


Sound*Fjord* | Jukebox | May 2010
Participating Artists



29 May 2010
Gallery Open Day

Jukebox | Participants

Aaron Hoke Doenges
Adam Jansch
Alexander Baker
Alison Ballard
Bill Ryley
Carlos Esparza
Catherine Clover
Catherine Gilbert | Jeff Burns
Chris Coy
Chris Wright
Christopher Hoddinott
Coin Gutter
David Strang
David van Dokkum
David Young
Diana Combo/EOSIN
Dionysis Athinaios
Duncan McAfee
Emmanuel Spinelli
EraSer
Fabiano Fonseca
Filipe Ribeiro
Gastón Arévalo
Giuseppe Rapisarda
Gregory Davidson
Helen Copnall
Henry Gwiazda
Holly Ingleton
Ian Baxter
John Hudak
Johnny | RadioPlateaux
Jon Tipler
Jordan Cunningham
Jürgen Hall
Katherine Bennett
Keith Johnson
Kevin Logan
Kevin Ward and Osmo Puupera
Laurence Horstman
Lee Riley
Michael Day

Michael Emerson
Michael Red/SOUNS
Moon Young Ha
Nichole Hongchang
Ola Ståhl
Oliver Barton
Paula Varjack
Peter Warnock
Rafael Zaragoza Martínez & Pere Alcón
Rebekkah Palov
Richard Carr
Richard Dawson
Robert Dow
Robin Parmar
Rudi Punzo
Sara Stowe
Sarah Farmer
Scott F Hall
Sean Burn
Sean O'Neill
Sid Volter
Stephen Sheill/Kalendar
Sue Tarbitten
TEH
Tina La Porta
tobias c. van Veen
Tom White
Vicki Bennett/People Like Us
William Cheshire
Wittwulf Y Malik
Wolfgang Peter Menzel/earwolf

74 artists | 83 songs | 5.9 hours of listening



Aaron Hoke Doenges

Website: www.aaronhokedoenges.com

Album: www.reverbnation.com/aaronhokedoenges

Aaron Hoke Doenges is a sound artist/composer based in Nashville, Tennessee. Influenced by artists from Bach to John Cage, Jonty Harrison, Radiohead, the Books, and Boards of Canada, Doenges focuses on the ideas and sounds that he encounters in his every-day life and pieces them together in ways that provoke attention, thought and, hopefully, dialog. His work is often based around the social context of the moment as he attempts to bring a story and an experience to what can often seem like simply intellectual issues.

Spy On, Eye: On I

Is an audio narrative about a character being spied on during a phone call. The entire narrative is set within the phone line being used, starting in the house of the one being spied on and moving to the headquarters of the spies. Throughout the narrative it is unclear whether or not the character has done anything to warrant the spying but, towards the end of the piece, it becomes apparent that the spies believe he is doing something threatening. *Spy On, Eye: On I* was written in response to reports of the domestic spy program and unwarranted wiretaps that were so prevalent during the George W. Bush administration at that time. While it was not necessarily intended as a protest- piece, it was written to depict the complexities of such a program by exposing the listener to the possibilities, consequences and uncertainties that may result. I chose to approach the composition in this way because of the nonchalant response I heard to these reports by many people around me. Many of these responses took the form of “If you’re not doing anything wrong, what is there to worry about?”.

Adam Jansch

Website: www.adamjansch.co.uk

Adam Jansch is a multi-creative artist studying PhD music composition at the University of Huddersfield. In his research he explores permutations of technologically implemented open outcome artwork, from humble sound art programs, to hardware-based pop, to media installations. This research is documented at www.musicundefined.com.

i am...

Is a simple open outcome audio work whose purpose is to inform the listener of its own age as derived from when the piece was born. It then uses the age information to influence the playback of the recordings of those age values.

To play the piece press the ‘play’ button. To subsequently stop it press the ‘stop’ button. The piece will always play back from the beginning, there is no pausing functionality. The current running time of the piece is displayed to the right of the stop button.

Alexander Baker

Websites: www.solublefisherman.wordpress.com

www.idlequietist.wordpress.com

Alexander Baker's sound work has been heard on air and in festivals across Europe, Canada and North and South America

Spring Walk

From Baker's back door, he regularly take a circular walk of about 1.5km – passing lanes, fields, woods, and a small river. *Spring Walk* is a landscape collage of sounds recorded usually on the move. The walk takes 40 minutes or more, depending on diversion; here he's distilled the sounds down to 8 minutes.

Alison Ballard

Website: www.alisonballard.com

Alison Ballard works across disciplines to examine our perceptions and experiences of sound, space and the moving image. Investigating psychoacoustics, neurology and infrasound, she aims to give a physical presence to an intangible medium. Exploring the physical effects of sound upon the listener, she looks at ways in which architecture can influence the listening experience and how spaces can be used as a tool or an instrument and not simply a setting. Combining sounds with the moving image, she examines the delicate relationship between the two and explores ways in which they are dependent upon one another.

In My Good Ear

Alison Ballard worked with Nicholas Acons and Jim Walker to create a site-specific performance using the natural resonant frequencies of the room to manipulate the behaviour of sounds and the audiences' experience of them. By adding Amy Nicholson on cello a depth and harmony was brought to the piece, enhancing the atmosphere of the composition and complementing the violins.

Using the unique way in which sound behaves in the space, the piece enveloped the audience within pulsing, ringing and humming sounds of resonance and reverberation. Playing the acoustics of the room as an instrument, creating notes and sounds that were not played by the instruments, but by the room itself, the sound took on a tactile quality of pulsing and ringing overtones weaved throughout a hypnotic musical performance. Originally a site-specific performance, when the 5.1 recording of the piece is played in other locations it transfers all of the acoustics of the original venue to those spaces, bringing resonance to dampened rooms and space to small environments.

Bill Ryley

Website: www.archive.org/details/HydrophoneSaltMarshExercise

Hydrophone Salt Marsh Exercise - Underwater Alien Soundscape

Bill Ryley has been running an audio project, Sharpham Sounds, through an environmental organisation called IgoMANGO in Devon for the past 4 months. During this time, he has been archiving the sounds through a blog roll that you can access here: www.sharphamsounds.wordpress.com

The aims of both project and of the organisation have been to involve the local community in environmental and wildlife conservation through creative means. Sharpham Sounds was my contribution to a diverse and exciting project that is now expanding in other directions.

This audio was captured with a hydrophone on a canoe along the river dart. The sounds are from unknown compressed air/gas that vigorously escapes through the water along the river estuary at high tide.

Carlos Esparza

Website: www.carlosesparza.net

September 23 [taken from, *In Which The Leaves Fall*]

This piece is from an the third in a series of four based on the seasons. *In which the leaves fall* imagines autumn sonically, in the ambient style, and responding to Brian Eno's original ambient manifesto: *Ambient Music must be able to accomodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.*

Catherine Clover

Website: www.ciclover.com

Catherine Clover's current practice concentrates on the media of sounds, digital imaging and installation. Interests in found objects, including found sound (field recordings) in particular, have led to a focus on contemporary landscape and ideas surrounding our changing relationship with nature, and in particular, the animal. The everyday- the quotidian, the common – inform this exploration. Her research project is entitled, *Talk to Me: Our Ambiguous Relationship with Common, Noisy, Wild, Urban Birds.*

Yarrabend Fruit Bats (Excerpt) | Coburg Crows | Murray River Kookaburras

Here, Catherine Clover presents some of Australia's iconic, animal soundscapes through simple field recording: Kookaburras along the Murray River (at the border of Victoria and New South Wales); crows in her back garden, plus cat lapping (at Melbourne); and fruit bats along the River Yarra (at Melbourne).

Catherine Gilbert & Jeff Burns (Gratuitous Art Productions)

Website: www.gratuitousproductions.com

Cat Gibson is Co-Founder of Gratuitous Art Productions alongside Jeff Burns. They are a video/performance art collaboration that creates film, music and otherwise.

Volcanoes

The work presented here are mixed from soundscapes taken from the films they produce.

Chris Coy

Website: www.seecoy.com

Chris Coy is an artist and internet surfer. He has shown work at the New Museum of Contemporary Art in New York, Sundance Film Festival, Netherlands Media Art Institute and numerous international art festivals and exhibitions.

Brother's Poison

This work is an old audio cassette recording of the artist and his brother, Brad (circa 1991). Youthful and early explorations in media.

Chris Wright

Website: www.axisweb.org/artist/chriswright

Wright has been an actor, musician and artist for many years and has exhibited across the UK, Europe and in New Zealand. She is currently researching for her PhD at Staffordshire University where she has also lectured. She will participate on the TAOH Residency at Stavanger, Norway this coming September.

