

Rani al Rajji

“Phonic Heimat“

Abstract

What I will be presenting is a case study called "catastrophic space" which was a project done back in 2007/8 by artist/architect Tony Chakar in collaboration with my association Studio Beirut. It's a podcast available online on www.partizanpublik.nl which focus on a very ordinary and banal neighborhood in Beirut (part of the Achrafieh district) and shows how through the use of recorded sound you can mutate the visual reality of an otherwise ordinary place and strip it down to its skin and bones. I would be illustrating this example by a soundwalk of 4 specific neighbourhoods of Beirut using storytelling as a backbone to illustrate what we consider as reality under a totally different light. The watershed will be about the relationship between entities ignoring each other's presence, whether they are the different communities or political factions or even the city and the sea and the urban fauna and flora.

Bio

The architect and urban storyteller Rani al Rajji, born in Beirut (1976), is one of the founders of Studio Beirut.

Studio Beirut is a space for artists, activists and architects who seek to re-code the places and public spheres in Beirut so that they become equally accessible to all the social fringes of Lebanon. Launched in early 2007 following the July 2006 war, Studio Beirut has hosted numerous events and workshops.

Rani is co-editor of the book *Beyroutes: A Guide to Beirut* (2009), a field manual for the urban explorer of the 21st century. Since then, he has been involved in editing and publishing similar books and projects dealing with Amsterdam, Tokyo, Warsaw and Lagos. In parallel, Rani directs his design and architecture studio and continues to animate alternative evenings as a DJ and to direct urban ballads in Beirut and elsewhere that mix the truth, the 'very-similar' and the myth.

Ludger Brummer

“The influence of timbre on spatial perception“

Abstract

Since the 2000s, more systems for spatial projection of sound have been around than ever before. During this time, the understanding and practical use of spatial hearing and its problem zones has expanded considerably in practice. Spatial perception results from a series of perceptual aspects which are mostly of a physical nature. The best known is the not easy to locate perception of sounds in low frequencies, the location of which is impossible or imprecise due to the ability of the waves to bend. In this case, it is interesting that the perception of non-positionable sounds is subjectively represented. Are they positioned in a fictitious place or do these sounds come from everywhere? In the context of this observation, even a connection between the perception of specific sound timbres and their subjective

spatial perception can be detected, independent of the type of spatial presentation. Certain sounds, presented as point sounds, are nevertheless perceived as surface sounds. Conversely, certain sounds can also be presented as surface sounds, but are still perceived as dot sounds. This phenomenon can only be explained by an influence of sound characteristics on the way of subjective spatial perception. The lecture deals with an attempt to explain some of these phenomena.

Translated from German with www.DeepL.com/Translator

Bio

Born and raised in Werne, Germany, Ludger Brummer holds a master's degree in psychology/sociology from the University of Dortmund. He has studied composition with Nicolaus A. Huber and Dirk Reith at the Folkwang Hochschule Essen. Brummer has collaborated with choreographer Susanne Linke and the Nederlands Dans Theater for *Ruhrort*, with his work *Riti Contour*, for orchestra. His international performances include those at GRM, Paris and ICMC's gatherings at San Jose State University (USA, 1992), Waseda University of Tokyo (Japan, 1993), Banff Centre for the Arts (Canada, 1995), Aristotle University of Thessaloniki (1997). Brummer has been a visiting scholar at CCRMA Stanford University; teaching assistant at the Folkwang Hochschule, TU Berlin and School of Design, Karlsruhe; research fellow at Kingston University; and lecturer for composition at the Sonic Arts Research Centre, Belfast. Since 2003, he is head of the Institute for Music and Acoustics at ZKM | Karlsruhe and guest professor at the School of Design. A member of the Academy of the Arts in Berlin, Brümmer is now Professor for composition in digital media at the School of Music in Trossingen, Germany, and head of the new hertz-lab at the ZKM | Karlsruhe. He has published in *Computer Music Journal*, *Organised Sound* and *Proceedings* of several ICMC's. His works include "Amazonas" (2010, Opera Biennale Munich / Sao Paulo), "The Origin of Noise, The Noise of the Origin" (2012, Donaufestival Krems) etc. His focus is on physical modelling of sound, video, granular synthesis, sound synthesis techniques, spatial music and databases. He has received several awards, such as: Folkwang Award Essen; WDR Award Cologne; Busoni Award of Akademie der Künste Berlin; Golden Nica at the Ars Electronica 1994 and second prize at the Ars Electronica 1997; Larry Austin Award, ICMA; Pierre d'Or, Bourges, in 1997 and 2001; first prize at Rostrum for electroacoustic music by the UNESCO; Musica Sacrae 2001, Fribourg Switzerland; Menzioni D'Onore at the Luigi Russolo Award, Italy; and the Stockholm Electronic Music Award. His latest cd, *9 Trajectoires*, has been released by Ina GRM.

