reading*

- 4.50-5.10 Amanda Stuart, 'The creative process of a sonic artist - works inspired by Paul Klee and my poem "Not Missing You"' (Royal Welsh College of Music and Drama)

### *Embodied sound*

- 5.10-5.30 Michelle Lewis-King, 'Pulse project: a performative study at the intersections between art, science, east, west, self and other'
- 5.30-5.50 Questions

## **SESSION 8A: (Between) listening–seeing–hearing**

- 10-10.20 Sarah Blair, 'Tinkering at the edges: sounds in contemporary graphic novels'
- 10.20-10.40 Kerry Andrews, 'Wandering form: a wayfarer's guide to sound, image and words' (University of Hertfordshire, UK)
- 10.40-11 Luca Nasciuti, 'Epoche: a case study on visual imagery'
- 11-11.20 Questions

## **SESSION 8B: (Between) listening–seeing–hearing**

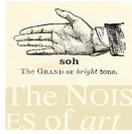
- 10-10.20 Rhys Davies, 'Zang tumb tuumb: sound design through other means'
- 10.20-10.40 James Dickinson, 'Dynamic process in static form'
- 11-11.20 Questions

### **SESSION 9: Cinema and sound (Part 1)**

- 12-12.20      Melissa L Mednicov, 'Soundtrack not included: Andy Warhol's *Sleep*'  
(Sam Houston State University, USA)
- 12.20-12.40    Tim Howle, 'Making electroacoustic movies III'
- 12.40-1        Ben Gwilliam, 'Around the frame: the reduced "*Wochenende*"'

### **SESSION 10: Cinema and sound (Part 2)**

- 2-2.20        Simone Schmidt, 'Voice in Acconci's performance and video practice'  
(Monash University, Melbourne, AU)
- 2.20-2.40     Robert Dean & Ben Challis, 'Live digital-foley: the machines of *Metropolis*'  
(University of Glamorgan, UK)
- 2.40-3.00     Questions
- 3-3.30        John Harvey, Concluding remarks



## Contributors

### **Kerry Andrews**

*Wandering form: a wayfarer's guide to sound, image and words*  
(University of Hertfordshire, UK)

**Abstract:** For more than twenty years my work has explored the mediums of image, word, sound and music. At first I was specifically interested in the static image and music relationship, but that quickly developed into a more complex inquiry into the nature of the four separate mediums and their co-operations and contrasts, similarities and differences.

In the spirit of Tim Ingold this paper charts paths between image, text and sound; demonstrating a restless habitation that my work has taken to describe and find its various terrains. These works demonstrate a mapping, a layering of medium geographies, that has slowly become evident in my practice. Interrupted narrative lines that use associative modes of thinking or sensations relate in various ways to Bachelard's durational dialectic and Deleuze's image/face, music/territory dichotomy. The mediums are seen both as separate zones, or points on a given field, as well as differing layers of related activity (like geological layering or co-existing interwoven dimensions). The building of relationships can be a distant move from here to there, point A to point X, or a dimensional shift along a line of wandering – the narrative of a work (whether seemingly 'static' or in motion); its articulation and organising logic.

For me the idea of the *Gesamtkunstwerk* is impossible in practice and aesthetically and culturally dubious in desire. A 'Grand Unification Theory' of the arts (as we might see it) is much more limiting than emancipating. As early as 1955 Claude Levi-Strauss was writing about the loss of cultural variety. He said "Mankind has opted for mono-culture; it is in the process of creating a mass civilisation." This understanding is important and mirrored within specific cultural models, mediums and theories and is particularly relevant today in our increasingly globalised world. I am interested in openness to complexity, variety and differences. There are many links, relationships and unities here, but they echo Chion's cinematic 'contract' between image and sound where instability and contingency are primary conditions.

**Biography:** Kerry Andrews is an artist, composer/musician and lecturer. He studied fine art at The Ruskin School, Oxford, and at Goldsmiths College, London and is currently beginning his PhD at the University of Hertfordshire where he works as a Visiting Lecturer in Visual Art practice and Critical and Cultural studies. His C&CS courses include *Sonic Worlds, a history of noise in the C20th*.

Kerry founded Forum London Composers Group in 1996, and was the Chair for many years. He went on to co-found Kontakt, an experimental ensemble of composer/performers. He performs regularly with Kontakt and has exhibited internationally since 1984.

He is currently: working on the sound element of a collaborative video installation with Marty St James, for exhibition later this year at Tianjin University, China; organising a

sound/image event for the Rag Factory in London (2014); and working on initial studies for a large-scale drawing/video installation at the Art Pavilion in London (2014/15).

## **Sarah Blair**

*Tinkering at the edges: sounds in contemporary graphic novels*

**Abstract:** The paper considers new tendencies in sound depiction in contemporary graphic storytelling. It investigates how smaller detailed sound referencing is replacing well-known older habits such as Superhero pow and varoom onomatopoeia.

Graphic storytelling has an intriguing history of sound depiction during the 20th century. This is surprisingly underappreciated although certain elements clearly overlap with celebrated areas of literary edginess such as DADA and modernist poetry. In being a form which mixes visual and verbal language implicitly, it has been well-placed to explore cross-sensory expression and it continues to do this in inventive ways. Examples of the current repertoire include verbal-visual fusions, strategic use of language fragments and nonsense words, and an on-going interest in creating graphic ‘noise’ through visual nuance.

Superhero onomatopoeia is categorically very interesting but it tended simply to highlight histrionic sound of a somatic or mechanical nature - flying fists and revving cars are the classic triggers. Recent young graphic artists have gravitated toward more incidental types of noise appreciation and are now using softer, less conspicuous textures as an eloquent aspect of their work. I focus here on the approaches of two artists – American Chris Ware and English Jon McNaught: Ware for his detailed quotations of sound as background commentary in the daily life of his low-key characters; McNaught for his mixed ‘soundtracks’ that incorporate extraneous sounds and ultimately draw attention to the vitality of this cross-sensory richness so ubiquitously available.

In these respects graphic artists are seen to be adapting their medium very imaginatively to changing qualities of sound in daily life, and articulating with a particularly close focus the undertow of rattles and tinkles that surface almost unnoticed at the interface of public-private consciousness.

**Biography:** I am course leader for MA Fine Art: Drawing for Fine Art Practice at Swindon College for Oxford Brookes University and teach verbal communication strategies across a range of contexts beyond the art school world. My approach takes in aspects of language that are generally under-appreciated, such as the visual and physical qualities of words over and above their semantic meaning. I explore ideas connecting drawing and verbal communication in relation to very different learning needs and cultural perspectives.

I myself make sequences of drawings carrying narrative ideas. Research-wise I am engaged with graphic narrative in the UK, across Europe and in the US - particularly now the field of visual biography and autobiography, as well as fictional variants of both (what in literary terms is now called ‘life-writing’). I also engage with wider discussion about the basic nature of drawing in considering a more extended potential for its practical use as a primary mode of enquiry and expression both in specific pedagogical contexts and as a life-long creative resource.

## **Samantha Blickhan**

*Aura, perception, and digital surrogates: on the modern interpretation of early sources of music notation*  
(Royal Holloway, University of London, UK)

**Abstract:** Notation is commonly defined as a visual representation of music; a decipherable counterpoint to an aural experience that unfolds over a specific duration of time. Performers can use this visual map as directions for the process of musical re-creation. When researching medieval notation, however, the aural element has ceased to be present - we (modern researchers, performers and listeners) will never hear a performance contemporary to the source. Therefore the visual has to function as both the aural and visual components of the musical whole. The source, often a unique manuscript, painstakingly inscribed, decorated and bound by hand, must be the basis over which interpreters layer cultural history and music theory in order to re-create the aural experience being represented.

Because of the centuries-long disconnect between modern performance and early pieces of music, the idea of the source as a valued object becomes key to perception and subsequent interpretation. In this study, the concept that has been referred to as the 'aura' in art research will be applied to early music manuscripts. This paper will discuss the use of high-quality digital surrogates in the settings of research, teaching and performance, and the cognitive dissonance that can occur as a result of viewing a visual resource without the figurative and literal weight of the physical object. It will go on to propose ways that using technology to view these manuscript sources can begin the process of rejoining the visual and aural components of early music, and the effect this may have on musical perception.

**Biography:** Samantha Blickhan is a Ph.D. candidate in Musicology at Royal Holloway, University of London, working under the supervision of Dr. Helen Deeming. She holds degrees in voice performance and medieval literature from the University of Iowa, and a Masters in Musicology from the University of Oxford. Her current research incorporates historical teaching techniques and modern technology in order to facilitate the teaching of early music notation. Samantha Tweets at @snblickhan and blogs at <http://sblickhan.wordpress.com/>

## **Andrew Cappetta**

*Fast product: punk conceptualism*  
(University of New York, USA) [virtual presentation]

**Abstract:** In 1977 during the groundswell of punk, Bob Last founded the record label Fast Product. An undated press release reveals a series of principles that guided the label:

- information can only be mass produced via 'packaging'; the initial idea has to be moulded into a package.
- when information is distributed or marketed 'packaging' takes places inevitably...
- rather than get upset about this, [the] Fast Product research department, realising that the packager/marketer made as important a contribution to the

communication as anyone else, decided that this was a good thing. It just meant more people could get in on the act.

- for ‘information’ read ‘music’: the 7” single is a picture sleeve re-activated in 1977 was one way of packaging we found useful. However the research department is developing new packages.

Reading more like a manifesto than a piece of promotion, Last’s statement offers a succinct analysis of pop music as both mass-produced commodity and information. Music—in the form of the 7” single—possesses the potential for collective experimentation with sound and image, that could be distributed as a product to audiences far and wide. But this music was also information—ideas and concepts. With this particular equation, Last presents pop music as a form of conceptual art. While certain conceptualists such as Joseph Beuys and Bruce Nauman used sound recording as a medium, their products circulated solely within the art market; Last intended Fast Product to penetrate the underground, a market informed by the avant-garde but pop in its accessibility.

The label’s intention to create an avant-garde pop is also reflected in the bands Last supported, many of whom sprung from art schools and arts labs in northern England (including The Mekons, Gang of Four, The Human League and 2.3). Through the example of Fast Product, its releases and artists, this paper will trace how the musical recording—in this case, the sharp blast of audio-visual information that was the 7” single—became the key medium for young artists and impresarios of the punk generation who desired to bring avant-garde art into mass production.

**Biography:** Andrew Cappetta is a doctoral candidate in the department of Art History at The Graduate Center, CUNY, studying 20th century and contemporary art with focus on intersections between sound and visual art. His dissertation, “Pop/Art: The Birth of Underground Music and the British Art School, 1960-1980,” connects the development of underground music cultures to pedagogical reforms in the British art school. He has organized events around themes of sound and visual art, including the conference “The Status of Sound: Writing Histories of Sonic Art” and “Pop/Art: On the Convergence of the Avant-garde and Underground Music,” a discussion with artists Alan Licht and Kabir Carter. He teaches introductory and specialized courses in art history at Parsons the New School for Design, the Museum of Modern Art, and the Sotheby’s Institute of Art. His writing about art and music has appeared in *The Brooklyn Rail* and *Bomblog*. He also has an article forthcoming in the academic journal *Postmodern Culture*.

### **Nicolau Centola**

*Chance in poème électronique*

(Universidade Estadual Paulista Júlio de Mesquita Filho, Sao Paulo, BR)

**Abstract:** This academic paper focuses on the installation art *Poème Électronique*, which gathered a painter and architect (Le Corbusier) and a composer (Edgard Varèse) during the 1958 Brussels World Fair. The idea is to analyze the visual and sound dimensions, created from a combined set of rules, but independently developed by each participant. Based on a detailed and well-structured script written by Le Corbusier, Varèse developed a sound work without respecting the original guidelines. This important characteristic structured the relation between those two dimensions, based on the premise that chance is the preponderant factor in the relationship between sound and

image, and consequently in the multisensory interaction with the audience.

**Biography:** He is a Doctoral candidate in Arts at Unesp, where he studies chance in computer art, and holds a Master's Degree in Education, Art and History of Culture at the Mackenzie University. Professor in the lato sensu post-graduation course Technological Esthetics at Cogear/PUC, and a graduation teacher in Digital Media Design at the Impacta Technology College, both in Sao Paulo, Brazil. He's a member of art collective [+zero], with works involving installation art, performances, urban interventions and soundscapes presented in Brazil and in Germany.

### **Richard Couzins**

*Object and material voice in art practice*

**Abstract:** The human voice is significant to culture and communication, its agency differs across the heterogeneous discourses within which it is listened to and produced. This paper addresses how artists use the voice as a material and object, rather than equating only to the subject who produces it, and how artists produce a direct address with their voice.