Lightwave

This is a looped piece that explores the everyday sound of a fluorescent light being switched on. It focuses on the hum and click which are normally 'tuned out'.

Christopher Hoddinott

Website: www.hodmusic.co.uk

Chris Hoddinott is a leading contemporary artist and composer and has a Masters in Sonic Art from Hull University, Scarborough Campus, under Joseph Anderson, Tim Howle and Rob Mackay. He has produced a number of works which have been included in various events including Sonic Arts Expo 2008.

Hodinott studied for a BA in Creative Music Technology at Hull University before starting his masters. His interest in electroacoustic music is to develop its conceptual abstracts to produce the music. In particular, in relation to the ideas of Joseph Beuys, George Maciunas and the Fluxus movement.

The variety works Hoddinott creates includes sound installations, ambisonic, 5.1 and stereo tape recordings. He has written music for the play Mother written by Chris Perkins, and has hosted his own commercial radio show.

The Piece (16 June 2009)

Hodinott describes this work as avant-guard electroacoustic. He made the piece in 2009, whilst studying for his MRes in Sonic Art.

Dave Young (Henderson Six)

Website: www.hendersonsix.com

Henderson is a new media artist currently based in Dublin, often working with electronics, sound and architectural ideas in order to create generative and interactive events. He is currently in his final year of study at The National College of Art and Design, Dublin, and has completed writing a thesis titled *Generative Systems: Authorship, Obsolescence and Production in Brian Eno's 77 Million Paintings*.

He is a member of the Dodo Collective, an international arts group dedicated to exploring the relationship between media and obsolescence, exhibiting with them at the Darklight Film Festival; the inaugural Jabberwocky 1 art/poetry event; and at ExchangeDublin. His recent work, titled *Radius Music*, is an exploration of sonic systems and cartography, will be displayed in NCAD as part of the 2010 degree show. He has also partaken in *Darkroom*: an exhibition of young new media artists in Dublin, and worked as an audio technician for a documentary about the NCAD Graduate Fashion Shoot.

Concrete Staircase (Descent)

This sound work consists of a Pure Data patch that uses a feedback delay system to modify an audio sample of a person descending a concrete staircase. At first, the sound is recognisable and rhythmic: the reverberations in the concrete stairwell are clearly audible. Slowly the sound begins to layer and slip out of synchronisation with itself, creating complex polyrhythms and mechanical drones. The act of walking down the staircase, through repetition and density, becomes the sound of some hellish crank-driven elevator descending downwards into the earth's core. The noise continues to accumulate until, after five minutes, the piece quickly goes silent. The sound of the space the piece is installed in can provide the remainder of the soundtrack.

David Strang

Website: www.davidstrang.co.uk

David Strang is a busy man: his practice includes audio installation, interactive installation, live performance and collaborative work with other artists. He heads workshops exploring such themes as transmission and interference, the invisible soundscape, and investigating the textures and rhythms of building surfaces. He also has a radio show - [surface sound](#) on [soundart radio](#) 102.5fm. Every Wednesday from 18.00 - 19.00.

Noise

This piece is 1 minute of white noise with noise reduction applied to it. What happens to noise in a digital system - surely we will be left with nothing? Noise reduction is applied 60 times to the white noise - once for every second of the file.

David van Dokkum

Website: Contact a member of staff for further information, or email the artist: dvdokkum@email.unc.edu

David van Dokkum has served for the past two years as station manager of WXYC-FM, the leading free-format radio station in the Southeast United States and the first radio station in the world to offer real-time online streaming via the world wide web in 1994. He is currently finishing course work in Media Production and Comparative Literature and will be spending the Summer in Jersey City helping out at WFMU. He recently completed an academic thesis examining noise and aural composition in the literary works of Virginia Woolf, Thomas Mann, and Flemish poet Paul van Ostaïjen.

Brasse 3444

This piece is named after Wilhelm Brasse, prisoner and camp photographer at Auschwitz-Birkenau. After liberation, Brasse swore he would never take another picture in his life. The piece is produced entirely from field recordings taken by the artist at Auschwitz and Dachau memorial sites in the Summer of 2009. While Brasse documented the horrors of the camp visually, van Dokkum sought to present an aural portrait of his experiences in the memorial sites. This piece is both a reflection on the degradation of soundscape in memorial space as well as an emotionally volatile exploration of the act of remembrance. Some of the sounds included in the composition are: the eigentone of a rebuilt barack as resonated by a 747 jet overhead, a tourist's mobile ringing in the gas chambers of Dachau, and the closing of the "Arbeit Macht Frei" gate.

Diana Combo (EOSIN)

Website: www.eosinoise.wordpress.com

EOSIN started to work with deformed vinyl records trying to overcome the frustration of having an object that is not usable in a conventional way, letting the errors printed on the surface sound and join what is already recorded. In this way she creates different layers that combine into a new composition that changes the audiences perception about the music they are familiar with. Sometimes she tries to control the error, hiding it and sometimes she just manage to create a result that sounds like there is some kind of error, when there is none. This process involves the use of old and deformed records or old/new records she has or buys. She cuts and joins different pieces, burns or adds pieces of tape onto the surface to create patterns that superimpose themselves on the sounds that play.

Ohne Titel

Is a piece based on vinyl records' locked grooves, and field recordings. EOSIN mixed the records, as a DJ: recording the mixes and editing in software sequencer; before adding field recording samples that were made in Berlin in January, within an art gallery.

Dionysis Athinaios

Website: Contact a member of staff for further information

Dionysis Athinaios studied music theory and modern guitar in Athens-Greece and Music/Creative Sound Technology in Cambridge; he is currently a PhD student at Sonic Arts Research Centre. Interested in a wide range of sound-based art forms ranging from tape composition to installation art, he is currently exploring methods for the creation of generative and composed artificial environments that allude to real soundscapes.

Common Ground

The sound of an African kalimba, location recordings in a gym in Belfast and various sounds of bowed and struck metal, attempt to coexist meaningfully in a common space. At times the melodies of the kalimba suggest a musical structure, only to be interrupted by the space oriented implications of the more concrete sounds. The piece is an exploration of the emerging moments of agreement and conflict.

Duncan McAfee

Website: www.duncanmcafee.org

Duncan McAfee is an artist, musician and teacher, working in a wide range of media and situations. Recent work has evolved to concentrate primarily on collaborative work exploring local histories, identity and time, through stories, poems, sound and music. He is also one half of the ongoing collaborative practice, The Miller and McAfee Press: www.themmpress.com. Importance is placed on publications, with work exploring audio, text and/or image based editions, often to accompany installations, objects or performances.

Hello PearlCorder S701 (Excerpt)

Here you hear a snippet of the piece (originally 15 minutes long), recorded during a private performance. The artist speaks to the machine and the machine speaks back, The artist greets the response and the machine responds with its greeting. The situation continues, *ad infinitum*; when the artists voice waivers and begins to tire so to does the machines. Each echos the others' energy.

Emma Hendrix and Graeme Scott (Coin Gutter)

Website: www.coingutter.ca

Coin Gutter have been making music together since 2000. Here's how it all began for Graeme: It was January, and I stood at the front door of the Ivanhoe Apartment block on east 7th. I had grabbed all my guitar pedals, my sampler, my keyboard and a mess of cables and walked up the stairs to Emma's two room apartment. We laid everything out on the floor, hooked up the gear to the mixing board and hard disk recorder. I played a single note for 20 minutes because I had fallen asleep while recording. We plucked at the oven rack, recorded the creaks, and played cds that where scratched beyond any possibility of being able to be played. The whole idea was that we made music like how you make a movie: various moods, tempos, cuts and crossfades, hung together within a narrative arc...

...Our practices have become the source for our recordings. We layer our practice runs, a meta track based on our trials, weaving all the threads in to something like a story. Then these recordings themselves become the source for our live performances. And live performances become the source for our recordings. We mangle and reiterate, reconstruct and appropriate ourselves, our environment, and anything else we can get our hands on.

Collocation | Solitaire

These tracks are taken from *Pigeonless* and are downloadable from the Coin Gutter website. Another recent release is *Asthmatics of Failure* on Panospria: www.notype.com/drones/catalogue.e/panospria.

Emmanuel Lorien Spinelli

Websites: www.emalorien.com
www.myspace.com/emmanuellorienspinelli
www.skanlive.com

Emmanuel Spinelli is a composer, sound designer and music lecturer and has collaborated with film/theatre companies and artists in France, Switzerland and the UK. He has been involved in electro-acoustic composition, live electronics and free improvisation since 1998.