Nikos Bubaris

"Audio Walks and Intermediality"

Abstract

Contemporary audio walking apps integrate, besides sounds, visual and textual media and various modalities (i.e. cultural techniques of processing the audio-visual-textual content). This multi-media content is, in turn, experienced in relation to the actual events that happen in real time, while walking on location. In my

presentation, I draw on the concept of intermediality with the aim to discuss the hybrid features of audio walking experience by elaborating on questions such as: What are the ways of combining different media creatively? In which cases may the different modalities be antagonistic and incompatible? How does the dynamic interaction of locative media with the environment make us rethink not only of the concept of media but also of the ways the media emerge?

Bio

Nikos Bubaris is an Assistant Professor at the Department of Cultural Technology and Communication at the University of the Aegean in Greece. His research interests lie in the intersection of cultural theory, media studies and sound studies. He has published on sonic cultures, sound design and art, walking projects and mobile media, content and interaction design. He has created media walks, on-screen multimedia applications, soundscape compositions and installations for exhibitions, actions and performances. He has edited books on cultural industries, cultural theory and soundscape studies.

Rebecca Caines

“Improvised Remembering: Noise into Signal—a site-specific project in Wuhan, China”

Abstract

In 2016, Rebecca Caines and John Campbell worked with partners in Wuhan, China on an improvised sound, performance and new media project exploring memory, place and sound. Their residency was attached to the International Symposium of Electronic Art and co-sponsored by the K11 Art Foundation. This presentation will discuss how the project investigated the city of Wuhan through sound walking, performing with found objects, photography, video, online translation software and poetry, and audio recording, and how it foregrounded problematic global discourses of travel, translation, dislocation and cultural heritage, and exposed the darker sides of rapid urban development in China. The project will be contextualized in the history of soundscape and soundmapping practices, and framed through a critical understanding of improvisation as a tool to help navigate the complexities of power, globalization and mobility in socially engaged art.

Bio

Dr Rebecca Caines is an Associate Professor of Creative Technologies in Interdisciplinary Programs at the Faculty of Media, Art, and Performance at the University of Regina. She is site director of the Regina Improvisation Studies Centre, a site of the International Institute for Critical Studies in Improvisation. She has developed large-scale sound and interdisciplinary art projects with community partners in Australia, Northern Ireland, Canada, China and the Netherlands. Her published work addresses critical studies in improvisation, socially engaged art, and new technologies, with a focus on community and place.

Christos Carras

“Mediated Participation”

Abstract

The presentation will attempt to bring together the various strands of practice and thought that are relevant to the symposium and the key terms it underlines: Space, Sound and Improvisation. It will initially establish distinctions between the implications of working with natural or on the contrary built environments. The main focus of the talk will be on urban settings and the rich links that can be drawn between participatory works in cities and contemporary thinking about public space and democracy. At the core of this relationship will be notions of corporeality, materiality and their significance for understanding the performativity of site-specific sound art.

Bio

Christos Carras was born in London (UK) in 1962. He read philosophy at Cambridge University and then successfully completed his PhD at the Sorbonne (Paris I) in 1989. His thesis was entitled "Philosophy of Music and Composition since 1945 - On the conditions of Criticism." On moving to Greece in 1990, he worked for some years in the wine and organic foods sector. Amongst other things he was the co-founder of the Wine Roads of Northern Greece.

From 2000 onwards, he has been working in the cultural sector, initially as the Project Manager of the EU funded MediMuses network. In 2006, he became the first General Manager of the B & M Theocharakis Foundation for the Fine Arts and Music, in Athens.

In 2009, he joined the Onassis Foundation as the Executive Director of the Onassis Cultural Centre, which opened its doors to the public in December 2010. Since then, he has been curating the music program as well as coordinating several visual arts projects and conferences. He is responsible for the overall coordination of the Centre and reporting to the Board of Directors of the Foundation.