We present our selves with our voices, but in Fine Art discourse the voice is a material and object as something reproduced. Artworks and theories divide around the reduction and parameters of voice as production of a human subject and as an object in the material world. The paper describes how the genre, physical space, consequences of reproduction, and action of listening are emphasised by critical Fine Art practice. Bakhtin describes all utterance as having a genre, and phenomenological theories relate voice to perceptual hierarchy and its relationship with the visual realm. The voice is duplicitous because it becomes different things to different discourses; the partial or transitional object of psychoanalytical theory, the illocutionary force of speech act theory, the texture of a soundscape, the indexical subjectivity of self, the emotion of concrete utterance absent in written text. The voice is partial and asymmetrical in its relationships with other modalities. The voice has its own dialectic that is emphasised if its autonomy is pursued. It is necessary to keep in mind there is no one theory for the voice. Therefore the voice is described with a combination of phenomenological, psychoanalytical and cultural theories, and the voice becomes part of a situated utterance in specific artworks.

**Biography:** Richard Couzins is an artist whose moving image practice investigates the representation of objects. Couzins' work has been shown recently at Claremorris Open, PS Amsterdam, Street Level Glasgow, HICA Invernesshire and Culver Art Centre, Los Angeles and BFI London (with the Otolith Group). Recent residencies include Archway, London and Molise, Italy. He recently completed doctoral research into the voice in artists' moving image work at the University for the Creative Arts.

## **Rhys Davies**

*Zang tumb tuumb: sound design through other means*

**Abstract:** This paper examines the origins of designed sound, which can be defined as the distillation of auralty within a scenographic construct of geographical and emotively subjective location. Luigi Russolo's Futurist manifesto, *The Art of Noises* (1913), is regarded as the first considered argument for a new kind of music. Its innovation resides in an orchestral section of bespoke 'noise' instruments that are capable of producing enharmonic evocations of industrialised modernity. As a consequence Sound Art was dominated by music throughout the twentieth century. Indeed, the document promoting this very conference specifies the primacy of Russolo's influence being upon 'the sensibilities of both musique concrete and electronic music'. What is less obvious is the origin of designed sound, which is the focus of this paper. Included within Russolo's *The Art of Noises* is an excerpt from F.T. Marinetti's journalistic tone poem 'Zang Tumb Tuumb', a 'words in freedom' text employing onomatopoeic nouns to evoke action, reaction and location of the Battle of Adrianople in 1912. I analyse the graphic design of the book cover, the use of font types and the non-linear arrangement of text upon the printed page in 'Zang Tumb Tuumb'. Such analysis reveals that if *The Art of Noises* presents us with a roadmap to Sound Art, then 'Zang Tumb Tuumb' is an argument for the creative juxtaposition of identified and mediated sound. I conclude that Marinetti's 'words-in-freedom' texts anticipate both the analytical reflections of theorists like Murray Schaffer and Barry Truax and the practical approaches of film post-production sound designers like Walter Murch.

**Biography:** Rhys Davies began his professional career as the Sound Technician at The Wolsey Theatre in Ipswich in 1987. In 1993, he was appointed Sound Technician and Visiting Tutor at Goldsmiths College Drama Department. For the next few years he taught theatre sound and designed scenographic sound for London fringe venues including The Man in The Moon, The Oval House, The Old Red Lion, The Battersea Arts Centre, The Riverside Theatre, The Young Vic, The Greenwich Theatre and The Brockley Jack.

In the late 1990s, Rhys began writing music and designing sound for television, working on projects for the BBC, Disney, FIFA, Sony, Sky Sports, Seagrams and Motorola. In 2001 he composed the series music and designed the sound for *The History of Football*, a thirteen-part documentary for Freemantle Media. Since 2002, Rhys has taught Creative Sound Design practice at the Media Arts Department, Royal Holloway, University of London.

## **Robert Dean and Ben Challis**

*Live digital-foley: the machines of Metropolis*  
(University of Glamorgan, UK)

**Abstract:** The term 'Foley' is commonly associated with its modern application in the film industry, referring to the creation of sound effects for a film that takes place during post-production. In contrast, theatre, radio, and silent film have a rich history of live Foley sound effect creation that was superseded when the technology to use pre-recorded sound became readily available. Of course, in many ways the benefits of working with recorded sound justified this minor casualty. Sounds as they occur in

nature can be captured, manipulated, edited and precisely mixed. Additionally, pre-recorded sound provides a dependable (and economical) alternative to the necessity for sonic accompaniment to be performed live for each show. However, modern technological innovations in sound-manipulation and physical computing have opened up new possibilities.

Through a series of theatrical collaborations, Challis & Dean have explored the sonic and dramatic possibilities this technology affords. Their current project is a multimedia adaptation of the novel and film *Metropolis* (Harbou & Lang, 1927). Aural accompaniment is generated through a range of electronic devices that enhance expressivity and connectivity between the sound-artist and the sonic-landscapes they create by utilizing adapted and purpose-built sonic triggers (accelerometers, gyroscopes, tilt switches, micro controllers, and proximity sensors). The digitally augmented Foley artist can react to events unfolding in a live environment and adjust both subtle and prominent aspects of the sound in ways that are similar to a musician. By bending, stretching, hitting, and squeezing, digital-Foley artists can trigger sounds and manipulate sonic parameters with direct physical contact and other intuitive interactions. This paper will discuss and demonstrate the processes adopted and technology employed to give voice to what is in many ways the central character of the story: the noise created by the machines that power the city of *Metropolis*.

**Biography:** Ben Challis is a composer, performer and technologist. With research interests that embrace the notion of design-for-all within music-performance, he has worked on various projects that explore alternative modes of interaction with sound and music for people with specific individual needs. As a performer, he works with these same technologies, exploring their creative and expressive potential within free-improvisation. As a composer he has written scores for film and theatre productions and his recent research publications can be found in: *Encyclopedia of Human-Computer Interaction* (Interaction Design Foundation), *Digital Creativity* (Taylor & Francis), *Popular Music* (Cambridge), *Arts and Technology* (Springer). He is a Senior Lecturer and Joint Course Leader in Popular Music at the University of Glamorgan.

Robert Dean is Course Leader for BA. Hons. Theatre & Drama at the University of Glamorgan where he lectures in Drama, Theatre, Music and Media. His research into musical dramaturgy and the history of sound production has resulted in publications that reconsider the role of music and sound in the works of Ibsen, Chekhov, Boucicault, and Shaw. Other published work includes a consideration of ethics and catechism in 'The Walking Dead', and the development of representations of Batman within gaming culture. Recent practical research explores the potentiality of digital-Foley within live performance.

## **James Dickinson**

*Dynamic process in static form*

**Abstract:** The artistic movements such as Orphism, Futurism and AbstractExpressionism were all concerned with expressing temporal process and dynamic movement in static form. Artists such as Paul Klee, Jackson Pollack and Giocomo Balla attempted to achieve this aim by developing formal techniques such as dynamic colour movement, multiple perspectives and the notion of rhythm as a spatial concept. Stockhausen declared Klee as "the best teacher of composition" when he

handed a copy of his Notebooks to Pierre Boulez. In these notebooks Klee describes how many of his solutions were derived from musical structure. This paper seeks to turn those theories around to demonstrate how musical composition can relearn from Klee's techniques, offering potential solutions to temporal problems of visual musical equivalence in rendered sound. Three ways of transcending time: Paul Klee rejected Euclidian geometry in favour of a mixture of scientific perspective and psychological perspectives. The results were a multi-dimensional space that offered multiple perspectives on a single object. Klee was able to further enhance the multi dimensionality of these effects by presenting these lineal inventions in an 'absolute' setting of a dynamic colour grid. Dynamism is created by what Klee terms 'rhythm' derived from the oppositional tension between the 'individual' form of the line drawing and the 'dividual' (infinitely dividable) structure of the grid. This moves rhythm from a temporal phenomenon, to a spatial one. This notion of Rhythm derived from difference, not simple repetition, bears comparison with the writings of Deleuze in his seminal treatise 'Rhythm and Difference'. A large number of composers working in a range of styles from electroacoustic, electronic, serial modernism and post modern avant-garde, have been inspired by Klee's theories and practice. This paper will present three specific examples in the work of Harrison Birtwhistle, Carmen Arcadiae *Mechanicae Perpetuum*, Gunther Schuller, *Little Blue Devil* and Tan Dun, *Ad Parnassum*.

**Biography:** I am senior lecturer in commercial music at Bath Spa University. I am currently in the 5<sup>th</sup> year of my PhD in visual music, supervised by Prof. Joe Hyde. My main research focus is the influence of the painter Paul Klee on specific composers, selected from the musical archive of the Paul Klee Centre in Berne. My experience in the commercial music sector includes numerous singles and albums (including a 'number 1'). I have also produced soundtracks for Sony Playstation games and produced music for television and film.

### **Christine Ellison**

*The agency of noise: adventures in non-cochlear sound*  
(University of Reading, UK)

**Abstract:** The Agency of Noise was set up at the end of 2012 as a platform to promote dialogue and performance around noise, primarily but not exclusively in art practice and music. Our mission statement is as follows:

- We challenge the notion of constructed noise.
- We chase (to interrogate) aesthetics of sound that emerge between genres.
- We are concerned with the space of the post-digital where sonic constructions are made without the use of software and where there is a return to a more primal sound-making impetus despite or perhaps because of the myriad of options and avenues that the digital revolution opened up.
- We promote a non-cochlear sound where the concern is not necessarily or solely with sound-in-itself but with a wider cultural reading of how sound and noise function within particular contemporary contexts.

For the Noises of Art conference Christine Ellison from The Agency of Noise will

present some of the core concepts of the project with examples of performances and papers that have been promoted to date.

**Biography:** Christine Ellison aka Polly Fibre is currently based in London and lectures in Fine Art at the University of Reading. Her work incorporates the use of amplified analogue tools and machines in live performances that position noise, as necessary agitator, against stylised visual constructs. Ellison performs alternately as Polly Fibre and with her post-digital girlband, POLLYFIBRE. She is the founding member of Agency of Noise (platform for noised based enquiry and performance) and recently curated *The Prophetic Sound: A Day and Night of Noise Cabaret* at the Cavendish Ballroom, London.

Since graduating with an MA from Goldsmiths College, London in 2006 Ellison has exhibited and performed at international venues including Rapid Pulse International Performance Festival, Chicago (2012), the Haifa Art Museum (2012), Absolut Fringe Dublin (2011), Eastside Projects Birmingham (2010), Performa New York (2009), DEAF Electronic Arts Festival Dublin (2009), Kaunas Art Biennial (2007/8) and White Box Gallery, New York (2006).

### **Tristian Evans**

*Open ended interactions: examining intersections in minimalist music, art and new media*  
(University of Bangor, UK)

**Abstract:** This paper will set out to explore interconnections between the minimalist music of Philip Glass and the work of his colleagues in the fields of art, sculpture, film and new media. Glass's approach to formal structure and temporality will initially be examined in conjunction with the style and practices of Richard Serra, Chuck Close and Mark di Suvero with whom he has been collaborating. References will be made to Close's portraits of Glass from 1969 onwards (and Glass's musical portrait of Close written in 2005), Glass's music for the documentary film on Mark di Suvero, *North Star* (1977), and Serra's *Open Ended* installation (2007-8).

The second part of the paper will examine recent graphical visualizations of reworked versions of Glass's music, which formed part of a collaborative project between the composer and twelve musicians, including Beck, Johann Johannsson, My Great Ghost, Peter Broderick and others. The project culminated in the release of the remix album entitled *REWORK\_* (2012) and an interactive iPhone and iPad app developed by Snibbe Studio, offering an additional layer of interpretation of eleven musical tracks in addition to the 'Glass Machine' – an interactive function that creates new musical patterns in the style of the composer's early works. A selection of the visual responses to the music will be examined in order to assess how exactly musical and visual domains interact in the context of a recent minimalist example of new media. Theoretical issues relating to existential semiotics, quotation and intermediality will be addressed during the course of the presentation.

**Biography:** Tristian Evans is a lecturer in Music at Bangor University. He is also research coordinator for the 'Companion to Welsh Music' project, funded by the Welsh Federal College. He completed BMus, MA and doctoral studies at Bangor between 2002-10, receiving support from the AHRC's doctoral programme. His doctoral thesis concentrated on postminimalism and multimedia, particularly Philip Glass's film music.

He is currently completing a book for Ashgate Publishing entitled *Shared Meanings in the Film Music of Philip Glass: Music, Multimedia and Postminimalism*.

### **Ruth Farrar**

*From Bristol to Brooklyn: in search of soundmarks*  
(University of Exeter, UK)

**Abstract:** Bristol is renowned for its landmarks such as Clifton Suspension Bridge, which is often displayed on visual postcards. However, what makes Bristol sound distinctly Bristol? In other words, does Bristol have soundmarks? R. Murray Schafer first coined this sonic term in 1977, which translates as a sound equivalent of landmarks. This paper will focus on disseminating insights gained from applying Schafer's definition of soundmarks to practice-based research. Utilising binaural technology, original field recordings of Bristol in the U.K. will be compared to binaural recordings of Brooklyn in the US to ascertain if each city possesses unique soundmarks or if these two territories are sonically related in sharing common everyday urban sounds.

