

PROGRAM

Sound Art Matters



INTERNATIONAL CONFERENCE

AIAS & KUNSTHAL AARHUS

AARHUS, JUNE 1 - 4, 2016

SOUND ART MATTERS

University of Aarhus.....June 1-4, 2016

VENUES

AIAS.....JUNE 1, 2 & 4

Aarhus Institute of Advanced Studies (AIAS), Høegh-Guldbergs Gade 6B, DK-8000 Aarhus
::: aias.au.dk

AUDITORIUM: Building 1632, room 201 (keynotes & session track 1)

KOLLOKVIERUM: Building 1632, room 203 (session track 2)

KUNSTHAL AARHUS.....JUNE 3 (and conference dinner, June 2)

Kunsthal Aarhus, J.M. Mørks Gade 13, DK-8000 Aarhus C
::: kunsthalaarhus.dk

RADAR.....JUNE 3, evening concert

Radar, Godsbanen, Skovgaardsgade 3, DK-8000 Aarhus C
::: radarlive.dk

FOOD

Lunch, conference dinner, conference reception and coffee is included in the conference fee.

Dinner Friday at Kunsthal Aarhus is not included in the conference fee.

Lunch and conference dinner is provided by local food-hero Fritøsen (fritoesen.dk), who will serve delicious and home made vegetarian food.

EXTRA

Saturday evening, June 4, the experimental electronic duo Matmos (US) will be playing at Radar.
Entrance is free for all conference participants.

Welcome to Aarhus!

CONFERENCE CHAIRS

Anette Vandsø
Morten Søndergaard
Sanne Krogh Groth
Ulrik Schmidt

ORGANISING COMMITTEE

Anette Vandsø, Marie Højlund, Morten
Søndergaard, Morten Riis, Sanne Krogh Groth, Ulrik
Schmidt, Lia Carreira, Emóke Bada, Jasper Fung,
Nada Bakr, Hua-Chun Fan, Vakhtang Urushadze

CREDITS

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PROGRAM

WEDNESDAY, JUNE 1, 2016.....VENUE: AIAS

10.00-11.00 **REGISTRATION AND COFFEE**

11.00-11.30 **WELCOME & OPENING REMARKS** (organisers)

11.30-13.00 **KEYNOTE**
Frances Dyson (AU)
Art: Sound: Matter
.....moderator: Morten Søndergaard

13.00-14.00 **LUNCH**

14.00-15.30 **SESSION 1**

TRACK 1 Exhibitory
.....chair: Sanne Groth

John Kannenberg
*The Museum of Portable Sound:
Establishing a Paleonomy of the
'Sound Object' Within Museology*

Budhaditya Chattopadhyay
*Beyond Matter: Object-disoriented
Sound Art*

Rasmus Holmboe
*The Very Different and Yet
Complementary Economies of
Listening and Participation*

TRACK 2 Urbanism
.....chair: Jacob Kreutzfeldt

Katerina Talianni
*Between Art and Science: Towards a Socially
Engaged Sound Art Practice*

Hyunseok Kwon
*Cultural Conditions of the Soundscape of "In-
Between" Space: A Case Study of Korea's
Incheon International Airport*

Elen Flügge
*Cities Matter: Sound Art Toward Urban
Listening Practices*

WEDNESDAY, JUNE 1, 2016.....VENUE: AIAS

15.30-16.00 **COFFEE BREAK**

16.00-17.30 **SESSION 2**

TRACK 1 Political
.....chair: Anette Vandsø

Naomi Waltham-Smith
*Sounding Precarity: Militant Sound
Investigations in Social Movements*

G. Douglas Barrett
The Limits of Sound: Critical Music After Sound

Khaled Kaddal and Youssef El-Chazli
*Sounds, Memories and Traumas: From
Experiences to Performances*

TRACK 2 Listening
.....chair: Rune Søchting

Victoria Karlsson
Porous Listening

Vadim Keylin
*Embodied Cognition, Corporeal
Listening and Sound Sculpture*

17.30-18.30 **CONFERENCE RECEPTION**

THURSDAY, JUNE 2, 2016.....VENUE: AIAS

8.30-9.00 COFFEE

9.00-10.30 **KEYNOTE**
Cathy Lane (UK)
Why Not Our Voices? New Listeners and New Worlds in the Sonic Imaginary
.....moderator: Anette Vandsø

10.30-11.00 COFFEE BREAK

11.00-13.00 **SESSION 3**

TRACK 1 Site
.....chair: Marie Højlund

Aya Shimano-Bardai
A "Nordic" Approach in Sonic Practices

Tomotaro Kaneko
The Namaroku Boom: Stereophonic Field Recording in 1970s Japan

Tine Blom
Nature, Wilderness, Ecological Awareness and the Practice of Field Recording

Jacob Kreutzfeldt
Locality in Radiophonic City Portraits

TRACK 2 Technology
.....chair: Morten Søndergaard

Hee Seng Kye
(Re)sounding the Virtual: Hearing the Voice of Hatsune Miku

Kazuhiro Jo
A Study of "a Record Without Prior Acoustic Information"

José Cláudio S. Castanheira
The Excess of Sound: Intensity and the Fetish of Power

Lorenz Erdmann
Immersion and Multichannel Audio: Technological and Aesthetic Considerations of Sounding Bodies and Spaces

THURSDAY, JUNE 2, 2016.....VENUE: AIAS

13.00-14.00 LUNCH

14.00-15.30 **KEYNOTE**
Brian Kane (US)
Twilight of the Sound Object
.....moderator: Ulrik Schmidt