Spinelli has become increasingly interested in issues related to soundscape transformations, manipulations of historical data, and memory, particularly in relation to the Holocaust. Similarly, he is interested in the potential of free improvisation and live electronics (Max/Msp) to develop interactive audio-visual works and sound-installations.

He is developing research and compositions around the notion of Acoustic-phenotypology, that is to say the perception of individual identities through sound. His practice, explores human presence and history, through the cognition of the disembodied voice, sounding body, and environment.

XEESAL Painting

This piece is from the album: *Small Mechanisms* (Blank Ensemble) and features: Jean-Michel Unglas: Chapman Stick & Handsonic; Mikey Kirkpatrick: Flutes; Charlie Richardson: Saxophones keys; and Emmanuel L. Spinelli: Toys & Electronics

Fabiano Fonseca

Website: www.fabianofonseca.com

Fabiano Fonseca was born and raised in a quaint valley surrounded by misty mountains. At age 11, during a family vacation, he went out to buy a popsicle, but returned home empty-handed. He didn't know how to use money. He only knew tree names, bird tweets and river trails.

So he decided to learn how to draw, while making music intuitively. Later on, it all came together: a multidisciplinary artist, musician and graphic designer. Fabiano Fonseca currently sings, plays and draws seeds.

Jungle Laughs | Jungle Smile

Fabiano recently returned from a "fantastic audio adventure"; the work featured here is part of that adventure - a Sonic Post Card project he's been working on: travelling to a little jungle town in Brazil, and collecting many bird sounds, insects, and other, ghostly sounds. The works are exhibited here as two pieces: *Jungle Laughs* and *Jungle Smile*.

Felipe Ribeiro (with Tadashi Endo)

Websites: www.sons.maquinas.com.mx
www.myspace.com/opontodeinterrogacao
www.twitter.com/filosonia

Ribeiro is a philosopher researching new ways of listening and stochastic resonance cognition through noisy environments. Working with trans-media poetry in performances, installations, operas and body procedures he has been invited to participate in several festivals, presentations and lectures such as the Havana and the Istanbul Biennial, Tesla, Temp, ARCO, MediaLab Prado, Mediawaves Holly Would, Tsonami, and FILE among others. Nowadays he is working as sound director for three different dance companies in São Paulo and he is writing his first book, *Gnoise*.

Revolta (MIX01) | Carne (MIX02) | Apêndice (MIX03)

The work presented by Ribeiro is a three-part composition made with Tadashi Endo for a butoh installation made in Brazil in celebration of the anniversary of the death of Tatsumi Hijikata.

Gastón Arévalo

Websites: www.garevalo.info
www.myspace.com/gastonarevalo
www.facebook.com/#!/pages/Gaston-Arevalo/121824387845880

Gastón Arévalo was born in Uruguay. He is a multidisciplinary artist focused on the exploration at sound and visual art, being a strong presence in his work concepts like aislacionism, nature and experimentation. He began learning traditional instruments at a very young age and so began to experiment with recordings and ambient samples, soon deciding to dedicate his time to experimenting with music and computers. within this framework, he tries to recreate ambience using field recordings, and translating landscapes into a digital environment in the form of music (with an aesthetic interest in nature as one of the fundamental elements of his inspiration).

His works are based on organic rhythms, noises and sounds, and varying textures, and melodies mixed within electric-acoustic collages and visual landscapes. Arévalo's goal is to create a profound and immersing sound and atmosphere.

Desert Suite

Inspired by dreams that take place in deserts and desolate landscapes, Arévalo has mixed a classical style using traditional instruments with experimental electronica and processed sounds. When constructing this work, he felt the urge to play a physical instrument – like a piano – in order to really express the feelings he had. This version of *Desert Suite* is a exclusive to SoundFjord.

Giuseppe Rapisarda

Website: www.rapisarda.org/giuseppe

Giuseppe Rapisarda was born in Catania, Italy, and later graduated there in Piano, Electroacoustic Music and Music Composition at Istituto Musicale Vincenzo Bellini. He took part in masterclasses with Barry Truax, Giacomo Manzoni, Alexander Chaikovsky, Trevor Wishart, Alessandro Solbiati.

His compositions - recorded and published by Ars Publica, IMVB, CEC, Art Sheffield, Kolorform Records, TheDiagram, TaoX, New Adventures in Sound Art - have received honours and many have have been performed at the 2nd National Meeting of Electroacoustic Music - La Terra Fertile (Italy), INTERFACE 97 (New Zealand), Corpi del Suono Festival (Italy), Live Wires (Australia), 1st Symposium on Music and Computers (Greece), III Simposio Nacional de Computacion Musica e Imagen (Argentina), Suonimmagine (Italy), Electro Acoustic Summer II - Logos Foundation (Belgium), SICMF (Korea), Sonic Residues 02 Festival (Australia), Festival Garage (Germany), D>ART 01 (Australia), Festival Medi@terra 01 (Greece), Nuit de la musique acousmatique (France), Ibla Grand Prize 2001 (Italy), art@ontheriverHull (UK), Maxis Festival 2002 (UK), SFIFEM 2002, Sound Spaces (Australia), CIM (Italy), La Salle University (USA).

Currently, he lectures in Electroacoustic Music at the Conservatory of Music “V. Bellini” in Palermo (Italy).

Almaquae

Imagine you hear a drop... a single drop of water could seem unimportant because it is like only one star in the sky; but it's a door that allows you to go inside the soul of water: a virgin world that keeps many undreamt secrets. A drop of water sometimes lights the most intense feelings and raises life from desert.

Gregory Allan Davidson

Website: www.gregoryallandavidson.com

Gregory Allan Davidson is a visual and sound artist, as well as musician, DJ, and filmmaker, working out of Boulder, Colorado. He is currently completing a BA in Studio Arts with an emphasis in Drawing and Painting at the University of Colorado at Boulder.

His work focuses on the personal relationships of and interactions between people and the effect that technology has on social interaction, along with social issues, the effects of globalisation, and the extreme influence of marketing in modern life.

Conversations

The piece explores what a conversation becomes when there are no human voices and recognisable elements are removed. The piece uses captured sound that is created with invented instrumentation, built in the manner of an electronic music piece, with three top layers made to sound like distinct voices having a conversation with one another. All sounds are pure, unmodified captured sounds, with the intention of being impossible to identify. The work builds upon the ideas of John Cage but also of experimental electronic musicians such as Boards of Canada, Four Tet, Gold Panda, and Daedelus.

Helen Copnall

Website: www.radioplateaux.org

Helen Copnall is part of RadioPlateaux, a sound-centric collective, or in their words an “auditory lay-by for free-thinking global sonic travellers”. There you are free to park up, listen, digest and contribute!

RadioPlateaux are sonic artists, sonic art researchers, soundscape and electroacoustic composers, studio technicians, gallery and public sound installation artists, ARI curators and more. All those involved with RadioPlateaux are in different and collaborative ways involved in the research and practice of sonic arts. From sonic arts and gender, and sonic arts and the social field, to sonic arts and the political field, sonic arts and pedagogy, etc.

Their website is a collective archive of research, practice and general musings on sound art and electronics.

Seattle Crack Preaching

This work is a field recording composition Copnall made whilst in Seattle, USA. It captures the insane juxtaposition of soundscapes created by and mingling between street performers and some former crack addicts preaching to passers by.

Henry Gwiazda

Website: www.henrygwiazda.com

Henry Gwiazda has worked with sampling and sound effects to create a unique musical language that is derived from the interior musical characteristics of noise itself. Performing live with sampler, guitar, and tape, he has given concerts, workshops, and lectures throughout the United States, Canada, and Europe. He has performed at New Music America (New York), Bang On A Can Festival, The Kitchen, Performance Space 122, the Knitting Factory, Roulette, iEar Studios (Troy), New Langton Arts (San Francisco), The Music Gallery (Toronto), Walker Art Center (Minneapolis), Stedelijte Museum (Amsterdam), Het Apollohuis (Eindhoven), De Unie (Rotterdam), Democrazy (Ghent), Cirque Diver (Liege), Monty (Antwerp), New Music Across America (Utah), the Fingerlakes Environmental Film Festival, ARTRADIO (Manchester, UK), Zeppelin 2008 (Barcelona, Spain), Radio Horizon (Capetown, South Africa), and many more including colleges and universities.

He has also turned his attention to virtual audio and created two works; *buzzingreynold'sdreamland* and *thefluteintheworldthefluteistheworld* which are installations for one listener alone, utilising immersive technologies. His virtual audio installations have been shown at the International Sound Symposium (Dartington), the Contemporary Art Center (Cincinnati), the International Society of Electronic Arts (Minneapolis, MN), Walker Art Center (Minneapolis), and the International Computer Music Conference 2008 (Belfast, Ireland).