Disciplines ranging from acoustic ecology to socio-political theories on practices of everyday life will be drawn upon in this paper to examine if it is possible to find, record and preserve soundmarks and the implications this may have on sound's relationship to space and place.

**Biography:** A graduate of Trinity College Dublin, (B.A. Film Studies & English Literature), University of Bristol (M.A. Film & Television Production) and University of Exeter (PGCE in English with Media), Ruth Farrar is an AHRC-funded PhD researcher, sound artist and filmmaker. Alongside a residency at Pervasive Media Studio, Ruth's PhD research at University of Exeter is focused on investigating the creative, theoretical and technological issues, which arise when designing immersive binaural sound experiences. Ruth's audio-visual work has been screened at British Film Institute, Bristol's Watershed Cinema and film festivals in Dublin, London, Cannes and New York.

### **Andrew Goodman**

*The noise in the noise: micro-perception as affective disruption to listening and the body*  
(Monash University, Melbourne, AU) [virtual presentation]

**Abstract:** Micro-perceptions, understood as more than just smaller perceptions, can be thought of as perceptions of a qualitatively different kind that are felt in the body without conscious registration. These operate on the level of trans-personal affects, coursing through ecologies at pre-subjective, pre-content and pre-contextual levels, and as such they both disrupt established subjectivities and prime the body for change. This paper proposes to speculate on the potential for micro-perception within sound art as a tactic for the creation of open-ended and embodied interactions that through a suspension or extension of the processes of perception might make felt the shared field of affective forces out of which bodies emerge.

Drawing on a range of process philosophy texts concerning the body and perception, this paper proposes to explore micro-perception through three interrelated propositions:

1. That micro-perception can be seen to *parasite* habitual perceptive processes, noisily interfering with established relations.
2. That the process of micro-perception can plunge an event and body into reengagement with the multiplicity of the virtual, and therefore that micro-perception can be seen as propositional of the continued individuations of bodies.
3. That micro-perception works to create vibrational ecologies out of the sympathetic resonances of bodies.

These concepts will be unpacked with reference to Sonia Leber and David Chesworth's 2009 sound installation *Space-Shifter*.

**Biography:** Andrew Goodman is a visual artist whose practice encompasses sound, electronics, interactive technologies and performance. He lectures in art history and theory at Monash University, where his current PhD research concerns a rethinking of participation and interactivity. He writes on art and process philosophy and is a member of a Montreal based research group the Senslab based at Concordia University.

### **Lucy Gough**

*A palace of imagination*

(Aberystwyth University, UK)

**Abstract:** As a baby I was pushed around the park that used to house the Crystal Palace, there were few traces left of it, just footings buried beneath the soil. But, I wonder if treading the outline of what was once such a huge building of glass and iron, made its way into my young developing mind, absorbing homoeopathically an image of the Crystal Palace hidden there, under the earth, but still marking out the space it once claimed, in the way things that have significance do.

I should have been a sculpture my obsession is with space with how one captures the essence of something by sculpting it out of the universe, for this reason the structure of my plays has to be rigorously forged. This is particularly true of my radio plays where it is even more important to write a construction which contains everything, the form, the content and the 'place to be' for the listener, to coax them in and ensure they are not swirling around in the cosmos.

I have realised that the overarching construction which represents this in my radio writing is a Crystal Palace: a Crystal Palace built of sound. This paper discusses some of the strategies used to build this construction. The materials used to construct this palace and how it works on the imagination of the listener, using examples of my own broadcast radio plays.

**Biography:** Lucy Gough is based in Aberystwyth and has written extensively for TV, Radio, and Stage, she has been shortlisted for a number of awards including 'The John Whiting' Award. She wrote for *Hollyoaks* Channel 4 for ten years and currently writes for BBC drama *Doctors*. She was awarded a 3 month 'Granada artist' writing residency in California and has just completed a Creative Wales Award by the Welsh Arts Council. She is currently writing plays for The National Theatre Wales and Theatr Iolo. She is a

Creative Research Fellow at Aberystwyth University. Methuen and Seren, Parthian and Nick Hern have published her plays.

### **Ben Gwilliam**

*Around the frame: the reduced 'Wochenende'*

**Abstract:** Walter Ruttmans' seminal work 'Wochenende' (1930) pre sets our modern audio culture as an optical sound film with no visual element. Also Pre dating Pierre Schaeffers' musique concrete, this work has shifted from a film into a piece of music, available on cd, on YouTube and as a download. The modern perception of this oddity of early cinema has moved into the post-musique concrete, the work is rarely shown as it was intended, marking an aesthetic shift in to the cinematic-less. In this shift, the cinema has been repositioned as something internal as the aural attends to the external experience of listening. Perhaps here in the absence of a screen and the cinema, the recorded sound and experience of listening have been reduced and moved outside of the original frame for reception. Has a compression of time and copy to copy produced something that reverses the operation of the eye in a non-visual film? Having become accustomed to noise of modern age and increased periphery listening, would we hear such a sound-tracked collage in a static linear environment as the dark cinema in the same fashion? *Wochenende* has become an example to the way early sound film has been re-appraised as music, producing a reduction in experience that expands the notion of cinematic in the 'digital age'. Perhaps here the re-perception of the reproduced is a process of reduction.

**Biography:** Ben Gwilliam is an artist whose work spans sound, film, installation & performance. His practice uses the mechanics of media to reflect upon the contexts for reception. His curiosity about sound & image making unpick how abstract interpretations draw such parallels and similarities about time and space. As he is motivated by constructs of sound and image, he both speculates and mirrors music. He has exhibited & performed Internationally in spaces such as La casa Encendida Madrid, The Cornerhouse Manchester, Artists Unlimited Bielefeld, Modern Art Oxford, and FACT Liverpool. His publications spans many labels & publishers, and has work in International collections, covering electrified lightbulbs and a sheet of ice as a vinyl record. His music and performance work has seen him collaborate with Artists such as Claus van Bebber, Helmut Lemke, Lee Patterson, Rhodri Davies, Hainer Woermann, Chris Heenan, Michael Vorfeld, and Sascha Demand, Jason Zeh, Stephen Cornford, Matt Wand and others.

### **Johanna Hällsten**

*Translating a composition: performing the interval II*  
(Loughborough University, UK)

**Abstract:** The performance is a restaging of the piece *En Fattig Trubadur* (3:40mins, 2010). It was an installation piece where the audience hears a track in the headphones and can sing along to the lyrics, as is done in a karaoke situation. The audience hears

themselves mixed with the track over the headphones. The public in the space can only hear the singers voice on its own, and follow the lyrics on the screen. For The Noise of Art conference, this piece would be restaged with myself performing the text with headphones on, thus verbalising the visual text on the screen, as is the norm of the karaoke performance. However, the audience would be able to hear the accompanying track, mixing the recorded and the performed voices, all whilst in translation. *En Fattig Trubadur* (A poor troubadour) is a well-known song by the late Cornelis Vreeswijk, one of the most influential and popular troubadours in Sweden. The song was chosen for its lyrics and melancholic sentiment.

This proposal explores the relationships between musical notation and its sonic counterpart, i.e. the performative act of reading/playing it through language. Further complicating it through the vulnerability of the performer in a karaoke situation; the performer often being an amateur singer or have no singing experience at all, as in this case. Other works that explore similar aspects are *Credo* (2008) and *Breathe & Time/Breathe Reprise* (2010). For *Breathe & Time/Breathe Reprise*, two singers perform two Pink Floyd songs, the vocal melodies remain but all lyrics and other music are replaced by descriptions or musical notations; both spoken and visualised.

I am interested in the perpetual cycle of translation between words and speech, speech and the visual, visual and auditory, auditory and words and so on: where interpretation systems are being unraveled and reassembled again. The piece is a verbal mediation, which explores the complexities of rhythm and the visual language of music. It is also concerned with the silent instants and the stumbling across an inherent soundscape that moves and shifts its ground for each new interpretation.

**Biography:** Johanna Hällsten is an artist & lecturer in Fine Art at Loughborough University, her work was recently included in “Hoopla” part of CREATE at Sugerhouse Studios (2012), she took part in Rural Architectures Festival and residency organized by Binural/Nodar in Gralheira mountains, Portugal (2012), commissioned by Royal Pavilions Brighton to produce *A Regency Utopia* for White Nights festival (2011), ANTI festival, Kuopio, Finland (2010), EV+A, Limerick, Ireland (2010), and some of her writing can be found in *Korkea Taivas* edited by Y. Sepänmaa, Finland, (2012), and in *n.Paradoxa* (2007).

### **Maura Hazelden**

*Movement: past, possible, present [and mention of letters] in Pride and Prejudice by Jane Austen*

**Abstract:** By method of erasure I reduced *Pride & Prejudice* to descriptions pertaining to movement in, or descriptions of, space, past, present possible, plus anything to do with letters – I did the same with *Sense & Sensibility* and *Persuasion*. This involves the movement of people, descriptions of rooms or houses, the drives to Pemberley, the crucial letters in each story. *Pride & Prejudice* was reduced further to something that can be read aloud in about 30 to 40 minutes – the phrases truncated; whilst still being recognisable to close readers of Jane Austen. This piece is the third layer: just the verbs of the original erasure version, the skeleton of space and movement. Is there anything recognisable to anyone else other than me? Could these be instructions for a performance?

### **Biography:**

- Performances and installations as part of ointment, since February 2001 including Forest Art Festival, Darmstadt and residency with Boreal Art/Nature, Quebec, Canada and Cardiff Art in Time.
- *Adar Reconcile* | *Cysoni III* Capel Y Graig, June 2012.
- *Rhôd bydd dŵr bydd blawd*, June 2012.
- PW12 *duel, duet, dual performance*, Dw i'n crwydro... Arnolfini, May 2012.
- MA Performance Writing [distinction].
- Milkwood Gallery, Cardiff: *y lle hwn yma* | *this place herei*, Sept 2011.
- Wales Dance Platform: *Tarantela yn erbyn y nâl*, July 2011, Chapter Arts Centre, Caerdydd
- Beyond text: *Dw i'n Crwydro Byd* performance, January 2011, Centre for Creative Collaboration, London.
- Holy Hiatus: *Untitled: (Aberteifi)*, May 2008, a 6-hour collaborative performance, a yearly ritual.
- Work shown at: G39; Tactile Bosch; National Dance Company of Wales – residency and documentation.
- A creator of multidisciplinary art: performance, installation, writing/language and photovisual, sometimes all together. Inside, outside, site specific and in the gallery. Underlying threads of textiles and the domestic weave through the work. Preoccupations with the body, the land, place; space; memory and perception, plants. The outcomes take various forms: performance/action/live art; photovisual, text, spoken word and installation – sometimes all together; inside; outside: time based work

### **Tim Howle**

#### *Making electroacoustic movies III*

**Abstract:** This article speculates on the nature of current audio-visual output in the area of sonic art and acousmatic music and the relationship of these to digital video. In particular, it attempts to rationalize what happens when acousmatic music and video is combined to create an integrated piece of art. The alignment of the acousmatic forces to the visual components must impinge upon the nature of the materials and the role of the creator(s).

Clearly, the hybridization of electroacoustic music and video art (and related software tools) is providing new areas for academic and creative enquiry, and as such, it is genuine growth area in interdisciplinary research, bringing techniques of the recent past into a productive realignment with new lines of enquiry. This trend also contains an impetus towards collaborative work involving sonic art and experimental video/animation. The importance of this work is evidenced by the growing numbers of conference calls for music/video pieces providing new opportunities, and suggesting that the coincidence of the two art forms is worthy of significant further exploration.

Although, work in this area can be seen as an attempt to imbue visual material with musical attributes, to apply a musical approach to visual forces; similar aims different wavelength, the stance in this work is not necessarily to adopt, as an example, Visual Music as a term or as an aim, rather to take a stance where sound and image have different roles, they originate come from different places. On the other hand, each domain has commensurate importance with the other. It is also accepted that audio is generally more primeval, primitive and possibly intimate whereas image is more immediate and is an effective carrier of vast amount of information.

The electroacoustic movie draws on the development of audiovisual gestures, phrasing, with a propensity for mickey-mousing, yet simultaneously it examines real and imagined space, the framing of objects, the literal and the abstract. Added to this there is a parallel set of possibilities as the video artist reaches out, also grappling with these new multifaceted materials:. By musing on the nature of these connections, it becomes clear that there is a 'glow on Pythagoras' curtain' (Garro 2005).

The concerns form part of a body of creative work that exemplifies the compositional processes. The paper will contain video/musical extracts – to this end.

**Biography:** Tim Howle is currently Professor of Contemporary Music at University of Kent. Previously he taught composition at the University of Hull. Before this he was director of the Electronic Music Studios at Oxford Brookes University. His work centres on electroacoustic music including pieces for tape, performer and live electronics and pieces involving visual media. His work has been performed throughout the US, the EU and Asia.