15.30-16.00 COFFEE BREAK

16.00-18.00 **SESSION 4**

Materialism.....chair: Ulrik Schmidt

Will Schrimshaw
Realism and Materialism in Sound Studies

David Chesworth
Why All The Noise? Enduring Richter, Ryman and Neuhaus at Dia:Beacon

Tobias Linnemann Ewé
Mountains Moving to Speculative Vibrations: The {{Sonic}} Experience of Objects

Ido Govrin
Tears, Fears and Flashes

19.00 **CONFERENCE DINNER**.....VENUE: KUNSTHAL AARHUS

FRIDAY, JUNE 3, 2016.....VENUE: KUNSTHAL AARHUS

9.15-9.45 **COFFEE**

9.45-10.00 **WELCOME**

10.00-12.00 **SESSION 5**

Sound Art Ontologies: Curatings..... chair: Morten Riis

Liora Belford

The Composer as a Curator: Following John Cage's Composition for Museum

Jamie Allen & Morten Søndergaard

Acoustic Infrastructures

Magz Hall

Expanding Conceptions of Technology Based Sound Art

12.00-13.00 **LUNCH**

13.00-15.00 **SESSION 6**

Sound Art (De)ontologies: Objects.....chair: Morten Søndergaard

Marie Højlund & Morten Riis

Inconsistent Attunements - Not-knowing through Sound Art

Kevin Logan

How to DO(O) Things with Sounds: Or, Is It the Sounding of Sound Matter That Matters

Kevin Day

The Im/mediate Noise: Sound Art in the Algorithmic Culture

FRIDAY, JUNE 3, 2016.....VENUE: KUNSTHAL AARHUS

15.00-15.30 **COFFEE BREAK**

15.30-17.30 **SESSION 7**

Sound Art Methodologies: Listeners.....chair: Marie Højlund

John Drever

Mahler Killed the Birds: Hearing in Particular in Sound Art

Louise Wilson

Silent Service: The Importance of Listening to the Background

Mark Harris

Turntable Materialities

17.30-19.00 **DINNER**
(not included in conference fee)

19.00-20.30 **KEYNOTE**
Wolfgang Ernst (DE)
Listening to Sonic Expressions With Media-Archaeological Ears
.....moderator: Morten Riis

20.30-21.00 *Walk to Radar/Godsbanen*

21.00-23.00 **EVENING CONCERT**.....VENUE: RADAR

John Drever

Sanitary tones: ayre #2.

Toilet multichannel concert [Dan Dryer]

Keynote DJ's

SATURDAY, JUNE 4, 2016.....VENUE: AIAS

9.00-9.30 **COFFEE**

9.30-11.00 **SESSION 8**

TRACK 1 Matter

.....chair: Morten Riis

Lutz Koepnick

*Vibrant Matter: Sound Art and the
Acoustical Unconscious*

Rune Søchting

Diagram for Invisibility

Rahma Khazam

*Towards a Non-Human Conception of
Sound*

TRACK 2 Methodologies

.....chair: Anette Vandsø

Sarah Lappin

*What's the Matter with Architecture? Sound
Art as a Challenge to Architectural Practice*

S. Alana Wolf-Johnson

*Scholarly Sonification: A Proposal for
Approaches to Spatial Analysis in Humanistic
Inquiry*

Olaf Hochherz

*Experiments Make Matter Matter in Sound
Art*

11.00-11.30 **COFFEE BREAK**

11.30-13.00 **KEYNOTE**

Jeremy Woodruff (US)

*Sound Art in the Streets: Musical Patterns
of Political Organizing and Activism*

.....moderator: Sanne Groth

SATURDAY, JUNE 4, 2016.....VENUE: AIAS

13.00-14.00 **LUNCH**

14.00-15.30 **SESSION 9**

TRACK 1 Ecology

.....chair: Ulrik Schmidt

Jono Gilmurray

*Ecology and Environmentalism in
Contemporary Sound Art*

Emma McCormick-Goodhart

Sounding Natural History

Joe Cantrell

*Playing it Forward: Using the Archive to
Design Sound for the Post-Anthropocene*

TRACK 2 Radio

.....chair: Sanne Groth

**Kwame Phillips and Debra Spitulnik
Vidali**

*Collisions of Memory, Voice, Sound,
and Physicality through a Multi-
sensorial Radio Remix Installation*

Trine Friis Sørensen

*Institutional Departures: Radio Art and
its Technological Sine Qua Non*

15.30-16.00 **CLOSING REMARKS** (organisers)

KEYNOTES

KEYNOTES.....

Frances Dyson (AU)

Art: Sound: Matter

Now that “sound art” is an accepted form within the gallery, it is timely to explore current relations between “art”; “sound,” and “matter.” In this talk I discuss some of the discursive and aesthetic contributions that sound makes to the broader cultural and eco-political fields. Questioning how sound relates to and perhaps challenges symbolic regimes within art and culture; how sonic materialities impact on physical and social infrastructures; and the mode of understanding that the sonic arts engenders, the talk offers some speculations on an aurally inspired understanding of what matters, and how to know what matters.

Frances Dyson is Emeritus Professor of Cinema and Technocultural Studies at the University of California, Davis, and Visiting Professorial Fellow at the National Institute for Experimental Arts, University of New South Wales. She is the author of *The Tone of Our Times: Sound, Sense, Economy and Ecology* (MIT Press, 2014); *Sounding New Media: Immersion and Embodiment in the Arts and Culture* (University of California Press, 2009)

KEYNOTES.....