Speaker Placement Instructions.

An information announcement from the artist, only one with an artful wink in its eye.

Holly Ingleton

Website: www.radioplateaux.org

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This September, Holly will begin her PhD studies in the electroacoustic arts and gendered subjectivities. Some of Holly's work is available to listen to and to read here: www.radioplateaux.org/en/who/ennoia-neoptolemus/

Just A Phase

This is a piece created by Ingleton using soundscapes, Max/Msp- and field recordings from the Greek protests during 2008.

Hugo Verweij

Websites: www.hugoverweij.com
www.everydaylistening.com

Hugo Verweij a sonic designer and composer of electronic music, highly inspired by the sounds he find in the world around him, as well as visual aesthetics. He create sound and music for contemporary dance, installations, radio, interfaces, film and motion graphics. In designing new experiences he believe that what one hears is equally as important as what one sees. He is also a lecturer of sound design and music production at the [Utrecht School of the Arts](#).

Resolution

Simply a composition with wind chimes, composed in a house in an autumnal forest in Belgium.

Ian Baxter

Website: www.ianbaxter.net

Ian Baxter lives in Sheffield where he is studying for an MA in Sonic Art. He has been been composing and recording since he was a child, making collages of guitar with his Amiga 500 and sampler and carrying out primitive overdubbing experiments by linking 2 tape decks together.

Picking up on experimental influences has encouraged him to delve into a whole world of experimental music, including Cage, Feldman, Reich, Young, and others. His musical interests have swayed from traditional rock instrumentation towards creating gradually changing soundscapes made with sound materials mostly assembled and manipulated in the studio.

Baxter will often begin with some kind of framework, deriving tones by chance, exploring a certain tuning or a chord progression for example. In this respect he sees his work as composed rather than improvised. In reality, his method is somewhere between the two with a lot of ear led improvisation with equipment and the way sounds are recorded and treated. Baxter describes his music as 'experimental' in the Cagean sense, as he is : composing music where the outcome is not necessarily foreseen.

Shimmering

The work was created a sound installation to compliment a site specific installation - *Magazine Byzantine* by Robert Brown - at Portland Works, Sheffield. At the time, *Shimmering*, provided a meditative, shimmering sensation to accompany the dense structure of the artwork below.

The sound works were first exhibited as a 4-channel work, suspended from the ceiling. The work features a dense wash of glockenspiel, guitar harmonics and steel sheet.

John Hudak

Website: www.johnhudak.net

From the age of four, John Hudak has been interested in sound and music. This love occurred as he began to play a variety of instruments.

At the University of Delaware and the Naropa Institute for the Arts, he studied English, video, photography, creative writing and dance. He then began to create taped soundtracks for his solo performance-art/dance pieces, that later developed into audio, audio-video, and mixed-media pieces. Language has also been a predominant focus, and he has studied and published haiku poetry, the literary equivalent of the reductive, minimal, and nature-based sound forms that interest him.

In recent years, he has concentrated mainly on sound, particularly on natural and simple sounds, that form the basis of digitally manipulated audio works. His current work focuses on the rhythms and melodies that exist in one's daily aural environments. These sounds usually remain hidden, as one tend to overlook their musical qualities; or, their musical qualities are obscured through mixture with other sounds. In simplified terms, what he is doing is reframing and transforming sound in the environment so it can be noted, admired, and valued.

Seattle Pikes Market (27 March 2010) | Chipping Bird (May 2010)

SoundFjord presents two of Hudak's wonderful field recording. One bubbling with life and music; the other minimal, but by no means less mellifluous. All one has to do is listen carefully!

Johnny @ RadioPlateaux

Website: www.radioplateaux.org

Johnny is also part of RadioPlateaux, a sound-centric collective, or in their words an “auditory lay-by for free-thinking global sonic travellers”. There you are free to park up, listen, digest and contribute!

RadioPlateaux are sonic artists, sonic art researchers, soundscape and electroacoustic composers, studio technicians, gallery and public sound installation artists, ARI curators and more. All those involved with RadioPlateaux are in different and collaborative ways involved in the research and practice of sonic arts. From sonic arts and gender, and sonic arts and the social field, to sonic arts and the political field, sonic arts and pedagogy, etc. Their website is a collective archive of research, practice and general musings on sound art and electronics.

User Value

Here is an ambient, glitch, soundscape composition!

Jon Tipler (Kinokophone Collective)

Website: www.jon.astafilms.com

www.kinokophone.com

...is a sound recordist with an interest in both location and post-production audio. He has worked extensively on observational documentary and specialises in field and soundscape recording. Several of the films he has worked on have received international awards and are currently in worldwide distribution.

He is particularly intrigued by acoustic ecology and the dynamics of environments in which the natural and the industrial collide. He is currently involved with Kinokophone, an artist collective, who amongst other things record and communicate ideas through storytelling and soundscape composition. With an interest in themes related to marginalised diasporas and the way in which cultural identity is maintained through storytelling in historically illiterate communities, he has worked with several Roma communities in Serbia and the UK and was involved in a project addressing Gypsy, Roma and Traveller heritage in the North West of England.

His last major project took him to India as a location sound recordist and collaborator on the documentary film *The Lover and The Beloved: A Journey into Tantra* with filmmaker Andy Lawrence and writer Rajive McMullen. He is now preparing for a new collaboration in Ecuador with a Manchester based photographer.

Amritsar with Divcibare | Batala Evening Soundscape

The former is a short experiment with two recordings from different times and places; the later are small wild conversations set to a backdrop of big business Punjabi wedding halls late at night. Both are works taken from Tipler's library, which is currently heavily weighted by hours of recordings he made during a film shoot in India last year. He has recently enjoyed rediscovering interesting and beautiful sounds in these works.

Jordan Cunningham

Website: Contact a member of staff for further information

Cunningham is currently studying at LCC, London, UK. He is in his first year. Other than that He is quite mysterious. Though his sound work is beautiful indeed.

4-Glass

SoundFjord presents *4-Glass*, an ambient dreamlike work with jolting beats and ethereal resonance.

Jürgen Hall

Website: www.hall.plakatif.net

Jürgen Hall studied physics and music in Hamburg. He has worked as composer and music producer in the areas of electronic pop music, improvised music and theatre/movies scores from 1993.

Hall ran the solo project *Gunter Adler* until January 2010. He is currently working on the project *Augsburger Tafelconfect*, a noise-impro group, founded in 2001. He tours in Europe as live performer and musician and created the mp3 label [plakatif.net](http://www.plakatif.net) in 2003 with a focus on electroacoustic and contemporary electronic music.

Hall also works as a DJ, creates sound installations and silent movie scores (*Alice in Wonderland* (1915) directed by W. Young; and *Berlin – Symphony of a great city* directed by Walter Ruttmann) and conducts workshops as teacher for audiovisual composition and audio software like pure data at various media art schools.

He is released on labels like Staubgold, edition Stora, mik.musik, Gagarinrecords, Nneon, and 1000-Füssler.

Stack 6

Here SoundFjord exhibit's the ultimate piece from Hall's six piece electronic work sculptured from layered synthetic sound. There has been no use of sampling nor looping techniques in this work. The idea here, was for Hall to investigate the opacity and transparency of static sound spaces, to understand how they interact with each other in a musical sense.

Hall's approach was half scientific, half artistic. *Stacks* is a work about harmony. Other typical musical parameters like rhythm or melody have been extended to large timescales; popular musical entities have been avoided.

N.B. The sound work contains low and ultralow frequencies.

Katherine Bennett

Website: www.katherinebennett.net

Katherine earned her MFA from The School of the Art Institute of Chicago, in the Art & Technology Studies and Sound Departments. She has a BFA in Sculpture from Wolverhampton University (UK) and a BA in Psychology from Ohio University. She has won grants from The Ohio Arts Council, the Puffin Foundation and The Illuminating and Engineering Society of North America. Her work has been featured in many exhibitions, including, The Loft (NYC), the Indianapolis Arts Center, The Carnegie (Covington, KY), The Contemporary Arts Center (Cincinnati, Ohio), The Eagle Works Gallery in England and The ElectroFringe Festival (New Castle Australia). She has performed as MindField Experiment's in *Juxtaposition Arena*, the *404 Festival* in Rosario, Argentina and, most recently, ISEA Singapore. Other honors include The College of Media and Communication's Applied Research Lab, Cincinnati Foundation Award, Excellence in Leadership Award, and residencies at Jentel, Vermont Studio Center and Weir Farm. Currently, she is Assistant Professor in the Multimedia Department at The University of the Arts, in Philadelphia, PA.