### **Charlotte Jones**

*Walking the canal tow-paths of Staffordshire, how can the sounds encountered by captured in visual form? What happens when Klee's Twittering Birds meets Messiaen's Petites Esqisses d'oiseaux?*  
(Loughbrough University, UK)

**Abstract:** Walking the canal tow-paths of Staffordshire, how can the sounds encountered, be captured in visual form? What happens when Klee's 'Twittering birds' meet 'Messiaen's 'Petites Esqisses d'oiseaux'? This paper is concerned with the translation of the sonic experience of a walk to visual representation in the form of a graphic score. The paper explores the graphic score as a valid research tool, or method of analysis fit to examine the urban/rural landscape.

The paper examines methods used by the World Soundscape Project to represent a soundscape alongside the graphic/visual signs used within graphic scores such as those collated by John Cage in his Publication 'Notations'. Thus, existing methods of graphic notation are examined including acoustic, phonetic and musical notations. The argument is that it is possible to build on the above to develop a valid process of sound analysis suitable for research of the landscape/townscape. Central to the proposal of the graphic score is the relationship between musical concepts and visual elements e.g. pitch to line, dynamics to perspective. Can sound be effectively translated using graphic signs to visual form?

The research reviews current scholarship regarding sound studies, and addresses problems associated with the displacement of sonic experience from location and the

transferability of graphic representations, in an attempt to propose a visual translation process.

**Biography:** Charlotte Jones is currently studying part-time for a PhD at Loughborough University within the School of the Arts alongside teaching Art and Music in Primary Schools. Originally trained in music she attained a B.Ed in 1990. On returning to higher education she attained a BA in Fine Art (2008) and MA in Fine Art (2010) at Coventry University. Charlotte's current research concerns the relationship between art and music as creative disciplines and enjoys walking as part of her art practice.

Charlotte has exhibited work in solo shows at the Royal Birmingham Society of Artists and Rugby Art Gallery (Floor One Gallery). Her work 'Les Demoiselles' was included in the Derby Open in 2008. Charlotte has exhibited in a number of group shows at Coventry University, the Herbert Museum and Art Gallery, Glass Box Exhibition Space and IDP Architects Exhibition Space in Coventry.

### **Harriet Lewars & Lewis Jones**

*Frustum super planum.* composing sculptural instruments  
(London Metropolitan University, UK)

**Abstract:** Extrapolating from Christopher Small's notion of *musicking* (from the verb *to music*), we consider the creation of musical instruments as part of – and in relation to – compositional and performative activity. The main work we will consider is an on-going project at interfaces between art and music, sculpture and instrument building, exploring the transformational hybrid as artwork. We will present a collaborative project on the design and realisation of sounding sculptures which sit between fine art and new musical instrument making: the works presented are large frustums (truncated cones) of sheet steel and brass, mounted above horizontal planes. The metal acts as a soundboard from which many strings (more than three hundred in the largest example made so far) are stretched between the extremities of the structure. According to an initial conception, in which the main strings (of bronze, brass or steel), which extend from the upper edge of the cone to the furthest edge of the plane, are essentially of equal gauge and stress, the frequencies of the pitched tones produced are inversely proportional to the string lengths defined by the geometry of the structure.

As sculpture, the frustums, in borrowing from the visual appeals of musical instruments, adopt a formal language related to that of constructivist and abstract geometric sculptural practice. As instruments, they surpass the intervallic subtlety of most existing microtonal resources, and offer a wide range of potential performance approaches, musical and theatrical. We aim to address some of the topics proposed for the Noises of Art Conference through examining this work as an instance of integrated sound and visual practice. We will outline how initial ideas were developed, explain our use of materials, and consider the project in relation to antecedents, including Harry Partch, and contemporary practice, including the work of composer instrument makers such as Victor Gama and José Antonio Martín Salinas, for whom the creation of instruments is an intrinsic element of their practice. We will consider pitch and timbre in relation to form, and the potential development of sculptural practice in relation to theories of music production, performance and reception. Drawing on research on the relationship

between line and sound manifested in, for example, graphic notations, relations between sound and form will be considered. We will present designs for future project development and propose ways in which such thinking can inform other projects exploring commonalities of sound and visual art in sculpture.

**Biography:** Lewis Jones, musician, musicologist and instrument maker, is Senior Lecturer in Music and Technology at London Metropolitan University, where he coordinates research in the Faculty of Art, Architecture and Design. He has performed with ensembles such as Musica Reservata, the Consort of Musicke and Taverner Players, and has taught Medieval and Renaissance music at the Royal College of Music. His work with instruments has included both the reconstruction of historical examples and the development of new instruments for contemporary music; and he directed the Centre for New Musical Instruments at London Guildhall University. Harriet Lewars, born in Somerset, is a Fine Art Graduate of London Metropolitan University, whose practice centred in drawing has evolved embrace sculpture. A keen violinist, she is interested in analogies and interfaces between visual arts and music.

### **Rudi Knoops**

*The framing function of the body: a phenomenological inquiry*  
(KU Leuven, BE)

**Abstract:** In art theory and contemporary digital art sensorial mixing and transmutation have superseded the modernist segregation of the senses (Jones, 2007). Artists explore how the technologically mediated world is perceived through the body and its multiple senses. The phenomenological tradition shares this interest in embodied perception, and provides a broader context for these inquiries into the relation between human sensorium and technological mediation. In Mark Hansen's concept of embodied perception it is "the confrontation of antithetical media interfaces [...] that can catalyze a shift in perceptual modality—from perception passively guided by a technical frame to perception actively created via (human) framing" (Hansen, 2006, p. 87).

In this presentation I will focus on disruptive strategies in my media installations: how injecting friction at different interface levels enables the framing function of the body; how this friction explicitates technological mediation, and at the same time makes it possible (for the observer) to question these forms of mediation. To illustrate my discourse, I will refer to the media installation MULTIPLE voice/vision, a large spatial structure wherein multilayered polyphonic textures—Bach's Musikalisches Opfer & contemporary polyphonic music—are mapped to multiple audiovisual elements. I will first discuss friction at a purely visual level: my use of cylindrical anamorphosis; its double (inter)face; its combination of analogue (hardware) and the digital; its phenomenological implications. A second level of friction is between the layers of sound and vision. I will discuss how this friction is also related to a built-in friction between different sensory modes of the human perceptual system. Using this multi-layered approach I will illustrate how the complex interaction of different levels of friction, presented in a black-box constellation, enables the complete dissolution of the traditional technical frame, and opens up possibilities to unleash the full potential of the framing function of the body.

**Biography:** In his practice based PhD Rudi Knoops focuses on multiplicity in audiovisual arts: Exploring the multiple in a 'cinema of attractions'. Media archeology offering inspiration for a methodology of deconstruction and subversion of the perfected apparatus that video has become, he uses multiple instances of specific interventions in search of a contemporary iteration of the concept 'cinema of attractions'. Rudi Knoops is also a lecturer at the Media, Arts and Design Faculty in the mastermodule Experimental Media, and he is thesis coach.

### **James Lavender**

*Silence, emptiness, and interpenetration in John Cage's Aesthetics*  
(University of Leeds, UK)

**Abstract:** The discipline of Sound Studies is founded upon the identification of a certain *deafness* that marks theoretical engagement with the arts, and the work of John Cage has provided an exemplary provocation to tackle this lack of attention insofar as his work's towering influence emerges, in part, from a commitment to 'sound itself'. My analyses in this paper, however, will be premised on the claim that any approach to Cage unable to account for *both* his commitment to 'sound itself' *and* his involvement with the visual arts, specifically the theatrical interests which guide his compositional activities, will fail to fully unfold the broad sweep of his achievements. On this basis, I will suggest that the work of Gilles Deleuze can offer a philosophically rigorous engagement with Cage's work without either collapsing the audio-visual distinction, thereby losing what was significant about Sound Studies in the first place, or making it into a fundamental dualism. To demonstrate this, I want to put Deleuze's philosophy to work in exploring how Cage's musical, visual, and theatrical activities can be drawn together within the ambit of his most notorious fascination—*silence*. This paper will ultimately suggest that silence, in Cage's work, is not simply sonorous, but functions as an index of the empty space, the degree-zero, in which multiple elements can interpenetrate without recourse to a given order or code; elements, moreover, which are not confined to any particular medium, aural or visual. It is only in the attempt to preserve this chaotic space, stripped of significance, *whilst simultaneously attempting to think it*, that we can hope to successfully approach Cage's work philosophically—and I will argue that it is precisely Deleuze's construction of a non-representational 'thought without image' that can allow us to attain this paradoxical end.

**Biography:** James Lavender is a PhD student in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds. His research focuses on philosophical approaches to twentieth-century experimental music, in particular exploring correspondences between the work of Gilles Deleuze and John Cage.

## Serena Le

*Hearing by seeing: modernist text and the ineluctable auralities of the visual*  
(University of California, Berkeley, USA)

**Abstract:** “In epics composed, read, recited, and recorded between 1917 and 1960,” writes literary critic Adalaide Morris, “sounds cut in, rise, then fade away as other sounds intrude, as if we were tapping into a party line on a municipal phone exchange, spinning down a radio dial, or sampling a stack of records.” But modernist poetry is not a mixtape; the “whhsssh, t ttt” of the buzz-saw in Ezra Pound’s Canto XVIII or the “zrr-hiss” of H.D.’s *Trilogy* rocket (examples of what Morris calls the “surround of sound” in modernist texts) are not sounds in and of themselves, simply waiting to be encountered. As printed letters, they only vaguely suggest, rather than define or present, the sounds at hand; it is only their appearance before us on the page, paired with the visually descriptive elements of their respective scenes, that allow them to form the building blocks of imaginary spaces that can be acoustically entered into.

In this presentation, I ask not only *what* we hear in response to some of the densest works of literary modernism, but also how this hearing is radically altered, and even ultimately made possible, by investments in painting, sculpture, and architecture. By making a claim for modernist poetry as neither vision-obsessed nor sound-obsessed (two extremes of criticism that dominate the field), but as drawing, rather, on the power of visuality to enhance the response of the readerly ear, I propose a more balanced approach to texts (particularly Pound’s *Cantos*) and writers whose insistence on listening and aural training has thus far seemed at odds with the inspiration they take from visual art.

**Biography:** Serena Le is a Ph.D. candidate in English at the University of California, Berkeley. She also holds a B.A. in Music, with emphases in violin performance and composition, from Swarthmore College. Her dissertation, “Bigger Than the Sound: The Acoustic Space of Modern Poetry,” reads modernist poetics through its proliferation of, and reliance on, theories of sound, focusing particularly on the works of Pound, Williams, and Stevens. She also coordinates the Townsend Working Group in Sound Studies—an interdisciplinary forum for scholarly and artistic discourse sponsored by the Doreen B. Townsend Center for the Humanities—and is the developmental head of a digital humanities project for sound-related research.

## Michelle Lewis-King

*Pulse project: a performative study at the intersections between art, science, east, west, self and other*

**Abstract:** This presentation explores *Pulse Project*, a performance series researching the relational interfaces between art production, medicine, technology, ‘audience’, the modern and pre-modern and aims to extend the scope of the socially intimate relationship between artist and audience through conducting performance art as research.

*Pulse Project* places human touch and the somatic together with digital technology. Drawing upon experience as a clinical acupuncturist (trained in biomedicine), I use intuitive touch together with traditional Chinese medical and musical theories and SuperCollider (an open source real-time audio synthesis programming language) to compose bespoke algorithmic soundscapes expressive of the interior aspects of an

individual's embodied being. This approach offers an alternative to using biosensors and digital mapping as the golden mean for conveying embodiment.

Each participant's pulse is interpreted as a unique set of sound-wave images based on the lexicon of traditional Chinese pulse diagnostics (a complex set of 28+ waveform images corresponding to physical states of being) and also in accordance with traditional Chinese music theory. Clinical/somatic impressions are notated and transposed into an algorithmic soundscape. Bespoke graphic notations and sound files are given to each participant as a document of the encounter.

Without overly subscribing to Occidentalism, this performance-study series aims to question the Cartesian axioms continuing to underpin contemporary medicine and digital technology through the exploration of its corollary 'other' - traditional Chinese medicine and music theory - in order to generate a new approach to embodiment and its representation in soundscape composition.

**Biography:** Michelle Lewis-King is an artist and lecturer exploring sound in relation to embodiment and was awarded a PhD studentship in Digital Performance by the *Cultures of the Digital Economy Research Institute* at Anglia Ruskin University in 2011. Michelle's research investigates the contemporary convergence between science, art, touch and technology. Her creative practice draws upon her transdisciplinary training in the fields of fine art, performance, audio programming, Chinese Medicine, biomedicine and clinical practice. Michelle has shown her work both nationally and internationally. Recent group shows include, 'Digital Futures' at the V&A Museum, 'Artist's Games' at Spike Island, 'Future Fluxus' at Anglia Ruskin Gallery curated by Bronac Ferran and *futurecity* as part of the 50th anniversary of Fluxus, 'Experimental Notations' at The Royal Nonesuch Gallery in Oakland, CA, 'Hot Summer Salon' at the Oakland Underground Film Festival and 'Rencontres Internationales' at various locations in Paris, Madrid and Berlin.