Cathy Lane (UK)

Why Not Our Voices? New Listenings and New Worlds in the Sonic Imaginary

We live in sound, it is all around us. We are implicated in the social relationships and ideologies that we hear reflected back to us. Sound art offers the chance to critique the world that we hear and to produce new and different possibilities. Are sound artists taking up the challenge of offering new ways of knowing or changing the world and does this need new ways of listening and understanding? Can sound art or listening act as tools for radical change by 'de-conditioning' our listening and help us cross linguistic, cultural, geographic, ethnic, gendered, specied and sexual prejudicial borders? This presentation will consider how a new listenings might lead to a richer more inclusive sound art that can embrace and celebrate difference.

Cathy Lane is an artist and academic. Her work uses spoken word, field recordings and archive material to explore aspects of our listening relationship with each other and the multiverse. She is currently focused on how sound relates to the past, our histories, environment and our collective and individual memories from a feminist perspective. Cathy is Professor of Sound Arts and University of the Arts London and co-director of CRiSAP (Creative Research in Sound Arts Practice).

KEYNOTES.....

Brian Kane (US)

Twilight of the Sound Object

The compositions and theories of Pierre Schaeffer, the inventor of musique concrète, are one of the few sites of convergence between the domains of music studies and sound art. In negotiating the significance and legacy of his work, central concepts like the "sound object" or the "acousmatic reduction" are perpetually detached, reworked, are revised in ways that are unfaithful to Schaeffer's intentions. Rather than try to reconfigure Schaeffer's ideas to fit the changing demands of contemporary music or sound art, this talk aims to listen to the archive of early musique concrète anew—listening not for its aesthetics but rather its kinetics. By kinetics, I mean the bodily gestures and kinaesthetic sensations of composers, engineers, and technicians, as they worked with the technology in the studio. While Schaeffer himself would like have dismissed such a mode of listening, attention to the kinetics of musique concrète discloses unexamined networks of techniques, practices, and historical relations between various forms of electronic music (avant-garde and popular) and sound art.

Brian Kane is an Associate Professor on Term in the Department of Music, Yale University. He is the author of *Sound Unseen: Acousmatic Sound in Theory and Practice* (2014). Trained as a composer and philosopher, his research aims to integrate the history and theory of music with broader currents in sound studies and critical theory. He is a founding editor at nonsite.org and on the editorial board of *Journal of Music Theory*. His newest project is *Hearing Double: Jazz, Ontology, Auditory Culture*, forthcoming from Oxford University Press.

KEYNOTES.....

Wolfgang Ernst (DE)

Listening to Sonic Expressions With Media-Archaeological Ears

This talk will not be intended as a contribution to “sound studies”, but rather turns the notion of sound upside down in order to reveal, below its apparent auditory phenomena, its epistemological essence which is an articulation of specific tempor(e)alities. Therefore “implicit sonicity” will be addressed, not simply to make verbally explicit what is already articulated in sound art, but rather revealing the hidden epistemological implications of sound itself. While sound as acoustic vibration is a physically material event, in its temporal form (“implicit sonicity”) which affects the human sense of time it is volatile and immaterial. The almost immaterial sonicity of electro-magnetic waves make “sound matters” not simply a phenomenon in acoustic culture but a fundamental event of being-in-the-world.

This involves a critical analysis of the asymmetrical relation between “sound” (as signal event) and “music” (as code) - which is turned upside down with “digital” sound which is the mathematization of sonic matter - thereby a re-entry of a “musical” structure. According to Norbert Wiener's seminal definition, information - measured in bits - is “neither energy nor matter.” Is the current interest in sound a “post-digital” nostalgia for vibrational matter? Different from “music” (in the Pythagorean tradition), sound can not be reduced to a cultural-discursive construction. The agency of emancipating sound from music is media-epistemological indeed: It has been signal recording technologies and media theories (avant la lettre) which heightened awareness of the physicality of sound as vibrational event (both mechanical and electro-magnetic). In terms of ontological unrevealing, it is techno-logical analysis (such a spectrography and Fast Fourier Analysis) which as a better “understanding” of sound matters than human hearing itself.

Wolfgang Ernst is Professor of Media Theory at the Institut für Musik und Medienwissenschaft at Humboldt University, Berlin, where he co-runs the Media Archaeological Fundus. He is the author of *Digital Memory and the Archive* (2012) and *Sonic Time Machines: Explicit Sound, Sirenical Voices and Implicit Sonicity* (2015).

KEYNOTES.....

Jeremy Woodruff (US)

Sound Art in the Streets: Musical Patterns of Political Organizing and Activism

A three-hour recording of an Occupy Wall Street NYC General Assembly in 2012 shows how social tonality functions in this form of political organization. The attunement to a collective, political-musical subconscious practiced intensively over thousands of hours by Occupy activists in the NYC General Assembly further surfaced as an effective political competency in six specific categories of subversive sound tactics used elsewhere by Occupy Wall Street. Comparing these results to my analysis of extended recordings by Erdem Helvacioğlu of the Gezi Park protests in Istanbul in 2013 (material for his forthcoming soundscape composition *Sounds of Resistance* on the Sub Rosa Label), I trace how these sound tactics likewise emerged in the Turkish cultural context as the manifestation of intensive social interactions in Gezi Park. Simultaneously with these findings, I present original sound art concepts in collective viral sonic practices for occupation, global resistance and political change.