Under

By collecting field recordings of her daily surroundings, Bennett manipulates sounds to use as material to illustrate mental landscapes. The piece *Under*, is an explorative response to her new city, after being forced to move from my hometown for personal safety. It reflects her feeling of darkness through this transition, while exploring this new space, full of new sounds and sonic textures.

Keith Johnson

Website: www.wormusic.org

Keith Johnson's career spans performances at the highest level in the concert hall, art gallery, and on film, TV and radio as well as site-specific performances and ongoing work in the dance theatre. Increasingly, his work is made electronically and often makes use of other musical texts in a process of re-contextualisation. For an in-depth biography, see here: www.wormusic.org/biographies.html

Full Possession Of The Mind

Here, Johnson has composed a conceptually-driven digital manipulation of a recording of the first movement of Beethoven's *Moonlight Sonata*. At each change of harmony, I transposed the arpeggiated chord so that in the first half of the piece the top note remains the same throughout, and in the second, the bottom note remains the same. The change in tone colour and the altered harmony that results as the chord is transposed either up or down is an important part of the work's concept and appeal, and results directly from its digital genesis.

A new meaning is created and driven by this process which Beethoven's work undergoes, and this is underpinned by a quotation from Benjamin Carpenter, a nineteenth century brain physiologist.

Kevin Logan

Website: Contact a member of staff for further information

Kevin Logan is Manchester born. He graduated with a degree in Fine Art from Liverpool John Moores University in 1993, and in 1999 gained an MA in Multimedia Art from LJMU. He is currently based in London.

Following his post graduate study he began to concentrate on audio art and sound design for short films, which have screened in competition at Edinburgh International Film Festival 2003, Rotterdam International Film Festival 2004 and led to gaining a place at the 2nd Berlinale Talent Campus 2004, Berlin.

In 2007 he took part in a development week, which brought together visual, spoken word, and audio artists. This development week led to the commissioning of the video work, *Recitation* by B3.Media, Brixton for the *identities.tv* project. *Recitation* has since been screened at over a 44 international festivals, including - Amsterdam Film Experience Festival 2007, Transmediale '08, Berlin and Moscow International Film Festival 2008.

In August 2008 he completed a two week sonic art residency in Belgium and Holland as part of European Sound Delta. He has recently had a sound piece included on the compilation CD, *Soundtrack to a catastrophic world*, which premiered at MANIF D'ART, the Quebec Biennial as part of the sound installation at Le Cerle, 1 May – 30 June 2010.

Sean is Sean

Logan has an ongoing project that involves making field recordings of political demonstrations and protest marches. This work is a short extract from the Mad Day Parade, London 2010. You will hear speakers at Trafalgar Square.

The work may be exhibited on loop *ad infinitum* (rather suitable regarding the 'Groundhog Day' that is the current political climate). But for your purposes of the Jukebox, the piece loops for just three minutes!

Kevin Ward & Osmo Puupera
Website: www.inkopinko.com/blinko
www.puupera.com

The Curfew Tower Dance

The work is an excerpt from a sound-and-image project named *Free Spirit Records*. The project was made by the artists Osmo Puupera and Kevin Ward during their stay in the Curfew Tower (aka Turnly's Tower), situated in the centre of a small town north of Belfast. The tower once housed riotous prisoners but is now owned by the artist Bill Drummond, (of KLF and burning-of-a-million-pounds fame). The project attempted to record the living spirit of the tower and its memory of former inhabitants using still photographs and found sound, editing them into a time-altered (animated) video piece.

The intention of the *Free Spirit Records* was not so much to create "animation", but (in the spirit of filmmaker Jan Svankmajer), awaken the life and memory already contained within the tower's objects and architecture. The sounds have no special filters or effects (other than basic room-noise reduction, cuts and layering) and were recorded very late at night/early morning, when the town's residents had gone to bed (including the boy racers who raced cars up and down the main drag outside the tower until 1 in the morning). Recording in the dark (especially in the tower's windowless dungeon) heightened the experience of communing with spirits. Some layers of sound are from mini-discs left recording while the artists were asleep, a method used by paranormal experimenters to capture Electronic Voice Phenomena (messages from beyond the grave).

Laurence Horstman

Website: www.jeffssecretcigarette.wordpress.com

Laurence Horstman like to make sounds with his guitar and computer among other weird and wonderful things (see below!). He is currently working as a freelance sound designer and musician in London with an interest in innovative performance ideas. His latest sound works can be seen at Limehouse Nights:
www.kandinsky-online.com

Weight

Constructed from steel chain, sine wave, vinyl, wooden staircase, and stereo field recordings, *Weight* is a quiet moment high up in an office building, disrupted...

Lee Riley

Website: www.myspace.com/leerileyguitarworks and below

Lee Riley has an abstract acoustic project called iller eye: www.myspace.com/illereye and performs as *Euhedral*, which is his main work. Euhedral is darker in approach. Hard to categorise, it has elements of drone, doom and noise: www.myspace.com/euhedral1

Everything Is Still

Lee Riley Guitar Works is an on going project. The recording's produced are all improvised guitar explorations, recorded at home on a tascam portable studio. With the track *Everything Is Still* the guitar is played with a bow and effected by re verb and delay pedals.

Michael Red (SOUNDS)

Website: www.myspace.com/michael_red

SOUNDS is an "ambient/etc." project from Michael Red. The words ambient/etc. are used to describe sounds ranging from hyper-minimal tones and pure textures up to soundscapes supported by dub bass-lines and quiet rhythms. SOUNDS takes his roots in the elemental songs of water, wood, wind, fire, metal, dreamtime and the unseen world. The message is of light and evolution.

SOUNDS' live performances weave pre-programmed structures with live looping and processing of bells, chimes, glockenspiel, trumpet, samples, the immediate environment, found objects, field recordings, static and hiss. There is a heavy improvisational element to his live and recorded works, largely guided by an emptied mind and an open channel. He is releases on: Kikapu, Panospria, Breaking Tension Music

Red Light (Golden Lion)

Golden Lion is one instalment in an ongoing "Red Light" song series from Michael Red, aka SOUNDS. *Golden Lion* is both a stand-alone work as well as a malleable, atmospheric component to other pieces in the song series that Red uses when performing live.

Golden Lion was created using the idea of a simple, fundamentally pleasing, melody gathering potency (or emotional value) upon repetition - similar to Autechre's, *Vietrmx 21*.

Matteo de Ruggieri (EraSer)

Websites: www.circuitbend.it | www.myspace.com/mydataeraser

EraSer is an experimentalist and "circuit bender" musician dedicated to finding new sounds and experimental sounds in order to create electronic music using conventional electronic instruments (toys, synthesizers, drum machine and effects pedals) in a non-conventional way, turning them into generators of new, strange and random sounds through the art of the circuit bending. EraSer's performances are full of glitch, and fusion of sounds and colours. For him, toys are not only to play with as a child... but also for creating and playing music with an atmosphere full of complete mystery!

Level 3

This piece has been made by using electronic, "circuit bent" musical instruments, rewired with short-circuited in order to create a new vocabulary of sounds. *Level 3* is a representation of a third paradise: it's an amalgam of two paradises - the natural paradise and the artificial paradise.

Michael Day

Website: www.michaelday.org.uk

Michael Day is a visual artist based in Sheffield, UK. His artistic practice is interdisciplinary and improvisational in nature, using a wide range of media and technologies, including digital media, sound, installation and video. His work is characterised by a visual economy and sense of displaced distance from the viewer, often exploring the impact of new technologies on authorship, on art consumption, and on visual culture as a whole. Previously based in Cardiff, South Wales, he has exhibited work in venues in across the UK, and has had his work screened at events in the Netherlands, France and China.

Until recently, he has focused his curatorial practice on his participation in the Sheffield-based HAG (Host Artist's Group), co-developing and producing HAG exhibitions and screening programmes for four years until February 2008. During this time, he worked on HAG projects including *Host 4: Cinema*, a screening and DVD of short video works, *Host 6: Beauty*, a print project for the Sheffield Pavilion 2007, premiered at the Venice Biennale and Documenta XII, and *Host 8: Observatory* for the Art Sheffield 08: Yes / No / Other Options* citywide event. Since leaving HAG, he has collaborated with writer Meghan Maguire Dahn, and has been developing his practice as a solo artist.