### **Martha Littlehailes**

*Sound-art practice in radio drama at the BBC*  
(BBC, UK)

**Abstract:** When making radio drama we are engaged in creating illusions. In many ways Radio Drama is a visual art, akin to film or animation, achieved by making pictures on the inside of the eye. Within one room we make sounds that transport the listener underground, up mountains, into caves, prisons, hospital corridors, cathedrals or to the bottom of gorges. While this involves a huge range of craft skills I would like to focus on perspective, the digital creation of space, how voices in a room can be manipulated to make the big/small near/far that tricks the mind into seeing distance.

Text in radio plays is realised using actors, foley (or spot effects) and recorded additional sound. The use of pre-recorded sound is to set the wash of background behind a scene and to add elements, cars, guns, dogs, spaceship doors etc. Actors often provide wild tracks of crowds to supplement pre-recorded sound. These sounds are either from enormous data banks or found sounds recorded specifically for the play; they are added at the time of recording and in post-production.

The ear needs sound to appreciate space, filling a silence with air or wind only partly paints a picture, perspective is aided by the addition of mid and far distance noises to

give the ear something to hook onto. A distant dog, cicadas, or hawks can stretch the ear outwards, close trickling of muffled dirt or insects can put you in an underground tunnel.

Clips from recent radio dramas that are useful examples of changing perspective might include *Hombre*, *Plantagenets*, *The Great Escape*, *A Month in the Country*, *The Incomplete Recorded Works of a Dead Body* and for the purposes of illustration a short exercise in *Building a Trebuchet*.

**Biography:** I have worked for 25 years at the BBC as a sound engineer and sound designer; starting at the World Service making a huge range of programmes from news transmissions in 37 languages, to Russian and Finnish pop programmes, to Pashto features on mine avoidance. From work on arts, science and magazine programmes I now work in Radio Drama, recording and post production on drama for Radio 4, 3, 4 extra and World Service. I mentor drama colleges; encouraging actors and stage technicians to think about sound. Outside the BBC I put on classical chamber music concerts in a local venue, enabling international musicians to be heard in one of London's poorest boroughs, and am writing a libretto for a contemporary opera.

### **Duncan MacDonald**

*Sound and process in the studio: an artist's talk*  
(Brock University, Ontario, CA)

**Abstract:** The key areas of research in my artwork include: systems and process-based methodological inquiry; how sound shapes perception of one's surroundings phenomenologically, politically and ideologically; how the apparatus of music itself frames the perceptual act of listening to music; how the hierarchy of the sensorium can be deconstructed and re-imagined; and what kinds of psychological issues arise from sound perception within architectural or natural environments.

**Biography:** Duncan MacDonald is a contemporary artist and Associate Professor at Brock University. Currently, he is the Director of Brock's Centre for Studies in Arts and Culture as well as Interactive Arts and Science. His artworks take form in diverse modes such as audio art, performance, video, installation and drawing – often exploring the corporeal sensorium and its commodification. Duncan's works have been exhibited, performed and recorded throughout Canada, the US, Europe and South America. He has exhibited (and/or performed) at Rodman Hall Art Centre, p|m Gallery, A Mano Libera Contemporary Art Gallery, Nuit Blanche (Paris) at Musee Cluny, Oakville Galleries, The Niagara Artists Centre, Mercer Union Centre for Contemporary Art, the Anna Leonowens Gallery, amongst other venues. He has received numerous awards and grants including several from the Humanities Research Institute of Brock University, the Paris Studio residency, a research and production grant from the Canada Council for the Arts, a nomination for a Sobey Art Award, and a residency at the Royal College of Art in London, England.

### **Ania Mauruschat**

*Noise, soundplay, media art: On the re-invention of German Hörspiel by Andreas Ammer & Co.*  
(University of Basel, CH)

Within the last 25 years Andreas Ammer and his musical collaborators re-invented the genuine German, radiophonic art genre of *Hörspiel* (best translated as ‘soundplay’) at least two times: The first time, when they opened up this literary genre to pop music with their piece ‘Radio Inferno’ (1993) and the second time, when they liberated *Hörspiel* from its radiophonic restraints and performed the soundplay ‘Apocalypse Now’ (1994) as an opera on stage, which was at the same time broadcasted live on the radio. Both of these innovative and influential soundplays were financed by the public service radio station Bayerischer Rundfunk in Munich. As a consequence the editorial department in charge changed its name in 1996 to ‘Redaktion Hörspiel & Medienkunst’. Andreas Ammer, born in 1960, received a PhD in German literature before he started to work as an author for radio and TV and received several renowned national and international awards. The special radiophonic aesthetics that he developed together with his musical collaborators is deeply influenced by the works of Luigi Russolo as well as by the ones of James Joyce, John Cage and Marcel Duchamp. Especially his continuous reflection on ‘noise’ made Ammer choose as his steady musical partners until today at first in 1992 FM Einheit, former percussionist of the German noise band *Einstürzende Neubauten*, and since 1998 also electronic musician Martin Gretschnann (alias Console). In my talk I will present a case study of the soundplays of Andreas Ammer and his collaborators at the intersection of literature, music, radio art and theatre. Thereby I will focus on noise as a conjunctive artistic element. Furthermore I will discuss the question, if radio art necessarily has to be produced and presented in the radio.

Ania Mauruschat born 1976 in Berlin (West), was trained as a journalist and studied communication sciences, political sciences, sociology and German literature in Munich and Weimar. From 2002 until 2012 she worked for the public radio station Bayerischer Rundfunk in Munich, amongst others for the radio play department (Redaktion Hörspiel & Medienkunst). Since 2012 she works as scientific assistant at the Seminar of Media Science at the University of Basel, chair for media aesthetics. Her PhD-project is called *Radiophonie, Noise & Erkenntnis – Zur Ästhetik elektroakustischer Kunst*. It examines radiophonic noise as an aesthetic and epistemological category between 1948 and 1999 and contains case studies of Musique Concrète, John Cage’s radio works and the soundplays of Andreas Ammer and his collaborators.

### **Fiona McGovern**

*Let me show you some music: some thoughts on how the exhibition today serves as a for the presentation and reception of music, record art, and label work*  
(Free Universität, Berlin, DE)

**Abstract:** At least since the 1960s and the Fluxus movement the exhibition has served as a format for bringing art and music together. Nam June Paik’s *Exposition of Music* (1958) is a milestone in this respect. It not only showed sound pieces, but the visitors were also actively involved in producing sound through some of the art works. The exhibition therefore served not only as a format of presentation, but also of production. Today the

situation is quite different. Though art institutions recently have gained a strong interest in music-related work, the exhibition mainly serves as a presentational format which makes something visible in an art context which hadn't been shown in this context before. Solo-exhibitions are dedicated to bands like Kraftwerk who also performed at the Museum of Modern Art, but also the work of music labels like ecm, Dial and AA Records have received the attention of art institutions. In contrast to Nam June Paik's approach these exhibitions mark a clear shift from the music field to the structures of the art world. A notable exception is the Sonic Youth exhibition Sensation Fix which traveled through Europe in 2008, and which also focused explicitly on the works of artist friends and less on the musical output of the band. In the light of this kind of shift from the field of music to the visual arts – if one can still speak of two separate fields – I would like to discuss the potential and the problems which go along with it. Changing the context of the musical performance and/or presentation of a musical work to one formerly reserved to primarily visual art works does not only imply a change in reception; both their symbolic and financial values undergo a transition process.

**Biography:** Fiona McGovern studied art history, English and comparative literature. She is a research associate at the collaborative research centre 626 “Aesthetic Experience and the Dissolution of Artistic Limit”, Freie Universität Berlin, and is currently completing her PhD thesis on the rhetoric of artistic exhibition displays since the 1960s. Her second field of research is the interrelation of art and music on which she has taught (“From Beuys to Noise. Art and Music since the 1960s”, together with Jürgen Dehm, 2010/11), lectured (“AA Records: Collective Experimentation between Art and Noise”, Halle für Kunst e.v., Lüneburg, 2012) and written about (“Synthesizing History”, in: *frieze* d/e, Spring 35012). She also co-curated the “Studio Reihe Musik” with Magnus Schäfer in Berlin last summer, which consisted of curated DJ-Sets, screenings (“Her Noise”) and a concert by XX Macarena.

### **Andrew McPherson**

*The Magnetic Resonator Piano: Electronic Augmentation of an Acoustic Musical Instrument*  
(Queen Mary, University of London, UK)

**Abstract:** On the acoustic piano, it is difficult to shape the sound of a note after it has been played. By contrast, standard playing technique on string and wind instruments commonly involves vibrato, pitch bends, and continuous changes in volume and timbre, none of which are possible on the piano. The magnetic resonator piano is a hybrid acoustic-electronic instrument which brings many of these expressive techniques to the acoustic piano. Electromagnets install inside an acoustic grand piano, inducing the strings to vibration independently of the hammer mechanism. A scanner on the keyboard captures the continuous position of each key. The instrument is capable of infinite sustain, crescendos from silence, harmonics, pitch bends and new timbres, all produced acoustically by the piano strings without external speakers. The magnetic resonator piano has been used in over a dozen pieces, most recently appearing with the London Chamber Orchestra at Cadogan Hall, London, and in the album *Field of Reeds* by the band These New Puritans.

**Biography:** I am an electrical engineer and a composer by training, and my research interests lie at the boundaries between music composition and performance, analog and digital hardware design, digital signal processing and human-computer interaction. I am particularly interested in creating new expressive tools for musicians, including electronically-augmented acoustic instruments, novel hardware/software interfaces for live performance, and intuitive mapping strategies between gesture and sound. I'm also interested in quantitative modelling of expressive performance, focusing especially on the link between expressive intent and physical gesture.

As a classically-trained musician, I believe that computing can have a place in even the most traditional arts venues, and I emphasise the importance of getting research products into the hands of musicians and artists, and indeed involving artists throughout the research process.

### **Melissa L Mednicov**

*Soundtrack not included: Andy Warhol's Sleep*  
(Sam Houston State University, USA)

**Abstract:** Andy Warhol's 1963 film *Sleep* premiered, on January 17, 1964, with a radio tuned to pop music playing on different stations. Warhol would control the dial, actively making his own soundtrack as the film progressed. This lost formal element to Warhol's film offers the opportunity to consider how *Sleep* allows for a mix of both chance and dictation: Warhol could not control what was played on the radio although he could switch the channel and, depending on the pop songs played, the film's meaning could change. Choosing from January 1964's top twenty hits, songs that would have been regularly featured on such radio stations as Warhol often listened to, imagine *Sleep* projected, to name a few examples, with bubblegum heartthrob Bobby Rydell's "Forget Him" or the romantic, torch song style of Lenny Welch's "Since I Fell for You." Using these two songs as possible examples, Warhol could inflect *Sleep* with humor and double-entendres, melodic forlorn love, or even romantic optimism. Already, the film is imbued with elements of the homoerotic—we are watching Warhol's boyfriend at the time, poet John Giorno, sleep, after all. My paper will consider how Warhol's use of a radio soundtrack suggests some alternative avenues for approaching the relationship between Pop Art and music: the inescapability of pop songs on the radio, the emotional inflections such songs could provide in any moment, and the historical specificity of a musical context.

**Biography:** Melissa Mednicov received her Ph.D. in art history from The Pennsylvania State University in December 2012. Her dissertation, "I Only Have Eyes for You: Three Case Studies in Rock 'n' Roll, Fandom, and Pop Art," focuses on an international group of artists and their varying approaches to popular music in art and recovers the sonic aspects of Pop art. While published research on Pop art is substantial, there has been no specific study of rock 'n' roll's general influence on Pop. Such an omission is surprising, given that artists around the world during the Cold War era used popular music as a means of addressing changing forms of gender, race, and class, as well as changing notions of group identity offered by the category of "fandom." She has presented work from her dissertation at national conferences, such as the Middle Atlantic Symposium in the History of Art held at CASVA, National Gallery of Art.

## Meredith Mowder

Hot topic: an art history of Riot Grrrl and feminist punk performance,  
(The Graduate Center, The City University of New York, USA) [virtual presentation]

### *Abstract:*

*Carol Rama and Eleanor Antin*  
*Yoko Ono and Carolee Schneemann*  
*You're getting old, that's what they'll say, but*  
*Don't give a damn I'm listening anyway*  
*Stop, don't you stop*  
*I can't live if you stop*  
*Don't you stop*

'Hot Topic', lyrics by Le Tigre

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The first verse of Le Tigre's song "Hot Topic," from their 1999 debut and self-titled album, functions as an incantatory feminist art call to arms. Le Tigre was a musical project founded by three artists and musicians, Sadie Benning, Johanna Fateman, and Kathleen Hanna. Kathleen Hanna, front woman of Le Tigre, and earlier, the punk bands Amy Carter, Vival Kneival, and Bikini Kill, is often referred to as the founder of the 1990s feminist punk movement Riot Grrrl, a label she discourages in favor of affirming the movement's collectivity. Despite the fact that many of the young women involved in Riot Grrrl, including Becca Albee, Sadie Benning, Tammy Rae Carland, Johanna Fateman, and Kathleen Hanna, either began their careers and activism as artists, went to art school, in some cases are still producing artwork, create lyrics that are in dialogue with art history, and continuously talk about their musical practice in art terms, the current literature on the movement neglects an art-focused approach and analysis. It is my contention, however, that there is something—between the shared history of Riot Grrrl, its distinct feminist ideologies, music, performances, art production and art-centered rhetoric—that makes this a hot topic, begging the question: what does an *art history* of Riot Grrrl look like? This project not only necessitates a recounting and recovering of these women's forgotten art careers, but also insists on situating Riot Grrrl within a broader scope of feminist art. For this paper, utilizing the framework of performance proves a fruitful course for widening the definition of "artistic practice" to include the musical, ultimately tackling an art history of Riot Grrrl's punk performance as radical masquerade. Analyzing the symbolic forms of punk, namely that the style is a form of refusal, a marking of difference, this paper suggests there is much to be done in terms of feminism claiming, adopting, or trying on, punk aesthetics.