Jeremy Woodruff is professor at the Istanbul Technical University, Center for Advanced Studies in Music. He is a member of the Errant Bodies Sound Art Project Space in Berlin, and has installed works at exhibitions and conferences including KunstWerk, Berlin, AD Gallery in Bremen, Art Bangaluru in India. His forthcoming monograph on protest and sound art will be published by Errant Bodies Press.

ABSTRACTS

ABSTRACTS.....A-Z

Barrett *The Limits of Sound: Critical Music After Sound*

G. Douglas Barrett

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Sound and music: sound studies and sound art theorists often see the relationship between these two fields as inclusive. Music, they contend, is a special case of sound formalized through an essentially autonomous, even hermetic syntax. Meanwhile, musicologists and other scholars criticize sound's epistemological construction as disciplinarily biased (e.g. Brian Kane's "musicophobia") or ahistorical (e.g. Georgina Born's "year zero" phenomenon). But is there a more fundamental distinction to be made between the sonic and the musical? Can music exceed its alleged formal adherence to sound to engage with a broader social and political universe?

Belford *The Composer as a Curator: Following John Cage's Composition for Museum*

Liora Belford

Art History Department, University of Toronto
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In 1989, the Museum of Contemporary Art in Los Angeles (MoCA) invited the American composer and artist John Cage to create a new artwork. The result was a chance-derived four movement composition for museum entitled Rolywholyover A Circus. While many other artists have experimented with the form of an art exhibition, Cage's project constituted something new: he constructed his exhibition in a manner akin to his musical composition, forming a new field of research – the composer as a curator – where the exhibition space adopts sound composition principles, and thereby, alters the concept of exhibition-making.

ABSTRACTS.....A-Z

Blom *Nature, Wilderness, Ecological Awareness and the Practice of Field Recording*

Tine Blom

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This project explores a Norwegian mountain through field recording and produces artworks of these experiences. Field recording is a practice in the intersection of exploration, awareness, skill and technologies. I ask, how does field recording influence experience of the mountain, and what does working in such conditions tell us about the practice of field recording? I account for embodied experiences of working with recording equipment in various weather conditions. Main approaches are "Being Alive" (Ingold 2011) and In the Field (Lane and Carlyle 2013).

Cantrell *Playing it Forward: Using the Archive to Design Sound for the Post-Anthropocene*

Joe Cantrell

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The specter of the Anthropocene brings with it a host of possible futures. For sound art to sustain meaning and functionality within and beyond this epoch, new conceptions of time, materiality and their relationship to sound must be examined. This text will use the Anthropocene as a framework for envisioning and designing sound art that is informed by the prospect of the end of humanity as a primary global force. By outlining strategies that can be enacted in the present, it may be possible to evoke, for inhabitants of future eras, a personal, aural sense of the contemporary moment.

ABSTRACTS.....A-Z

Castanheira *The Excess of Sound: Intensity and the Fetish of Power*

José Cláudio Siqueira Castanheira

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The idea of intensity is almost automatically related to the notion of noise. In general, contemporary culture has been working intensity as synonymous with power. Power excess and excessive bass frequencies can be considered as a return to a complex and seemingly chaotic sound environment. Intensity favors what Gumbrecht would call a “production of presence” with a strong appeal to the body and to its interaction with material aspects of the world. The intensity, in its multiple meanings, may imply a sense of belonging in tiny sounds or of violence in powerful ones.

Chattopadhyay *Beyond Matter: Object-disoriented Sound Art*

Budhaditya Chattopadhyay

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Can ‘sound’ be ‘exhibited’? Is not that a fallacy given the nature and characteristics of sound predominantly emerging as an ephemeral and immaterial phenomenon? This is the question that problematizes the positioning of sound art in the contemporary field of artistic and curatorial practices, demanding a new set of theoretical approaches and methodologies. In addressing these fundamental questions from a conceptual leaning, in this paper I will try to examine sound’s specific subjective inclination as artistic experience beyond the material object.

ABSTRACTS.....A-Z

Chesworth *Why All The Noise? Enduring Richter, Ryman and Neuhaus at Dia:Beacon*

David Chesworth

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Addressing the question: how sound in art matters, I discuss minimalist-influenced, installation artworks on long-term display at Dia:Beacon in New York State where the visitor encounters blank surfaces and voids, sans sign, symbol or text, and ultimately experiences *experience* itself. I suggest that an encounter with the artwork’s sonic realm enables agencies and insights that are not provided by visual experience alone. With references to Henri Bergson, Gilles Deleuze, Quentin Meillassoux and others, I will discuss how the visual/spatial encounter masks durational experience by diverting subjectivity, and ask whether through experiencing sonic materialities the artworks challenge the correlationist circle.

Day *The Im/mediate Noise: Sound Art in the Algorithmic Culture*

Kevin Day

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Sounds has been argued to be a more immediate mode of perception, and that it affords a methodology of understanding distinct from that which has been shaped and cultivated by visuality. It might be framed as more embodied, affective, and experiential. But what about some of the other qualities of sound, such as the way it eludes the linguistic register and operates on the peripheral? How might sound be utilized in the age governed by the disciplinary logic of information and communication technology? This paper seeks to explore digital media polemics in relation to the usage of sound in ‘algorithmic culture.’