I Hear You Singing In The Wire

This piece consists of [Glen Campbell](#)'s version of [Wichita Lineman](#) played through a sequence of reverb filters. Reverberation occurs when sound waves persist in spaces after the removal of the original sound source, reflecting off walls and ceilings, decreasing in amplitude as they gradually fade. This repeated reflection leads to entropy, as imperfections in the waveforms are repeated at each point of reflection. The *Wichita Lineman* is a lone figure silhouetted against the wilderness, hallucinating the voice of an absent lover in the wires, keeping transmission lines open against the encroaching entropy of nature.

Michael Emerson

Website: Contact a member of staff for further information

Delilah's World: The Daily Sounds of a Dog

This work is what it says on the (dog) tin!

Moon Young Ha

Website: www.moonyoung.net

Moon Young Ha combines classical instruments, video, and electronics to create ethereal, contemporary works. He is the director and frequent conductor of MEANS, a contemporary music ensemble that was formed for the purpose of performing new music by young composers. He collaborates with visual artist/composer Dennis Miller, and pieces have been performed by the LOOS ensemble, Eric Mandat, Florida International University Symphony Orchestra and University of Illinois New Music Ensemble. His work has been presented at festivals in France, Holland, the UK, Serbia, Lithuania, Canada and the US including International Computer Music Conference, Bang On A Can Marathon, Vilnius Veidai Festival, NoiseFloor Festival, KoMA Festival, Society of Composers Inc. Conference

Surrounding

A four-channel electro-acoustic piece.

Nichole Hongchang

Website: Contact a member of staff for further information

Go On Forever

A work of spirit, strength and endurance.

Ola Ståhl

Website: www.olastahl.com

Ola Ståhl is a Swedish artist working primarily in text - and sound based media. With an academic background and a PhD in Art History and Cultural Studies from The University of Leeds, and an artistic background in various collaborative practices including artist collectives C.CRED and Red76, and, to a lesser extent, art groups such as Basekamp and the 16Beaver group, his more recent work tends to involve smaller, intermedial collaborations, and often addresses issues to do with non-habitual relationships between sound, speech, text, body and environment. Editing processes and the remixing, restaging, and recontextualisation of found text and sound play a crucial part in his practice, as does the destabilisation of the various borders that separate fiction and performative writing from theoretical and critical writing. Some of this work is produced under the name KEGEL PROJECTS (www.olastahl.com/indexkegel.html). In addition to his artistic and writing practice, he is an editor, previously part of the editorial collective behind international Cultural Studies journal PARALLAX (Taylor & Francis), and more recently one of the editors of Malmö-based journal FASAD (www.fasadtidningen.se), published on the facades of a building at a busy intersection in the outskirts of the city centre, and the independent publishers IN EDIT MODE PRESS (www.ineditmode.com).

ATEM/KRISTALL (2010) is a sound piece and derives primarily from the writing of Thomas Bernhard and Paul Celan, both of whom for which the breath played a crucial part. In Thomas Bernhard's novel *Der Atem*, breath and lung disease is literally interlinked with the impulse to write – to write being to speak in spite of a shortness of breath – both in terms of the narrative of the novel and the incessant, ranting style of the writing with its many loops and repetitions, syncopated by convoluted sentence structures and odd punctuation – a style that persists through much of Bernhard's work. In a somewhat different fashion, breath is a recurring figure also in the writing of Paul Celan, most notably perhaps in *Atemwende (Breathturn)* – a piece in which the breath seems to constitute a corporeal dimension of language that simultaneously makes it possible and destroys it, being both and simultaneously the source of its embodiment in speech and its imminent, impending death, the turn of the breath being precisely the point where language as speech begins, yet also the point where it begins to end in the finite process of exhalation. It is my contention that a turn of phrase such as '*breathcrystal*,' then becomes a way for Celan to counterpose this corporeal aspect of the speech process, with a process, and a temporality, different from that embodied in the human breath – a crystal time which remains essentially non-human.

A TEM/KRISTALL takes its inspiration from these literary sources and proceeds through repeated variations of a melodic sequence corresponding to parts of their titles, the German word 'Der Atem,' or in other words the musical tones D, A, and E. Using instruments reliant both on the human breath (the flute, a soprano voice) and 'mechanical' pneumatic devices (the accordion, the organ), these variations are broken up, on the one hand, by the application of electronic filters and electronically generated sound such as sine tones, the temporality of which contrasts with that of instruments dependent on mechanical bellows or human lungs, and, on the other hand, by sounds that derive from mechanics devoid of pneumatic capacity, such as the crackling of tin foil as you drag your fingers across its edge, or two stones hitting one another as you open or close your fist around them. In a manner similar to the way in which the breath is linked to writing, text, and vocalisation processes in the texts of Bernhard and Celan, it is the intention behind this piece to render explicit and destabilise the interface between non-human sound, mechanical sound and the sounds of the human body (with or without prosthesis in the form of a flute or other instrument), and thus, in variation upon variation, to counter,- super,- and juxtapose the non-human time of the crystal, as it were, with the human, embodied time of the breath in its repeated turns.

Oliver Barton

Website: Contact a member of staff for further information

Foray 3

Barton suggests that this piece is just "a bit of fun". It certainly is. Comic and yet dark, this is fascinating and disturbing work is all rolled up into four minutes of trawling backwards and forwards through the "somewhat random workings" of his head!

Paula Varjack

Website: www.paulavarjack.com

With her Berlin postcode, Ghanaian mother, British Father and dual nationality (British/American), It's probably easiest to say Paula is from a lot of places, but particularly London, Washington DC and Berlin. Trained as a filmmaker in London, she ran away from her career in television, to pursue documentary filmmaking in Berlin. Within months she emerged as a performance poet (she's not quite sure how it happened either).

She is as likely to perform at a gallery or cabaret night, as at a poetry slam. Sometimes performing with live and recorded music, she has collaborated with music producers, Backdraft, Cloudfist Conceptz (aka Jonas McCloud), Filtig and Dj That F*cking Sara, to find beats that go with her words. She was nominated for "Best Performance by an International Poet" in the Farrago London Slam awards, 2008, and her first solo show - Kiss and Tell, premiered at Hau Zwei as part of the Berlin 100 grad theatre festival.

Her poems play with the unspoken dialogue in romantic and sexual relationships, the neurosis that plays into the world of urban dating, stories from the edges of club culture, and the politics of being a cosmopolitan woman of colour.

I L... You...

Sometimes three small words are the most complicated ones to say... Short and sweet, this piece is to the point, being only one minute long.

Peter Warnock

Website: Contact a member of staff for further information

Peter Warnock is a London-based sound artist.

Stasis

The piece is a short narrative about the transformation of the id to the ego and then the super-ego; developed in isolation.

Rafael Zaragoza Martínez and Pere Alcón

Website: www.myspace.com/rafaelzaragoza

The authors are members of the LIMB collective, a Barcelona's group of musical improvisers that usually meet for open jams since seven years ago. Two generations of musicians and eight nationalities are exploring the limits of musical expression.

Vasili's Overtones

This piece is an approach to synaesthetic listening. As if we could listen the forms, colours, and the feel of Vasili Kandinsky's works. Zaragoza states, "Behind his paintings...are facts: a pioneer who broke the rules, someone who conducted abstraction up to the point of being finally considered as 'serious matter'".

The piece was recorded at the Bonsó Studio, Barcelona, Spain in April, 2010 as an open improvisation in one take. Sound recording, real time effects and mixing are by Guillermo Pérez Jové.

Rebekkah Palov

Website: www.rebekkahpalov.i8.com

Started out playing bass in project bands in DC and Olympia WA, Rebekkah Palov then went on to study experimental film and electronic composition. For Palov, her art practice is the space of syncopated time, either in multi-channel audio and video work, or in text mash ups. Thematically the work addresses different kinds of economics; the economics of home, movement, love, history and words. Performance expressions, including speech inflections, penmanship, and camera work, as well as surprise and wit are characteristic of my work.

Welles

Ambient, emotive, electronic. An epic industrial poem with a little heart.

Richard Carr

Website: www.richardcarr.org

Richard Carr lives and work in Gorey Co. Wexford.

His main area of interest is in audio-visual installation and binaural sound. His practice is informed by a crossover between a number of concerns, the main aim being to explore the realm between the objective and the subjective and how we as 'individuals' interact, communicate and operate under social constructs. Carr also have a strong interest in the history of theatre, theatre architecture and in adopting 'lost' traditional theatrical stage instruments and 'tricks'.

Construct? | Being Human

Carr attempts to examine the co-authorship of meaning/knowledge by trying to reveal this inevitably invisible process. This usually takes the form of participatory/interactive installation, encouraging the arts 'audience' to become active co-creators within the arts experience.