**Biography:** Meredith Mowder is a Ph.D. student in Art History at The Graduate Center, CUNY, where her work focuses on the intersections between the visual arts, sound, and music. Meredith is also a Joan Tisch Teaching Fellow at the Whitney Museum of American Art as well as a Graduate Teaching Fellow at Hunter College, where she teaches courses on contemporary art and sound art in addition to the introduction to art history. Meredith curated *SMACK*, held at The Tang Museum in Saratoga Springs, New York, in 2008, an exhibition exploring sounds resulting from artist's performance-based gestures. She has contributed to numerous exhibition catalogs including essays published in *Twice Drawn: Modern and Contemporary Drawings in Context* (The Tang Museum, 2012) and *After Images* (Jewish Museum of Belgium, 2011).

She was also co-organizer of the conference *The Status of Sound: Writing Histories of Sonic Art*, held at The Graduate Center in November 2012.

### **Hilary Mullaney**

*'Truer than true': place and the compositional process*

(Plymouth University, UK and DkIT, Dundalk, IE) [virtual presentation]

**Abstract:** In my recent sound works the concept of place has played a significant role throughout both the compositional process and in the reflection of each composition. This practice explores how place is 'heard and felt' (Feld, 2005) and how recollected memory impacts on the process. Artistic decisions made with regard to creating compositions reflect my personal place and associations with these sound materials at a given time. The way in which sound material is subsequently processed and structured reflects this. Place and the compositional practice inform each other in a two-way process which results in what Katharine Norman (2010) has referred to in her writing on sound art as an 'autoethnographic' journey; a representation of the creator's personal experience. My compositions are art works that represent a particular time or place; the trace of the place from which it was composed (Corringham, 2010). I do not believe that I can totally transport a person to my place; rather, I intend this creative representation to enable the listener to create and inspire their own narrative.

In order to illustrate the developments of these ideas in my practice, this paper discusses the processes used to create *Áitleku* (2012), an 8-channel, fixed media sound composition exploring the memories I have of various familiar sounds, stories and places. The composition consists of three sections, using field recordings created in Dublin and Mayo, Ireland, the Basque Country 'Euskadi' and Northern Spain. Firstly, a vocal piece, where I narrate a story with various familiar sounds in the background. Secondly, a landscape of sounds recorded on the streets of Amorebieta, Euskadi and the outskirts of this town and surrounding mountains. The third section consists of stories and sounds from my family home in the countryside near Kiltimagh, Mayo. My 81 year old father, Frank, telling stories from the past which took place here when he was young, and the sounds outside our house recorded at dawn; birds, cows grazing and sounds of rain.

**Biography:** Hilary Mullaney is a composer based in Dublin, Ireland. Her compositions have been broadcast and performed at various festivals and concert events worldwide. With funding from the Arts Council of Ireland she has studied at the Centre de Création Musicale Iannis Xenakis in Paris in 2005 and completed the Mamori Sound Project residency in Brazil with Francisco Lopez in 2008. She will soon complete a practice based PhD with Dr. John Matthias (PRS Foundation New Music Award Winner, Fragmented Orchestra) at the University of Plymouth titled 'The Composer Isn't There: a personal exploration of place in fixed media composition'. She has lectured on the subject of electroacoustic music and composition since 2001 and is currently employed as a lecturer of electroacoustic music by DkIT.

## Luca Nasciuti

*Epoché: a case study on visual imagery*

**Abstract:** “The sceptical way of life, then, is also called ‘imaginative’, from its activity in investigating and enquiring; ‘suspensive’, from the condition that comes about in the enquirer after the investigation; ‘perplexed’, from that it is perplexed about and investigates everything, or else from being at a loss whether to assent or deny” (Sextus Empiricus, *Outlines of Pyrrhonism*).

*Epoché* is an 8-channel electroacoustic composition diffused in the Deptford Town Hall, London, main stairwell and Council Chamber on 9 August 2012. The piece is accompanied by dance and features costume design and video installation. *Epoché* draws its narrative on the decorative elements in Deptford Town Hall. The neo-baroque legacy and the contemporary purpose of the building have become the structuring material for composition, costume design and choreography. The piece is a promenade where the audience is invited to navigate the space and investigate their experience of the aural and visual content they are presented to. It is an allegory that questions compositional practices in acousmatic music, listening and performance practice, and how these converge to shape new readings, impressions, and experiences.

**Biography:** Luca Nasciuti is a London based composer trained in electroacoustic composition, classical music, visual and performing arts. He holds a MMus. in Studio Composition from Goldsmiths University of London, and a BA (Hons.) in Music with Performing Arts from University of East London. His work spans installation, video and performance art, focusing on the legacy between acoustic and electroacoustic sound, and the interplay of sonic and visual practices within site-specific contexts. His practice evaluates notions of phenomenological reduction and symbolism in composition and sound art whereby the architecture of the work is defined by and built upon the cultural and imaginal information found in field recordings.

## Irene Noy & Michaela Zöschg

*Listening art historians: a cross-period collage of seeing and hearing*  
(The Courtauld Institute of Art, London, UK)

**Abstract:** Following the collapse in the Enlightenment of the Renaissance notion of the unity of the arts and the substitution of a modern division between temporal and spatial art forms, art historians have generally limited their research and interpretation exclusively to the visual aspects of art and have disregarded the existence, never mind the significance, of the aural. Despite the recent broadening of art history’s disciplinary boundaries to include ‘non-traditional’ media as well as related fields, art historians are still primarily trained to analyse the non-ephemeral dimensions of art. In this paper, two art historians, working at opposite chronological poles of their discipline’s spectrum, will present two possible approaches to considering notions of sound whilst still grounded in visual-driven methodology. The material and ideas of their different case studies, i.e. the role of the acousmatic voice in 14th-century female monastic space and the influence early sound art exhibitions had on white cube spaces in the 20th-century, will be contrasted, compared and interwoven in a collage-like presentation. Such a non-linear and cross-period approach aims to juxtapose both historical and more recent instances of sound in art history, as well as to highlight possible theoretical and methodological

challenges.

**Biography:** Irene Noy is a PhD candidate in Art History at the Courtauld Institute of Art, London. Bearing the title *Constructed Aural and Visual Representation of Female Identity in the Federal Republic of Germany*, her research is supervised by Dr Shulamith Behr and is funded by the Marie-Louise von Motesiczky Trust. The project sets out to examine artistic practices from ca. 1960-1980 by female artists/musicians, which include different media, ranging from performances to sound objects, and which can all be categorized, disputably, under Sound Art.

While studying art history in Canada and Germany, Irene was also engaged with various art institutions such as the Videonale in Bonn and the Berlin Biennale. She graduated with an MA thesis *Tate Modern: Art Perception in the Turbine Hall*. Since commencing her PhD in London, Irene has collaborated on a number of research events, including the sound::gender::feminism::activism at the London College of Communication and the Art History and Sound workshop series at the Courtauld Institute of Art. The latter evolved from a collaboration with Michaela Zöschg, with whom Irene is preparing a lecture series on the same topic. Irene is also currently curating one of the seminars in a series on Sound Art Curating.

Michaela Zöschg is a PhD candidate in Art History at the Courtauld Institute of Art, London. Her research project is entitled *Rich Queens, Poor Clares: Art, Space and Audience in Royal Clarissan Foundations of Late Medieval Europe* (Supervisor: Dr Joanna Cannon). After the completion of her Master's Degree with a thesis on Medieval Altarpieces North and South of the Alps at the University of Vienna, Austria, she continued to work there as a teaching assistant at the Department of Art History, and then as a research assistant in a project on *Giotto's Arena Chapel*. She then moved on to the Department of Manuscripts and Early Prints at the Austrian National Library, where she worked on a digitization- and catalogue-project of incunabula bibles. Before coming to London, she was gallery manager in a gallery representing contemporary conceptual positions.

Together with Irene Noy, Michaela has collaborated on a cross-period workshop series on *Art History and Sound* at the Courtauld Institute of Art, and is currently preparing for a lecture series on the same topic. Current research interests include: medieval art production and art patronage of female mendicant orders; artistic exchange and cultural transfer in the Middle Ages; and medieval art and the senses.

### **Cécile Colle/Ralf Nuhn**

*ParaSites: antibodies*

(Middlesex University, London, UK)

This paper presents our on-going project ParaSites, a series of sculptural interventions in urban space. We treat the term parasite both literally and metaphorically, and are primarily inspired by parasitological research as well as Michel Serres' philosophical treatment of the term expounded in *The Parasite* (c. 1980). Considering its different significations in French language – biological, social and “communicational” (i.e. the noise of a signal) – Serres uses the parasite to extrapolate ideas about human relations, society history and communication while underlining its destabilizing and transformative powers. With this in mind, we explore the polysemic notion of the parasite as an integrated conceptual framework and methodological tool for context-

specific sculptural interventions urban space, with a particular focus on its technological and ecological dimension.

We will present the theoretical approach and research context of ParaSites and provide an overview of practical explorations realized to date. This will be followed by a more detailed illustration of our most recent work *ParaSites: Antibodies* (2012). Each Antibody consists of an alarm siren powered by a solar panel. It also comprises magnetic feet, permitting its attachment to metal supports, both stationary and mobile, such as traffic signs, lampposts, scaffoldings, cars, bikes etc. Thus, *Antibodies* creates a 'moving' siren song, which is modified by the changing light intensity of the surroundings. The initial idea for *Antibodies* was to occupy the new sonic niches provided by near-silent vehicles and to compete with so-called Acoustic Vehicle Alerting Systems that are currently being developed for electric and hybrid cars. More generally, the work might be considered as an autoimmune response of urban environments oversaturated with technological inventions that promise fast and easy solutions for complex societal and ecological issues

**Biography:** Cécile Colle and Ralf Nuhn have developed a shared artistic practice since 2003. Sculptures, installations and performances - their work is shown internationally at museums, galleries and festivals, including the National Museum of Fine Arts (Kaohsiung), V&A - National Museum of Childhood (London), WRO Biennale (Wroclaw), Haus am Lützowplatz (Berlin), Verbeke Foundation (Antwerp), Tenderpixel Gallery (London), and is held in the permanent collection of the ZKM - Centre for Art and Media (Karlsruhe). In addition, the artist duo present their ongoing research at conferences, public talks and through written publications.

Cécile Colle, born 1974 in Lyon, lives in Roubaix (France). She has obtained a *DNSEP* (Master of Fine Art) at the National Art School of Bourges in 1999, and a *Master 2 Recherche Art de l'Image et du Vivant* (MRes Art) at the University of Paris 1 Panthéon-Sorbonne in 2012. Currently, she is studying towards a PhD at Paul Valéry University, Montpellier III.

Ralf Nuhn, born 1971 near Kassel (Germany), lives between Roubaix and London. He is currently a Lecturer and Research Fellow in Fine Art at the School of Art & Design, Middlesex University (London), where he has also obtained a PhD in 2006.

### **Ireti Olowe**

*Real-time graphic visualization of multi-track sound: establishing a cross-modal relationship between geometrical form and electronic music*

(Queen Mary, University of London, UK)

**Abstract:** The body of research seeks to investigate new approaches to the sound visualization of **n**-track non-notated electronic music. The term **n**-track refers to music presented with greater than one audio stream. The simultaneous application of sound visualization across interdependent and separate streams of **n**-track sound presents an exploded view into the visual dimension of the listening experience. The existing practice of sound visualization for performance predominately uses a single track of mixed sound. In addition, some existing implementations of **n**-track sound visualization for performance have focused on using the independent streams of sound to trigger

environmental changes within the listening environment, to control the aesthetics of the separate streams of audio and to explore auditory graphing. This novel approach to visualizing multiple, separate tracks of sound simultaneously presents an opportunity to investigate visual relationships between parallel sonic events, relationships between presentation aesthetics and aural perception and, the challenges of channel capacity.