ABSTRACTS.....A-Z

Drever *Mahler Killed the Birds: Hearing in Particular in Sound Art*

John Drever

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Those of us who research and practice sound art have a tendency to tacitly extol the positive attributes of listening. We talk of how through listening we connect, locate, embody, discern, immerse, even "strive for a heightened consciousness of the world of sound and the sound of the world" (Deep Listening 2016). Shifting from the act of listening to the actual apparatus of hearing, from the findings of my recent research, in particular my review on the noise impact of high-speed hand dryers (Drever 2013), I am obliged to propose that the contrary is a reality for many: hearing perturbs, isolates, excludes, disconnects, disembodies and dislocates. Hearing hurts! In extremes this is the case for those living with hyperacusis, misophonia and phonophobia, but it also the case for those with particular hearing needs such as the partially sighted or hearing aid users or those with sensitive hearing such as children and ASD. Bringing audiology into the gallery, in this talk I will propose a new paradigm for situating hearing that extends from an idealized clinical model of hearing, the otologically normal (BS ISO 226:2003) that dominates our conception of an audience, to a socio-cultural concept of the auraltypical, and a bespoke model of hearing in particular. In conclusion I will call for a new agenda of auraldiversity within sound art.

Erdmann *Immersion and Multichannel Audio: Technological and Aesthetic Considerations of Sounding Bodies and Spaces*

Lorenz Erdmann

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In the contexts of advertisements, art installations and academic discourses it seems to be well established that complex multichannel audio technology is *immersive*. This paper examines the notional link between 'immersion' and 'multichannel audio'. Beginning by retracing diverse discourses around the term 'immersion', different technological characteristics of multichannel audio systems and the psychoacoustic effects they produce, will be discussed. Aspects of Nancy's phenomenology will raise the question if sonic occurrences could generally be characterized as permeating and immersive emergences. This will lead to the issue of how the expression 'immersive' could eventually be effectively utilized in discourses on sound.

ABSTRACTS.....A-Z

Ewé *Mountains Moving to Speculative Vibrations: The {{Sonic}} Experience of Objects*

Tobias Linnemann Ewé

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Sound affects different objects at different frequencies. A bat does not hear like a human or experience {{sound}} like a stone. If human ears are not the end point of sonic (((vibrations))) we have to ask; how do objects listen to us? How can we listen like objects? This paper attempts to find the connection between the sonic experience of objects, and the speculative realm where audition becomes vibration. From this emerges an aesthetic theory of non-anthropocentric vibrational ontology inspired by Will Schrimshaw's *sonic affect*, Cristoph Cox's *sonic materialism*, Whitehead's *aesthetic ontology* and Steve Goodman's concept of the *unsound*.

Flügge *Cities Matter – Sound Art Toward Urban Listening Practices*

Elen Flügge

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This paper addresses the interaction between sono-spatial composition, participating listener and built environment by considering the reception and spatial dramaturgy of specific works embedded in urban space. It questions how such works reframe aesthetic, conceptual, and social space through situating their public. The context is increased interest in the role of sonic arts and practices for influencing city sound planning. Both an artworks' configuration in the site as well as the listener's engagement by the work can offer concepts for listening practices that may support sonic approaches in urban design.

ABSTRACTS.....A-Z

Gilmurray *Ecology and Environmentalism in Contemporary Sound Art*

Jono Gilmurray

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Recent years have seen an increasing number of sound artists placing environmental concerns at the heart of their creative practice, explicitly addressing issues such as biodiversity loss, pollution, and climate change through sound works, while organisations such as Ear to the Earth evidence the existence of a tangible and coherent movement. This paper will investigate this growing movement of ecological sound art, examining what it brings to the cultural response to environmental issues that works in other media do not, and demonstrating why, at the time of the greatest crisis humankind has ever faced, sound art matters more than ever.

Govrin *Tears, Fears and Flashes*

Ido Govrin

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"The question of understanding is not about intelligence; it is about feeling, about entering into contact." (Clarice Lispector) *Tears, Fears and Flashes* considers the relationship between interpersonal understanding and propagandist rhetoric with respect to a sound-based aesthetic experience, as well as speculates on the ethical implications of this difficult but often present relationship.

ABSTRACTS.....A-Z

Hall *Expanding Conceptions of Sound and Radio Art*

Magz Hall

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Artists have engaged with radio to expanded conventional conceptions of technology, sound and radio art. The artistic exploration of the 'making' side of radio unmasks analogue technology as simple electronics. Working from the intersection of art and technology, I have been examining how radio circumscribes the realms of public and private. Taking the proposed 'switch off' of analogue FM radio in the UK as a starting point for a series of sound installations, the changing relationship between analogue and digital becomes a politically engaged and imaginative discursive framework which draws explicitly on contemporary conditions of the 'post digital'.

Harris *Turntable Materialities*

Mark Harris

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I am proposing a performance that examines one medium for encountering, or impeding, materialities of sound. I will speak about and spin vinyl records whose physical properties have been modified, or on which have been recorded sounds generated by specific manipulations of matter. Examples might include the locked grooves of *Musique Concrète*, Christian Marclay's *Footsteps*, Milan Knizak's *Broken Music*, or Scott Konzelman's sonic objects. The performance will explore questions of visualization and embodiment of sound, of impurity and interference, of intimacy and obstruction. One intriguing approach to musical intimacy might be the point of conjunction of Luc Ferrari's use of anecdotal sounds in *Musique Concrète* and his application of orchestral tonalities to represent sexual positions. This performance will reprise the 'Bad Music Seminars' that I have been doing in London and Ohio these last eighteen months, where I play records of questionable quality and discuss the content and implications of the music, themed as it has been on becoming-animal, war, sex, murder, and politics. I am interested to feature records that help in understanding Jacques Attali's notions of the role of the body in generating radical music that threatens rigidified practices. How, for example, does the vinyl record work as prosthesis or serve as the acoustic medium for transmitting bodily actions?