Richard Dawson

Website: www.flickr.com/photos/21007707@No7_collections for his visual work only at present

Though not predominantly a sonic artist, Richard Dawson has a strong interest in sound as art and sonic art itself, and has produced a number of digital soundscapes both as stand alone pieces and as part of installation and moving image work.

The Secret Language of Shadows

This work started life as a personal soundscape project and eventually evolved into a "living animation". The physical piece attempts to reconcile childhood dreams and nightmares with adult beliefs and the grown-up acceptance of the nature of things. It offers a child's eye view of ignored objects, a glimpse into the liminal world of the uncanny.

The soundscape is composed of contact mic recordings of the objects themselves (nails, dust, rist, screws, and an old boran) being manipulate and attempts to recreate the languages of objects that I overheard as I lay awake in the dark as a child. Listeners will start glean a understanding of the dialogues undertaken by these inanimate and abandoned objects through it's repetitive patterns and rhythms that suggest a language.

Robert Dow

Website: www.robertdow.org

As a composer of electroacoustic music working in Scotland, Robert Dow first graduated with degrees in Science, Music, Law and Film Studies at the University of Edinburgh, and also holds both an MA and a PhD from the University of Birmingham where he studied under Jonty Harrison. Formerly, he was a member of BEAST - Birmingham ElectroAcoustic Sound Theatre - and with them, has participated in numerous concerts of electroacoustic music throughout Britain.

As a composer, his work is well received internationally, and has been presented at major festivals of electroacoustic music in, for example, Belgium, Brazil, Canada, Chile, Germany, Sweden, Spain, the UK and the US. His work has had numerous performances (in twenty countries) and has had a number of radio broadcasts, for example on BBC Radio Scotland, Radio nan Gaidheal, BBC Radio 3, Swedish Radio, Magyar Radio III (Hungary) and Dutch National Radio. Several of his works appear on commercial CDs: *When all is silent* and *L'esprit conforme* (Sargasso SCD28046, 2004); *Riff* (published as part of Blind Sight Salty Press, Finland, 2003); and his work *White water (airflow)* is to be published by Elektroshok Records (Russia).

He has benefited from a number of awards, for example those from the Scottish Arts Council, the Carnegie Trust, the DAAD, the AHRC, the Swedish Institute, the Hinrichsen Foundation, the Cross Trust, the Hope Scott Trust, the Barber Institute and The University of Edinburgh. Recently, he has been guest composer at both the TU- Berlin and the Swedish Institute for Electroacoustic Music in Stockholm. He has been important in establishing electroacoustic music in Scotland: as founding member of the Scottish collective InvisibleArts, as the Director of the annual *Soundings...* festival of electroacoustic music, which takes place in Edinburgh, and by working regularly with groups such as the BBC SSO, the SCO, BBC Radio 3, BBC Radio Scotland, the Dunedin Ensemble, the Paragon Ensemble, One Voice and ECAT.

His present output is predominately acousmatic in nature, concentrating principally on the use of strongly associative sounds whose origin may be easily discerned, for example environmental sounds, instrumental sounds and vocal sounds. He is also concerned with the aesthetic and technical problems that the performance of electroacoustic music brings, particularly where real-time spatialisation of such music is involved.

Robert Dow is currently a Senior Research Fellow at the University of Edinburgh specialising in sound theory and the composition and performance of electroacoustic music. He has recently been commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) to compose a new work.

Uncertain Memory

'I photograph to find out what something will look like photographed' - Garry Winogrand.

Constructed from a series of sonic 'snapshots' taken of various, mostly urban, settings recorded at different times in my past, for Dow, there are only these diverse images and my uncertain memory of the real events—sampled and now recontextualised.

Uncertain Memory was realised at EMS, Stockholm and the University of Edinburgh with funds made available from the Scottish Arts Council (Creating New Music Grant: Creative Development). It was premiered at the Royal Scottish Academy of Music and Drama in March 2010. Previous and future performances include those in New York (NYCEMF 2010); Sheffield (Sound Junction 2010); Aberdeen (Sound Festival 2010) and Edinburgh (Soundings ... 10/11).

Robin Parmar

Websites: www.robinparmar.com
www.theatreofnoise.com

Born in England in 1963 and raised in Canada, Parmar is now living in Ireland. Since 1987 he has been exploring radiophonics, studio production, phonography, electroacoustic composition and performance. Recent credits include the sound installation "The Lights In Room 7" for the international EV+A Exhibition 2010 (Limerick, Ireland), a paper on television programme "Doctor Who" (Swansea, Wales), a sonic performance at "Die Gegenwart Von Jean Baudrillard" (Mainz, Germany), the diffusion of the soundscape composition "The Garden Of Adumbrations" (Limerick and Stockholm, Sweden) and a chapter in the book *Framemakers: Choreography As An Aesthetics Of Change*. I have an HBsc. in Theoretical Physics and an MA in Music Production.

Realm Of Circulation

Composed and realised by Robin Parmar, 2009. A two-channel interleaved WAV file at 44.1/16.

Rudi Punzo

Websites: www.subsito.it
www.rudipunzo.it

Mary Sherman says this of Rudi Punzo:

The Turin based artist Rudi Punzo is interested in metamorphosis and its symbiotic relationship with artistic transformation - the transformative act of making art out of discarded, abandoned and cast-off refuse.

Similarly, Punzo teases music out of his marvelously kinetic art works to produce magical sculptural/aural hybrids - wonderfully ever-changing, renewing and surprising.

SoundFjord presents Punzo's piece, *Balene*.

Sara Stowe

Website: Contact a member of staff for further information

Sarah Stowe is a contemporary music artist and performer of late twentieth/early 21st century music for voice and early instruments (harpsichord, hurdy-gurdy, etc.), some of which is in the genre of music theatre. He has a strong repertoire of by Kagel, Ligeti, Cage and Kurtag.

SoundFjord presents Stowe's piece, *Berio Sequenza*.

Sarah Farmer

Website: www.sarahmfarmer.co.uk

Sarah Farmer is an artist and musician working in Birmingham and a member of The Lombard Method. Her practice is based in sound and focusses on the relationship between space, sound, and ourselves, with particular interest in ambient sound. Attention is paid to the aural aesthetic of sound, the physics behind it and the schemata that have evolved from these.

Eastside 5

The sound of Eastside 5, are from an installation called Some Sounds I Found (B9 4AR), where microphones on timer switches were placed around a gallery and fed through a mixing desk into headphones, which the audience could wear. The sounds were found by placing microphones next to electronic items such as light switches, alarm boxes and heaters. No effects or extra sounds have been added.

Scott F Hall

Website: www.myspace.com/sculturasanamaker

Based in Florida, USA, Scott F. Hall is an intermedia artist who has developed an original form and practice known as both "scultura sana" (sound sculpture) and "sonus animatio" (moving pictures in sound). He has invented many unique sonic instruments. Within his diverse creative paradigm which ranges from sound art to music to instrument design to sculpture to still images and video, Hall produces work for exhibition in contemporary international galleries, museums, festivals, and alternative venues.

His work is collected by private individuals worldwide and is included in these and other institutional collections: Kentucky School for the Deaf, Danville; John Sloan Fine Arts Center Gallery, Lock Haven University, Pennsylvania; Squeaky Wheel/Buffalo Media Resources, Buffalo, New York; Gallerie Interdyscyplinarna, Młodzieżowe Centrum Kultury, Slupsk, Poland; Centre for Art Tapes, Halifax, Nova Scotia, Canada; Orquestra del Caos/Sonoscop, Centre de Cultura Contemporània de Barcelona, Barcelona, Spain; and Casoria Contemporary Art Museum, Casoria, Naples, Italy. Biog

Throatsung Quartet

The Artist sings rootnotes with harmonic overtones simultaneously in several layered tracks.

Sean Burn

Websites: www.humyo.com/#!/10134527/
www.audiotheque.co.uk

Sean Burn is a writer, performer and outsider artist who is also actively involved nationally in disability arts. He is currently outside in artist in residence to new gallery, Walsall in association with DASH (disability arts shropshire). His 25 poetry films have received many screenings worldwide, including the Tate Modern and the National Film Theatre Studios, London. He has released three CDs of his work, the most recent being *Speaksong* (with Gareth Mitchell, musician). Skrev Press (www.skrevpress.com) have just launched a third full-length collection of his writing – wings are giving out – (ISBN 978-1-904646-56-3). Find out more here: www.gobscure.info

SoundFjord presents Burn's piece, *firstmedovnikthen*

Sean O'Neill

Website: Contact a member of staff for further information

Tic

The Sound from various metal objects, wood, and wire were used to create *Tic*. The work was recorded with contact mics and digital processed.