The genre of music from which the visualizations are created also presents an opportunity to explore new approaches to sound visualization. Sound-reactive visual content, whether composed of photography, film or computer-generated graphics used during current sound visualization presentations are subjective and arbitrary. This research will also explore images of sound whose form is directly influenced from the analysis of music created from non-musical sounds and investigate salient properties of those sounds whose characteristics are exhibited through sonic textures and sound transformations rather than notes and chords. This paper will discuss sound visualization of n-track electronic music that looks to advance the state of the art of real-time graphic visualization.

**Biography:** I am a researcher who is interested in the abstractions of common observances and the stochastic results of natural occurrences. I am interested in pushing the boundaries of perception and investigating its limits spatially and cognitively. I earned a BS in Electrical Engineering from Northwestern University during which I concentrated on signal processing and semiconductors. I achieved an MS in Communications Design from Pratt Institute. My masters thesis is based on the semiotics and language of light, dark and shadow. I studied Digital Media at Hyper Island in Stockholm, Sweden where I directed my interests toward technology and programming.

### **Dafydd Roberts**

*Databending the peacock's tail*  
(Aberystwyth University, UK)

**Abstract:** Alchemy and the torture of metals is a richly allusive science. We know that we have almost got the elixir as we see Cauda Pavonis; or the myriad colours of the Peacock's Tail. Alchemical phases are by turns coloured; Black Red White Yellow; in various rotations. Across labyrinthine texts we find emblems with curious images of nature fractured, discomposed and in fruition. Some texts play upon the idea of Cosmic Sympathy to show the hidden tie of influence binding all together and others, Maier's *Atalanta Fugiens* (1618) for example, provides a score giving voice or performability to its illumination. An early Zoroastrian tenet prefacing Thomas Vaughan's *Anthroposophia Theomagica* (1650) enjoins us to: Listen to the Voice of Fire. Another, the illustrious antiquarian Elias Ashmole knelt at the deathbed of his alchemical master William Backhouse in mid-17<sup>th</sup> century London; to learn, at last and finally, what was the secret of transmutation; the secret was delivered 'in syllables'- not a text based truth perhaps but something extant residing in the air vibrating the a word an aural phenomena. Alchemy as a hybrid and intermedial art appealing to the oracular as well as aural phenomena is interrogated and explored in this novel realisation.

**Biography:** Dafydd Roberts (BA, MA, PhD) has made music as Our glassie Azoth since 1993. His music has been played by John Peel, Adam Walton (BBC) and Ed Pinent (Resonance FM). Biba Kopf in *The Wire* describes Our glassie Azoth's first CD as "a fabulous delirium of competing frequencies". Subsequent releases were "Emerging at some distant extreme of experimentation...Weird, wonderful alchemy" (Tom Ridge, *The Wire*) and "An astonishing meditation of noise suggesting Dr John Dee at work in his reverberatory, amazed and terrified by the unstoppable power he has unleashed" (Ed Pinent, *The Sound Projector*). Dafydd's music has appeared under various names on full length CDs, limited edition vinyl 7" and subscription series 12" and compilations on Plate Lunch, Camera Obscura, Earworm, Ochre, Spiffing, Ptolemaic Terrascope and Octane Grammophon. Our glassie Azoth have six full-length releases with their most recent being *Entelekheia* (2012).

### **Paul Rogers**

*The media machine: a real-time, performative, sound & object based installation*  
(Goldsmiths, University of London, UK)

**Abstract:** The Media Machine is a visual/sound installation which exploits the nostalgia of objects, live performance, 'junk noises' and objects, and perceptions of listening. An investigative process through the history of the recording/playback machines of the last century brought to life the sights and sounds of this real time, installation based, performative sound sculpture. The Media Machine is a collection of historical sound objects ranging from Gramophones from early 20th Century to mp3 players and Digital Streams of contemporary listening habits. In between these extremes there are Turntables, Radiograms, Cassette Players, Reel To Reel and many more, all of which are played as one large integrated instrument. Some are played in their natural condition, some are sonically manipulated and the sounds transformed, and other objects are completely reinvented, technically restructured to produce new and innovative approaches to sound control interfaces. The Machines and their sounds form a visual and auditory history where the past is flexible and fluid. Live performance on this integrated sound sculpture reveals the history of sound in a new light. As well as exploiting the discarded objects as recycled junk within an ecological framework the work also exploits those 'junk sounds' which are the byproducts of the media based devices, both from the devices themselves and the media used to play and record music on the machines. Noises which form a part of the listening experience but which are never the original intentions of the composer or recording artist.

**Biography:** Paul J. Rogers is a Composer, Producer and Sound Artist. After achieving his MMus in Studio Composition at Goldsmiths University of London, he was awarded a Studentship from Manchester Metropolitan University for a Practice As Research PhD, which he is currently undertaking. Paul's research is based around 'Junk Sounds' where he seeks to discover 'The Beauty In Waste' through an experimental approach to composition using a variety of extraneous, junk sounds, noise pollution and junk objects. Paul is an Internationally published composer, having had works released on a variety of Record Labels including Beta-lactam Ring Records (USA), Slam Productions (UK) and Alrealon Musique (France). Paul also has an extensive catalogue of works composed for the Visual Arts including Theatre, Dance and Installation based works, collaborators include Prototype Theater, Pigeon Theatre & Tiny Elephants Ltd.

**Simone Schmidt**

*Voice in Acconci's performance and video practice*  
(Monash University, Melbourne, AU)

**Abstract:** Vito Acconci's practice has been discussed in terms of a broad range of concerns relevant to the discourses on performance, body, conceptual and video art, poetry, architecture and design. Very rarely, however, within this broad range of concerns, has writing on Acconci's work focused on his use of voice. In fact, it was not until 2006 with Brandon LaBelle's text *Background Noise: Perspectives on Sound Art* that Acconci's *art of voice* was approached as an isolated object of analysis. In this paper I focus on Acconci's use of voice as a medium in several of his performance and video works. I discuss the psychological and physical aspects of his use of voice and how it creates a particular relation with his audience. In order to analyse the psycho-physical dimensions of Acconci's voice I draw from a range of theory including the Lacanian concept of the voice as *objet a*, Kristeva's location of the voice in terms of the *semiotic* and Erika Fischer-Lichte's understanding of the voice in terms of the *self-referential materiality* of performance.

Acconci proclaimed that he wished to make his presence felt in his work, and in the works I analyse I argue that he did this by way of voice. To assert presence through voice counters Derrida's project that worked to deconstruct the metaphysical location of the voice as superior to writing in terms of its claim to presence. But presence need not only be understood in terms of the presence of the *signified*, it may also be an energetic presence, as understood by Fischer-Lichte. To locate the presence of Acconci's voice I also draw from his influences Kurt Lewin and Walter Ong. Lewin gave Acconci a vocabulary for and a way of systematizing his presence in terms of its power in relation to the other. Ong gave Acconci insight into the power of speech understood primarily as voice that could both penetrate and surround the other. Acconci's art of voice amplifies the ethics of voice by locating the voice as a manipulative, yet unstable, force.

**Biography:** I am pursuing a PhD in art theory in the school of art and design at Monash University, where I am also a sessional tutor and lecturer. For my thesis I am writing a critical history of the voice in 20th century art. I have a bachelor degree and Masters by research degree in art history from the University of Melbourne. I am interested in sound in art not so much in terms of the more segregated 'sound art', but rather in terms of how sound emerges in, and merges with, the 'visual arts'. I am more generally interested in any art that works with duration including performance and video. I am also interested in points of interdisciplinarity in the arts, for example, where poetry meets performance and then meets installation.

## **Calum Scott**

*String waves*

(University of Glasgow, UK)

**Abstract:** String Waves is a ‘sound sculpture’ comprising an array of 12 speakers - 6 miniature speakers suspended by string from 6 mid range speakers. A multi-channel algorithmic composition is played through the speakers which transfer vibration to the strings, creating standing wave patterns. The tension of the strings and their lengths determine the patterns of vibration which can be seen on the strings. The sound is composed with the visual element in mind – the tones are based on the fundamental frequency of each string and are then offset, multiplied and abstracted in order to create a visual and sonic density. The work was realised in January 2013.

**Biography:** I am an AHRC funded doctoral researcher at the University of Glasgow’s Music department investigating the significance of the physical object in contemporary sound art. This research is practice based - central to the project is the development of physical sound art works which seek to interrogate links between sound and the physical world. It is my contention that to investigate such works is relevant not only to sound art and musicology but to a wider conversation about post digital culture and aesthetics. I am currently undertaking an associateship with the Hunterian Museum to develop work based on their scientific instruments collection. My past work has been exhibited nationally and featured on international TV and blogs.

## **Nadine Soell**

*Can visual art freeze live music moments*

(Free University, Berlin, DE)

**Abstract:** My research explores focuses on reciprocal relationships between consumers and producers of culture. Through case analysis of artists, who represent and reflect their personal history with music fandom as a way to explore the impact and power of cultural production, I question the artist’s role as representative of music subcultures within the realm of visual art. The aspect I’d like to discuss in this paper, is the artist’s attempt to capture or freeze an ephemeral music event – more specifically, the contrast between sight and sound as they present a live music performance in their work. In contrast to the physical experience and often loud and sweaty conditions of a live concert, both artistic mediations ‘freeze’ an ephemeral live music moment into remarkably calm and serene art objects. I’d like to question to which extend these strategies of translating one sensory experience into another ‘drains the event’ of its characteristic noise; or if it is possible – if not necessary – in order to perceive these objects to reactivate a sound/ acoustic dimension.

Banks Violette, for example, invited SunnO))) to perform during the opening for an exhibition, in which the artist shows a sculptural display of all the instruments/equipment used in that show cast in salt. Although the concert was evident due to the noise emanating from the performance space, the audience was not allowed to attend or see it. I’ll explore Violette’s staged presence/absence of noise and theatricality in comparison to another example, Ryan McGinley’s photography of audiences at music concerts. Although the approach to these works is very different, both deal with the aspect of an unseen performance by showing its effect or aftermath, but to which degree can they capture the ‘essence’ of the event?

**Biography:** Nadine Soell, M.A. studied Art History, Religious Studies and Communication Studies at the Free University Berlin. She is a research fellow at the DFG-Graduate School „Cultural Encounters and the Discourses of Scholarship“ at the Academy for Music and Theatre/Rostock and is currently working on a PhD dissertation project in cooperation with the Free University Berlin, exploring representations of music culture(s) in contemporary art. Her fields of interest are the relationship between the arts and society and their potential in communication processes and cultural encounters. She is editor for H-ArtHist and the section on contemporary culture at the E-Journal kunsttexte.de

### **Lisa Steib**

*Terry Fox hit a bowl of water against the floor and made a sound like bong: The Art of Terry Fox since 1970*

(Leipzig, DE) [virtual presentation]

**Abstract:** Terry Fox (born 1943 in Seattle, Washington, died 2008 in Cologne, Germany) was a central figure in the West Coast art scene, and a pioneer of what we nowadays call “Performance”, “Body Art”, “Video Art”, “Conceptual Art” - and “Sound Art”. For his actions (in front of an audience or without any viewer/listener) he preferred the term “situation”. Sound for him was a material like others, and the whole space could be changed into an instrument. My lecture will focus on Terry Fox's actions, drawings and objects involving sound, silence and language. Terry Fox appreciated to cooperate with other artists (Joseph Beuys, Vito Acconci, Dennis Oppenheim). The audience potentially could get active, too, as in an Italian village, where he had stretched a pair of piano wires between two wooden doors in a former church: ”After the performance, a local man repeated it, mirroring my gestures but instead of touching the wires, he made a duplication of the sound with his mouth. He passed up and down the wires in imitation of my gestures and when he was finished, received the same applause I had”, (Terry Fox)

Terry Fox's work does not fit into any category. It is characterized by an economy of means and a multi-layered construction. Objects and drawings show the artist's exposure to language. A rusty spring and a thyme plant work together as “Springtime” (see image). “The Labyrinth Scored for the Purrs of 11 Different Cats” (1977) is a composition based on the recorded sound of cats' purrs (see score). Concentration and critique, energy and exhaustion, reduction and poetry, humor and lightness - everything that Terry Fox made experiential in his actions and situations, is also present in his objects. Fully engaging with this art requires and causes us to slow down the speed of our everyday lives, and increase our attention and awareness, abilities that are more and more elusive, creating moments that art can mostly only dream of.

**Biography:** Lisa Steib (born 1982 in Baden-Baden, Germany; lives in Leipzig, Germany). As of 2010 Scholarship holder of “Cusanuswerk”. 2008-2010 member of the academic staff at the Braunschweig University of Art, Germany. 2008 Masters (with distinction), Master thesis: *Silliness as a method in the art of the 1970s and 1980s*. Studied Art History (Art Studies), Media Science and Philosophy in Braunschweig, Germany, and Time Based Art at the Duncan of Jordanstone College of Art & Design, University of Dundee, Scotland. As of 2009 PhD project on Terry Fox (working title “*My whole life I have tried to stay as marginal as possible*”. Terry Fox), research in Berlin and Cologne, Germany; Bern, Switzerland; Vienna, Austria; San Francisco, Berkeley, New York and Baltimore, USA.