ABSTRACTS.....A-Z

Hochherz *Experiments Make Matter Matter in Sound Art*

Olaf Hochherz

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The talk argues from the premise that sound is not the ontological condition of sound art, but rather the conception of sound becomes relationally constituted in the way the work is appreciated. In philosophy of science Karen Barad and Hans-Jörg Rheinberger highlighted the necessity of particular practices which make matter matter—the scientific experiment makes matter ‘speak’. Similarly does matter matter in sound art when it is appreciated as an experiment. Such a mode of appreciation expands the frame of interpretation beyond the experiential given, but binds it to the particular condition of the experiment.

Holmboe *The Very Different and Yet Complementary Economies of Listening and Participation*

Rasmus Holmboe

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During the past decade the ideological landscape of art museums has changed as traditional core values have been challenged by increased focus on audiences and participation. In order to understand how sonic art practices may operate and make sense within this institutional frame, it becomes central to analyse the entwinement of listening and participation. The paper examines this complex audiosocial ecology, within which sonic artworks potentially offer democratic and participatory techniques of listening, while also generating regulatory social technologies – a situation that necessitates a reassessment of concrete acts of curating sound as well as exhibiting as a cultural practice.

ABSTRACTS.....A-Z

Jo *A Study of “a Record Without Prior Acoustic Information”*

Kazuhiro Jo

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This paper introduces our technique of “a record without (or with) prior acoustic information” which realizes the idea of “a record without prior acoustic information” by László Moholy-Nagy in 1923. The technique is a part of the Re-Inventing the wheel project which aims to embody “possible presents” instead of preferable futures (Dunne and Raby, 2013) nor imaginary media (Kluitenberg, 2007) by re-reading the history with our practices. Through the paper, we would like to stimulate further understanding of record, recording, and reproduction at the intersection of media archeology and personal fabrication.

Kaddel + Chazli *Sounds, Memories and Traumas: From Experiences to Performances*

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“Transformative events” such as revolutions are extraordinary moments of biographical rupture, “moments of madness,” experienced not merely as an intellectual event but mostly as an event engaging with bodies and affects. The changing sonic environment is of particular importance: chants, the crowds murmur, gunshots, sirens, helicopters, among other sounds, all give the peculiar texture of such events. Our proposal is to study the differences of contemporary sonic identities within the MENA region, and to explore their relation with personal and collective sound memories of political traumas.

ABSTRACTS.....A-Z

Kaneko *The Namaroku Boom: Stereophonic Field Recording in 1970s Japan*

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In early 1970s Japan, field recording with portable cassette recorders gained popularity, mainly with audio enthusiasts. There were many magazine articles, local groups, contests, radio programs, and guidebooks that were concerned with this boom in field recording. In this boom, field recording was generally called Namaroku, which means “live (nama) recording (roku)” in Japanese. This presentation attempts to provide an overview of the boom and to examine its background. It seems to be important not only for exploring the history of field recording in Japan but also for considering how Japanese people have listened to sound through technology.

Kannenberg *The Museum of Portable Sound: Establishing a Paleonomy of the ‘Sound Object’ Within Museology*

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As the multisensory experience of museums continues to become an increasing concern for museum professionals, my research explores the sonic experience of museums by establishing The Museum of Portable Sound, whose exhibitions consist of digital files on a mobile phone. This 21st century ‘museum without walls’ explores the culture of listening to ‘sound objects’ – a term originated by 20th century composer Pierre Schaeffer that I hope to redefine within museology via Derrida’s notion of paleonomy, proposing that sound may be collected and displayed by museums like physical objects to better fulfill the tenets of their missions of engagement with audiences.

ABSTRACTS.....A-Z

Karlsson *Porous Listening*

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This paper considers the idea of “inner” sounds – sounds we hear as part of our thoughts, emotions and desires. Defining inner sounds as “sounds we hear as part of our conscious and unconscious mind, similar to but different from an inner voice”; this paper considers what the idea of inner sounds and inner listening means for an embodied listening experience. It explores two questions arising from the idea of listening inwards: Can we listen without ears? What space do we listen into, when we listen inwards?

Keylin *Embodied Cognition, Corporeal Listening and Sound Sculpture*

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Recently, theories of embodied cognition gained significant traction in art and music studies, providing a deeper understanding of the relationships between the symbolic and the corporeal. These theories could be particularly insightful in studying sound sculpture, since such relationships define its core. However, current approaches do not account for the bodily aspect of sound sculpture experience. In my presentation, I turn to Bernhard Leinter’s concept of «corporeal hearing» to bridge this gap and build an embodied cognition framework for studying sound sculpture.

ABSTRACTS.....A-Z

Khazam *Towards a Non-Human Conception of Sound*

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Over the past few years, speculative realism, materialism and object-oriented ontology have been eliciting considerable interest in the visual arts, but have so far made relatively few inroads into sound art and music. In my paper, I will assess their relevance to these art forms. I will show that they can help to account for sound works and musical compositions that cannot be fully explained by the prevailing phenomenological approach, but that they do not always do justice to the complexity of sound.

Koepnick *Vibrant Matter: Sound Art and the Acoustical Unconscious*

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Discussing artists such as Di Mainstone and Camille Norment, the focus of my paper is on practices exploring sounds that typically evade human perception. I examine the extent to which we can understand sound art as a project that — by exploring vibrant ecologies — profiles the independence of man-made or organic objects, their sense of agency. Sound art, I propose, simultaneously relies on and exposes the fact that matter is vibrant and alive. It invites the listener to open up to what exceeds the human and experience the capacity of things to act upon and resonate through the human.