Sid Volter

Website: www.sidvolter.blogspot.com

Sid Volter is an artist working with Digital Media. His most recent work, *The Emergent Sea*, is an experimental electronic album that explores emergent forms. A journey to somewhere, through unconscious speech, improvised electronics, organic synths, the water, the woods, the ice, the air, where the huge and unescapable sea is always present.

Things Scatter (from The Emergent Sea)

The Emergent Sea came partly from research into phonetics, and the way that human voices and understanding is formed. The title has double meaning, Emergency/ Emergent Sea. The development of speech and writing is a kind of emergent process. The album references many things that all link back to the image of a great sea.

The sounds on *Things Scatter* was made almost entirely from human vocals, from recorded vowel sounds which were manipulated using a software synth. Volter tried to keep it sounding organic, like creaking trees, boats heard from underwater, or unknown creatures making noises you didn't understand. By taking away the meaning/context there remains just the mysterious form of the sounds.

Stephen Shiell (Kalendar)

Websites: www.soundcloud.com/stephen-shiell
www.soundcloud.com/kalendar
www.incounter.eu/
www.soundcloud.com/soliton

Stephen Shiell was born and lives in East London and is an artist working with sound and sculpture with an interest in collecting and re-using found materials and sound samples. His work has been shown at Radioplateaux (Athens), Hebden Bridge Festival, and HBC Berlin. He is part of Kalendar, who have performed at sound art nights in London such as Ill.FM and Noise = Noise, and is a founding member and co curator of InCounter, a project organising events of sound, video and performance. He also produces work as part of a solo side project, Soliton.

Kalendar produce experimental improvised sound and noise combining discordant harmonies and melodic tones to make instrumental music. Their experimental sound is a construct of random empathetic associations between the artists. Kalendar use their instruments within a framework of coherence and confusion and their sets are unplanned collaborations. All recordings are first take with post production work limited to compression. The moods and emotions expressed vary over the time of the set so performances are unique although the sounds often resonate with similarities.

Leapday

Live Electronics and experimental noise, constitute *Leapday*.

Sue Tarbitten

Website: Contact a member of staff for further information

Neither Nor

This track was a recording from ambient sounds within Tarbitten's studio at home. It was part of an installation concerned with the idea of liminality - places, times and states of transition. In the installation sound was fed through headphones from a hidden source behind a wall.

TEH

Website: www.jessicawestbrook.com | www.phillipandrewlewis.com | www.atrowbri.com

TEH is a common typographical error and refers to a collaborative art and technology group with interests in research, displaced communication, simulation, nature/culture, and geography. TEH involves Phillip Andrew Lewis, Adam Trowbridge, and Jessica Westbrook.

TEH Storm

This piece is an audio composition based on the installation *Nowcasting*, a digital storm stimulation.

Tina La Porta

Website: www.tinalaporta.net

La Porta's practice is a form of detournement, reusing elements well-known to architecture combined with objects of personal use to create new work with a different message. The impact of displacement on the psyche, not to mention the violation toward the body itself can easily be read into her new work. The work itself becomes an assemblage of remnants left behind or discarded objects left over that have made it's way into my art making practice as a means with which to function and still remain an avant-garde practitioner.

SoundFjord presents La Porta's piece, *Dystopia Mix*.

tobias c. van Veen

Websites: www.fugitive.quadrantcrossing.org
www.controltochaos.ca

tobias c. van Veen is a renegade theorist & pirate turntablist. And to paraphrase him: resistance . through . rhythm .

and.this.ruinous.god

This piece was recorded at STEIM, Amsterdam, on 18 June 2006 and reassembled especially for SoundFjord, on 11 May 2010. It is composed of tape loops & analogue interventions. It is the dissection of a medieval invocation.

Tom White

Website: www.tomwhitesound.com

Tom White (b. 1986) is an artist currently based in London, UK. Working with found sounds, tape collage, mic feedback and fragments of instrumentation, to create composition, sound art and film sound, White also works with video and photography, often combining all practices.

False Ponds (Part I)

The piece is a forthcoming cassette release on arts label My Dance The Skull, featuring two 10 minute sides. They were initially intended as a sonic exploration of claustrophobia and an attempt to narrow my sound, however after White discovered the term 'False Ponds' (meaning mirage) in an article with the artist Tacita Dean they took on a completely new direction. Taking inspiration from Dean's work and the term used the release found its context.

Vicki Bennett (People Like Us)

Website: www.peoplelikeus.org

Since 1991 British artist Vicki Bennett has been an influential figure in the field of audio visual collage, through her innovative sampling, appropriating and cutting up of found footage and archives. Using collage as her main form of expression, she creates audio recordings, films and radio shows that communicate a humorous, dark and often surreal view on life. These collages mix, manipulate and rework original sources from both the experimental and popular worlds of music, film, television and radio. People Like Us believe in open access to archives for creative use, and have made work using footage from the Prelinger Archives, The Internet Archive, and A/V Geeks. In 2006 she was the first artist to be given unrestricted access to the entire BBC Archive. People Like Us have previously shown work at Tate Modern, Sydney Opera House, Pompidou Centre and Sonar, and performed radio sessions for John Peel and Mixing It. The ongoing sound art radio show 'Do or DIY' on WFMU has had over three quarters of a million hits since 2003. The People Like Us back catalogue is available for free download hosted by UbuWeb.

Cage Silenced (from A Call For Silence)

As in the old Roué's quip that "a drink before and a cigarette after are the three best things in life," sometimes the most important moments of our lives lie in an unspoken ellipse. The same is true of some of our most beautiful sounds. Taken From the CD, A Call For Silence, curated by Nicolas Collins, People Like Us gives a personal view into that sonic ellipse; a suggestion for listening to that which might otherwise pass you by...

William Cheshire

Website: www.williamcheshire.co.uk

William Cheshire is a UK-based sound artist and composer.

Lead

For the Jukebox, Cheshire has created a new edit for the show. This work is more of an experimental piece of work for Cheshire. And consists of sound created by manipulating Muji pencil leads in their container.

Wittwulf Y Malik

Website: www.wittwulf-y-malik.com

The artist was in Hersbruck, Germany, and is presently living and working in Hamburg, Germany. He studied music studies in Hamburg and Detmold, and later, psychology studies in Hamburg and Zürich. From 1976 he has worked in free-lance employment as composer, composer performer, visual artist, performance artist and with experimental multimedia projects.

He has received numerous grants and exhibited extensively including: 7. Documenta, Kassel, Hamburger Kunsthalle, Hamburger Kunstverein, Gallery Rabus, Bremen, International Art Center, Kyoto, Japan, daad-gallery, Berlin, Gemeentemuseum Den Haag, Magasin Grenoble, 1989, Kunstverein Springhornhof, Neuenkirchen, Museum Castle, Wolfsburg / Museum Bochum, Audiothek, Hamburger Kunsthalle, Museo de Arte Contemporaneo, Santiago de Chile, Digital Saloon, VII. Art Biennial of Cuenca, Ecuador, Internet project: www.a-virtual-memorial.org, Gallery C15, and the Triennale der Photographie, Hamburg.

As a lecturer, he has worked for the following: the University of Philadelphia, USA, the Conservatory, Hamburg, the Academy of Arts, Bremen, the Universities of Münster, Gießen, Frankfurt, Lüneburg, and the Kunsthalle Hamburg.

Buddha/White

This work is part 5 from the greater work, Five Buddhas, op. 84 / 1992. It is computer controlled, electronic music.

Wolfgang Peter Menzel (earwolf)

Website: www.thesoundlogg.com

Menzel was born in Wilhelmshaven, Germany. He finally settled in Sweden (Norrköping, Linköping) via Berlin and his university studies (magister artium). During that time he was a photojournalist for 15 years and a teacher of Media and Photography at High School.

As an artist his work combines, photography, painting, installations, soundwork. He has been composing EAM for a decade and is a member of the ALKA artist organisation.

Pling Mutation | Paranoise | Fanfare to Mud | Bend One Test

These pieces have been gleaned from earwolfs website, [thesoundlogg](http://thesoundlogg.com). They are works he calls, *Sounds of the Day*: daily inspirations from the world of field recording and manipulated sound.

SoundFjord kindly thanks the participating artists for their assistance with information regarding their biographies and synopses. Some details have also been gleaned and edited from the artists' websites. Though every effort has been made to provide accurate information, we would greatly appreciate it if any inaccuracies were reported to the gallery as soon as possible so they may be rectified.