Several exhibitions in Germany and lectures in Germany, Switzerland and Austria. Recent publications: *Kleiner Stimmungs-Atlas in Einzelbänden. A. Albernheit* (“Silliness”), Hamburg 2011 (with Michael Glasmeier). “JUMP QUICK BROWN FOX OVER THIS LAZY GOD. Dem Rätsel lauschen”, in: *Terry Fox – Locus Solus*, exhibition catalogue, Worpswede 2011, pp. 4 - 18.

### **Amanda Stuart**

*The creative process of a sonic artist - works inspired by Paul Klee and my poem 'Not Missing You'*  
(Royal Welsh College of Music and Drama)

**Abstract:** This electroacoustic text–sound composition was inspired by my poem “Not Missing You” and created using just one voice. This piece attempts to portray the ethereal joy and pain of loving someone, using word painting and sound transformations to reveal these conflicting emotions. Taking inspiration from the calligraphic artwork, a graphic video score was created to allow for precise timings for performance with fixed media. It can be presented as an acousmatic performance or a live performance for one to four voices with fixed media using the graphic video score.

Performances include “Understanding Visual Music” CEIArtE - National University of Tres de Febrero, Buenos Aires and the SMAC/SMC Conference at the Royal College of Music, Stockholm.

**Biography:** Amanda is a composer and sonic artist. The aim of her work is to shine a light on a moment of life in order to change the perspective of how we may hear, see and experience it with a new clarity and insight.

Performances in the last year include CMMR (London), Leeds College of Music IFIMPAC, Sheffield University *From Tape to Typedef*, New York City Electroacoustic Music Festival, SMAC/SMC The Royal College of Music (Stockholm), ICMC (Perth Australia), and UVM (Buenos Aires). Commissions include: Mosquito Walztkka (The Cambridge Festival for the London Festival Orchestra); A Portrait of Peterborough (Inaugural concert of the City of Peterborough Symphony Orchestra); Title music - BSKyB and Anglia TV.

Previous posts include Performing Rights Society Composer in Education and Musician in Residence (Music Animateur) for the City of Peterborough and Composer in Residence for the Cambridge Festival, Suffolk County Council and the Firebird Trust. Amanda is studying for her Masters in Creative Music Technology at the Royal Welsh College of Music and Drama).

### **Jan Thoben**

*Octophonetics: early audiovisual practice within the spectrum of noise*  
(Humboldt Universität, Berlin, DE) [virtual presentation]

**Abstract:** The first public presentations of the singing arc lamp and sound film technologies in Germany evoked a strong response from artists in the early 1920s. Laszlo Moholy-Nagy and Raoul Hausmann reflected the perceptual and cultural impact of

optical sound and proclaimed an artistic practice entitled *Optophonetics*. What caught their attention was the technological potential to transform signals from the auditory into the visual domain and vice versa. Moholy-Nagy envisioned a system to compose music by means of visual inscriptions of waveforms on the soundtrack area of a film applying constructivist methods of analysis and synthesis. But sound on film also allowed the audification of visual patterns never before encoded by sound. Best known probably are Oskar Fischinger's audifications of simple geometric shapes called *Sounding Ornaments*, an idea already anticipated by the inventor Maximilian Plessner in the late 19th century. Interestingly, Moholy-Nagy himself observed, that more complex patterns like fingerprints on the soundtrack just produced "other noises". This shows the intrinsic irony of information theory: Maximum information is hardly discernable from maximum disorder. Moreover, the audification of ready-made visual patterns basically replaces the entire message by a parasite (French for noise).

The Dadaist Raoul Hausmann, rejected the idea of sounding squares and circles as false naturalism. Instead around 1922, he devised an Optophone based on his theories of tactilism. This apparatus has never been built, but its approximate function can be reconstructed with the help of archival sketches and texts. Hausmann's Optophone represents a grotesque transformation of existing technologies and can be considered one of the earliest examples of critical audiovisual media art. The aim of my paper is to contextualize the optophonetic strategies mentioned above and to show how noise and the materiality of media contradicted the phantasma of universal audiovisual correspondences.

**Biography:** Jan Thoben studied musicology and art history at Humboldt University in Berlin, Germany. In 2009 Thoben was a research fellow at Ludwig-Boltzmann-Institute in Linz, Austria and is co-editor of the print and online compendium "See This Sound", an interdisciplinary survey of audiovisual culture. He has been a guest curator for Club Transmediale 2011 and is member of the editorial board of the e-journal *kunsttexte.de* hosted by Humboldt-University. Together with Shintaro Miyazaki he organizes the Oscillation Series at General Public in Berlin, which is an ongoing series of talks, presentations and performances dedicated to sonic theories and practises. Thoben received a scholarship from Friedrich-Ebert-Stiftung for his PhD research on audiovisual transformation as aesthetic strategy at the University of Halle in Germany. His research investigates models of technical conversion of sound and light/image in the arts and the status of audiovisual artifacts co-created by technology.

**Salomé Voegelin** [keynote speaker]  
*Sound Words and Sonic Fictions*  
(London College of Communication, UK)

**Abstract:** This presentation will discuss listening and its connection to language as the description and initiation into the work, bringing with it conventions, expectations, taste and ideologies; the discipline of music and of sound art, aesthetic criticism and history - and to language as reinvented by listening, articulated from within the unreliability of the work, its uncontrollable nature and invisible materiality; losing its grammatical form, its name as well as the shape of its words.

The suggestion is that listening must meet language not before a perceptual engagement

but must conjure it from the possibilities of the heard. This is language not as a structured given but as the formless practice of my listening; as process rather than as the infrastructure of words and grammar. It is language shaped by the unseen mobility of sound, articulated from an inhabiting listening, and driven by the tendency to speak, to be social, that assumes other listeners as things thinging in the world of the work, with whom I seek an exchange not about what the work is from what I know about it beforehand, nor what it becomes in pure reflection, but what it could be and might go on to be as sonic fictions.

Sonic fictions are a generative rather than a referential: they do not pretend nor propose a textual universe; they do not suspend our disbelief and guide us into a parallel truth and reality, but invite us to suspend our habits of perception, taste and expectations, and create the work and the world as a plurality of truths and realities from what it appears to be as actuality into what it could be as possibility.

**Biography:** Salomé Voegelin is a Swiss artist and writer based in London. She is the author of *Listening to Noise and Silence: towards a Philosophy of Sound Art*, Continuum, NY, 2010. The book engages with the emerging practice of sound art and the concurrent development of a discourse and theory of sound. It seeks to immerse the reader in concepts of listening to sound artwork and the everyday acoustic environment, to establish an aesthetics and philosophy of sound and to promote the notion of a sonic sensibility. Other recent writings include an article on Morton Feldman in the *Wire* 324, February 2011 issue, and an essay on durational radio for Kunstradio ORF Austria. Her blog [soundwords.tumblr.com](http://soundwords.tumblr.com) writes the experience of listening to the everyday.

Her sound work investigates truth, reference and fiction of identity and place through sonic documents and narratives. Most recently she was commissioned to produce an urban pod-cast for RADAR in Loughborough, UK, and to realise, in collaboration with artist and writer David Mollin, a site-specific work for the Bregenz Kunstverein, Magazin 4, Austria. Her work "Barry Echo" has been included in *Playing with Words, the Spoken Word in Artistic Practice*, Cathy Lane ed., UK, CRISAP and RGAP, Cornerhouse Publication, 2008, while her work "Moving Stones" is part of the award winning compilation "Autumn Leaves" by Gruenrekorder.

Voegelin is the curator of Clickanywhere, [www.clickanywhere.crisap.org](http://www.clickanywhere.crisap.org) - an online exhibition of spoken and written work and more recently she has curated two evenings of sound art at the Swiss Church in London featuring work by David Toop, Mark Peter Wright and Thomas Gardner.

In October 2009, she co-organised and chaired an international workshop on 'Audio Art on the Radio' at The Cabaret Voltaire in Zürich, Switzerland. She is currently, in collaboration with David Mollin, producing a book of interviews, 'Art Radio Art', investigating the current use and potential of FM, DAB, the internet and the gallery space as extended platforms for radio art.

Voegelin completed a PhD in visual arts at Goldsmiths College University of London in 2004, and currently works as a senior lecturer and course director of the MA Sound Arts at the London College of Communication.

## **Urs Walter**

*Audible architectural models*

(Berlin Institute of Technology, DE)

**Abstract:** Each space has its specific sound. But can space also be designed (just) by sound? The architect's tools – sketches, drawings and models - are silent and mute. With these tools we tend to focus on visual aspects alone. But architectural space is always an audible experience, too. Very often it is the complex structure of everyday sounds in particular that creates spatial identity. Just by listening to our audible surroundings we can distinguish surface materials and spatial proportions. Sound may reveal whether conditions, time of the year, even the time of the day. Last but not least everyday sounds tell us about people's life and the characteristic activities that are taking place. Considering all these qualities, sound should be an ideal matter to describe the design of a space.

As an assistant professor for architecture in Berlin I encourage my students to develop sound models to aurally communicate architecture. These models are sonic sketches that intend to generate a specific spatial imagination. The models are based on sound recordings, which are edited by various audio effects (cutting, mixing, etc.). This way the recorded space can be decomposed and recomposed in a new way. The audio recordings become the raw material for modelling architectural space. We take up and experiment on the theoretical basis of Murray Schafer, Linda-Ruth Salter, Barry Blesser and Gernot Böhme.

There are some intrinsic advantages for using sound models in architectural design: First to mention is that they allow unscaled and actual spatial perception. Secondly, sound models enable the designer to work with key scenes right from the beginning of a design process. They put the listener directly into the proposed setting. This makes it possible to discuss basic and preliminary requirements in detail, without having the need to show the whole design. Thirdly, sound models make it easier to express both commonly unregarded and difficult to communicate needs. The listener travels through space with the author's ears. In staging this space as a dialogue between the author and its portrayed subject, the sound model reflects how the space affects the author in the given situation.

In the presentation of architectural proposals it is always a great issue in how far the shown media is capable to present an authentic impression. We are used to value architecture by highly elaborated 3d renderings that, of course, are made at the very end of a design process. In our opinion audible models support architects to express key aspects of a design affecting most effectively the actual perception of space. It would be a great chance for me to present and discuss some of our outcome at The Noises of Art conference.

**Biography:** Urs Walter (\*1975, Dipl. Ing.) is an architect and assistant professor for design and constructions at the Department for Architecture, Berlin Institute of Technology.

Following his apprenticeship and work as a carpenter he completed his studies in architecture at Berlin IT. In 2003 he was a founding member of *The Baupiloten* – a design-build studio that allows architecture students to be involved in real projects from conception to built completion. The project of Erika-Mann-School won various prizes and was published internationally.

His Diploma on sound composite aspects in school building was presented at Tuned City Berlin. Urs Walter works as a freelance architect in various collaborations and became an assistant professor at Berlin IT in 2009. He specializes in educational buildings and housing development through unique participatory design strategies. Since 2012 he runs a design studio for sound composite architecture.

### **James Wilkes**

*Making poetry from neuroscience: text, noise and sonic atmospheres from the laboratory*  
(Birkbeck College, University of London, UK)

**Abstract:** During a year-long poetry residency with the Institute of Cognitive Neuroscience at UCL, I researched the work of the Speech Communication Lab, and focussed on the poetics of linguistic surface: the cadences and rhythms of spoken language, and the phatic gestures, diversions and infelicities that recording, listening and transcription reveal. The residency introduced me to new ways of taking speech ‘off ceiling’, and allowed me to divert scientific procedures, spaces and techniques to create new kinds of poetic texts. This presentation will focus on the relationship between text and sound foregrounded during this residency, exploring through performance and theoretical elaboration the ways in which noise and sonic atmospheres can productively disrupt the production and enactment of text-based work.

I will focus on pieces derived from two experiences in particular: spending time listening in an anechoic chamber, and attempting to speak whilst undergoing delayed auditory feedback (speech jamming). In both cases environments are created which present problems for speech, through the creation of situations of excessive silence or excessive noise. When these environments are exploited for the production of poetry, the visual and textual components of the work become complicated by the technologies of recording and translation and the distortions these produce. I will draw out the implications of this work for the relationship between body, text and atmosphere, the parallels between an idea of ‘atmospheric poetics’ and experimental design in research science, and the relationship between the spaces of production and performance.

**Biography:** James Wilkes is a poet and researcher with interests in poetry and science, speech, radio and landscape. He has collaborated widely with artists, scientists, musicians and other poets, performing his work at the Arnolfini, the Liverpool Biennial, Lincoln Art Programme and Ledbury Poetry Festival. In 2012-13 he was poet-in-residence at the Institute of Cognitive Neuroscience, UCL; work from this residency has been published in *The White Review* and in the anthology *What Matters Now? (What Can't You Hear?)* (Noch, 2013). His PhD research explored the relationship between landscape and modernity, and a monograph on this topic is forthcoming from Palgrave Macmillan. He is Postgraduate Intern at the Contemporary Poetics Research Centre, Birkbeck College, and a Postdoctoral Lecturing Fellow at the University of East Anglia.



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