ABSTRACTS.....A-Z

Kreutzfeldt *Locality in Radiophonic City Portraits*

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Radiophonic art can be seen as an important prehistory for what is today known as sound art. By providing access to technologies and means of distribution, broadcasting institutions have been key actors in developing multiple branches of aural art. This paper is an investigation of the radiophonic city portrait in its institutional contexts. It focuses on the *Metropolis* series from WRD Studio Akustische Kunst, starting in the early 1980'es. I argue that the WRD *Metropolis* project, in exploring the aesthetics of urban sound, question and develop ideas of locality and specificity in a contemporary and highly mediatized environment.

Kwon *Cultural Conditions of the Soundscape of "In-Between" Space: A Case Study of Korea's Incheon International Airport*

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Soundscape is a one of the central themes in the literature of today's sound art. Since the end of 1960s, it has been explored from sonic and ecological aspects. Entering the 21st century, the technological revolution has made a profound change to existing soundscape. We can observe this change easily in the soundscape of "in-between" spaces – for instance, airports. This study intends to clarify under what cultural conditions of the airport's soundscape "musical *homo mobilis*" passing through the airport are likely to convey sonic impressions, by looking at a case study of Korea's Incheon International Airport.

ABSTRACTS.....A-Z

Kye (Re)sounding the Virtual: Hearing the Voice of Hatsune Miku

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This paper challenges the ontology of singing voice of Hatsune Miku, a virtual persona known as “vocaloid,” and the phenomenology of experiencing this bodiless voice. Through the lens of Lacanian subjectivities, the present study attempts to answer the questions: Where is the singing body? What does it mean to see her “in person”? And how is the act of listening to a virtual voice different from listening to the human voice through the use of, say, headphones? This study concludes by revisiting the way in which the human subjectivity can be reconfigured by sound in the digitized world.

Lappin *What's the Matter with Architecture? Sound Art as a Challenge to Architectural Practice*

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Significant criticism has been levelled at the separation between sound artists and architects. This paper, embedded in a three-year research project based in Berlin and Belfast, examines methods deployed by sound artists that offer critique and alternative approaches to architects' practice, including:

- “thinking through drawing” techniques,
- use of sound as a means to interrogate existing spaces,
- investigation of the nature of materials used in building,
- alternative modes of explaining concepts of space to diverse publics,
- questioning how space is occupied, and by whom, and
- ability to create space in real terms with non-traditional “materials” through non tectonic means. Each of these will be illustrated by specific examples of sound art installations and methods observed while in Berlin, including projects in which sound artists and architects worked together.

ABSTRACTS.....A-Z

Logan *How to DO(O) Things with Sounds: Or, Is it the Sounding of Sound Matter that Matters*

Kevin Logan

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In this presentation, I will examine sonic materiality via my practice-led research which posits a shared ontology between the sonic and the performative. Through a conceptual repurposing of the philosophies of speculative realism and new materialism, I intend to expound my idea of a deed-oriented ontology (DOO) of the sonic by adopting a cross-modal, non-hierarchical presentation style. Moreover, this adaptation moves the relational within these concepts to centre stage, creating a thinking that is disposed toward deed and emergence rather than thingness. My performative-presentation will interrogate the agency of the sonic through a playful and material engagement with the conference attendees.

McCormick-Goodhart *Sounding Natural History*

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Tracing instances, object specimens, potentials and practices wherein the fields of sound art, sound studies, science and natural history are either entangled or at stake, this paper attempts to navigate ways in which underwater sound is converted into what Stefan Helmreich terms a “scientifically, technologically, and epistemologically apprehensible zone.” More broadly, the paper investigates how non-human sound production and reception might extend the notion of hearing beyond audition and where (nominally) “mute” natural matter might transmute into “things that talk” through mechanisms of sounding.

ABSTRACTS.....A-Z

**Phillips +
Vidali**

Collisions of Memory, Voice, Sound, and Physicality Through a Multi-sensorial Radio Remix Installation

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This presentation addresses the collision of the tactile and the sonic, through an ethnographic installation based on archived audio recordings from one of Radio Zambia's most popular programs, Kabusha Takolelwe Bowa (a Bemba proverb meaning "The Person Who Inquires First, Is Not Poisoned by a Mushroom"). The installation, "Kabusha Radio Remix," repurposes Bemba language recordings from the program. We discuss how sonic frontiers are exploited and transgressed in the engineered sound mix and via visitors' engagements with the installation and how issues of subject agency, immortality, translation, wisdom, ownership, truth, and the media-democracy relationship are thrown into bold relief.

Højlund + Riis

Inconsistent Attunements: Not-knowing Through Sound Art

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The growing integration of sound art as research practice in academia expands its role into a site of knowledge production. Scholars in the field of artistic research argue that this shift demands us to also expand traditional understandings of knowledge production directed at not-knowing or not-yet-knowing. However, we argue that the implicit human-centered perspective present in alternative understandings of knowledge production prevents us from fully engaging with the objects in question. Tuning into the not-knowing requires expanding the perspective to encompass non-human forms of knowledge through carpentry, being the practice of asking and exploring philosophical questions through artistic practice and performance.

ABSTRACTS.....A-Z

Schrimshaw

Realism and Materialism in Sound Studies

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As practitioners and theorists working with sound, to what do we refer when we refer to sonic materiality? This paper will discuss concepts of matter active in sound studies and their interaction with concepts of the real. This discussion will draw upon psychoacoustically informed artistic practice, contemporary phenomenology and transcendental empiricism in an attempt to identify the shifting site of sound's real. The paper considers Brian Kane's critique of onto-aesthetics and suggests that allowing greater distinction between ontology and aesthetics might sustain the ontological turn in sound studies without sacrificing auditory culture.

**Shimano-
Bardai**

A "Nordic Approach" in Sonic Practices

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This paper questions sound art practices developed within several Nordic projects and the potential influence of the geographical context on artistic outcomes. To this end, the following questions are addressed: why do we determine this art form by a country/region? Are we aggregating practices to create a "trend"? Are there specific aesthetical traits in these practices? Might this method contribute to building a "nationalist identity" of sound art? By exploring what underpins the criteria and chosen terminologies within these projects, we can determine the important features of what some might call "Nordic sound art".

ABSTRACTS.....A-Z

Søchting *Diagram for Invisibility*

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Artistic work with sound has often staged its sonic aspect in a particular interplay or tension between what can be seen and what can be heard for example in the occlusion of something visual. The presence of something hidden or unseen poses a disruption of the field of knowledge in a given situation in that it opens a space for the imaginary. At the same time the effect implies a principle of veiling and unveiling. In my paper I will consider this principle in the light of Foucault's notion of the diagram.

**Søndergaard
+ Allen** *Acoustic Infrastructures*

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Architectures and infrastructures of urban and suburban space reconfigure how we hear the world and one another. Elevator music, mobile phones, car stereos, public emergency broadcast and retail audio systems constitute an installed base of media and an acoustic infrastructure, embedded in the city landscape. Speakers are speaking, everywhere. But who is addressing us, through these public address systems? This proposal builds on a historical artistic, curatorial, and technical discussion of the concept of "acoustic infrastructures" as related to an eponymous contemporary project planned for the summer of 2016.

In this paper, we argue that the combined constraints and opportunities of engineered urban media infrastructure, as artistic and curatorial prompt, provides a means of discussing artistic creativity that are nonmodern and materialist in their framing. Thus, acoustic infrastructures enable a 'listening in on' otherwise imperceptible enframings, thus transforming media architectures from abstract and non-signifying background toward an acoustic framing of media and citizen within societies of control (Deleuze 1992).

ABSTRACTS.....A-Z

Sørensen *Institutional Departures: Radio Art and Its Technological Sine Qua Non*

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In the decades following WW2, numerous institutional studios for electronic music and experimental radio cropped up across Europe. In addition to providing the means of production, public broadcast institutions also presided over the means of distribution due to state-regulation of the airwaves, making what would later be dubbed radio art a predominantly institutionalized endeavour. Tracing a genealogy of European radio art, this paper sets out to demonstrate how radio art on account of late 20th century technological developments has branched out, not only beyond the institution, but also across national borders with projects such as Horizontal Radio and radia.fm.

Talianni *Between Art and Science: Towards a Socially Engaged Sound Art Practice*

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Soundwalks, as art-science projects, are situated within a larger, heterogeneous space of overlapping interdisciplinary practices at the intersection of arts, sciences and technologies. New modes of interaction with sound, as part of a socially engaged sound art practice, invite audiences to engage into bottom-up participatory practices that transform urban public spaces into hybrid areas and spaces of flows. This paper will discuss creative research processes where collaborative listening and processing of audio material becomes a knowledge-making process, at the same time imbued with and highlighting a variability of meanings.

ABSTRACTS.....A-Z

Waltham-Smith

Sounding Precarity: Militant Sound Investigations in Social Movements

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What does precarity sound like? And in what ways can sound be deployed to protest against the unequal distribution of economic insecurity and social exclusion under neoliberalism? Between 2007 and 2011 the internal sound art collective Ultra-red solicited one-minute sound recordings from artists and activists which testified or otherwise addressed the theme of “the war on the poor” and the struggle to resist. The diverse collection ranges from discussions about housing provision in Detroit, prison intake records, labour protests conversations at the Ramallah checkpoint to ambient street sound around the New York Stock Exchange on the day of the Lehman collapse and slot machines in Vegas. This paper examines this project and other related interventions Ultra-red has made in relation to housing shortages and unfair labour conditions. It reflects critically upon both the theoretical apparatus Ultra-red has developed in order to attribute political potential to the sonic dimension and the way in which their interventions mobilize these possibilities in particular contexts.

Wilson

Silent Service: The Importance of Listening to the Background

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This paper will explore varying linguistic and cinematic narratives ascribed to detectable sounds in bodies of water and artists’ critical responses to these. This discussion will be framed by Christoph Cox’ notion of sonic ontology and the hypothesis of sound art’s attentiveness to the virtual dimension of sound. The discussion will focus on artwork generated from audio material gathered in and around Plymouth Sound (England) – specifically after gaining access to a nuclear submarine and talking to the crew.

ABSTRACTS.....A-Z

Wolf-Johnson

Scholarly Sonification: A Proposal for Approaches to Spatial Analysis in Humanistic Inquiry

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Sonification has emerged as a means of analysis for researchers in the sciences and a mode of creative production for artists, yet its prospects for humanistic inquiry remain largely unexplored. This paper suggests how sonification promises particularly rich and fruitful forms of spatial analysis that might be integrated into established scholarly approaches of critique, close observation, and archival research. Case studies, including the author’s field work in Canada and Turkey using 3D scanning technologies, demonstrate quantitative methods that aim to expand upon traditional qualitative investigations of humanities scholars, cultural historians and theoreticians.