Budhaditya Chattopadhyay

“Mise-en-sonore: Improvising with Space in Sound Art”

Abstract

In the realm of sound art, field recording as a method for gathering compositional materials has gained currency in recent years. Largely due to a proliferation of digital recording technologies, field recording has propelled an interest and attention for site-specific and spatial details in sound works. Digital technology has also helped the production of artworks towards multichannel sound diffusion in performance and installation. Sound studies scholars have argued that such practices have encouraged forming hybrid spaces, which may have sounded different from the actuality of the site. These practices thus have often diluted the social, political, geological, environmental and anthropological resonances of the site during the artistic intervention, mediation and transformation. The improvisation with space and site-

specificity in such artistic production, both in live performance and installation, has complicated the issues of documentary evidence and witness in sound. In this context, the lecture investigates the processes of (re)constructing the spatial presence of a site in a number of recent sound art performances and installations that are based on field recording and multichannel spatialization of sound. Drawing on the notions of diegesis, mimesis and presence, I introduce the neologism “mise-en-sonore” or an *auditory setting* to investigate the improvised sonorous space of the artworks. Here, I aim to address a tension between documentary evidence and artistic transformation of a site with awareness for sociopolitical realities of the site transmitted to the audience.

Bio

Budhaditya Chattopadhyay is an India-born media artist and researcher; he holds a PhD in artistic research and sound studies from Leiden University, The Netherlands. Chattopadhyay is currently working as a Mellon Postdoctoral Fellow at the Centre for Arts and Humanities of the American University of Beirut. Focusing on sound as his primary medium, Chattopadhyay produces works for large-scale installations and live performances broadly dealing with contemporary issues such as the climate crisis, human intervention in the environment and ecology, race and migration. Conceptually, Chattopadhyay’s work inquires about the materiality, objecthood, site, and technological mediation of sound, and addresses the aspects of subjectivity, contemplation, mindfulness, and transcendence inherent in listening. His artistic practice intends to shift the emphasis from object to situation, and from immersion to discourse in the realm of sound and media art. Chattopadhyay has received numerous fellowships, residencies and international awards, and his works have been widely exhibited, performed or presented across the globe. His works are released by well-known international labels such as Gruenrekorder (Germany) and Touch (UK). He has an extensive list of scholarly publications, including 16 articles in peer-reviewed journals, and an upcoming book. Prior to his PhD, Chattopadhyay graduated from the national film school of India, specializing in sound recording, and received a Master of Arts degree in new media and sound art from Aarhus University.

<http://budhaditya.org/>

Teresa Marie Connors

“Creative coding in an Ecological Performativity Practice”

Abstract

Drawing on Jane Bennett’s theoretical position of “thing-power” and Timothy Morton’s dark ecology project, I propose a series of thinking-in-the-making moves that consider creative coding within nonlinear audiovisual installations as an ecologically performative act. The project is initiated by my shift in artistic practice away from fixed-media audiovisual formats to nonlinear procedures and by current ecological discourses of human and nonhuman agency. From the position of creative

research, attention to these theoretical discourses provides an opportunity to reconceptualise and ask new questions from the core of artistic practice.

To support this inquiry, I critique my recent nonlinear audiovisual installation *Currents*, which emerged from field recordings on the east coast of Newfoundland, Canada. Beyond technical considerations, this presentation intertwines creative practice with different ways of making sense of the world, out of which new tendencies and relationships are contemplated and expressed. The notion of creativity shifts from an anthropocentric understanding to a relational and performative ontology, where the interactions between people, places and things constitute a dynamic mode of artistic practice.

Bio

Teresa Connors is active as a creative coder, acoustic and electroacoustic composer, opera singer and audiovisual installation artist. Her creative works have received awards and support from the Canada Council for the Arts, British Columbia Arts Council and Bravo Fact, and have been presented at international conferences, film festivals and galleries. She has recently returned to St. John's, Newfoundland, to conduct postdoctoral research with the International Institute for Critical Studies in Improvisation (IICSI). Having completed her PhD on "Audiovisual Installation as Ecological Performativity" at Waikato University in New Zealand, her research with IICSI will expand on the use of environmental data as a co-creative apparatus within an immersive and improvisational audiovisual system.

www.divatproductions.com

John Drever

"The Role of Improvisation in Auraldiverse Soundwalking"

Abstract

Surely Heraclitus was referring to the everyday soundscape when he pronounced: "You cannot step twice into the same river; for fresh waters are ever flowing in upon you." The everyday urban soundscape is a work in continual progress, encountered in the spatio-temporal present; it is not fixed and closed, but generative, open to infinite micro-variation and the unforeseen, yet every aspect of the soundscape is contextually contingent. Intrinsically bound to the soundscape is our hearing, yet our hearing is not a given, idealised set of defined auditory parameters, it is unreliable and individual, our hearing shifts on the spectrum of "auraldiversity" (Drever, 2017). Antonyms of "improvisatory" include: premediated, deliberate, planned, prepared, rehearsed; an assemblage of behaviours that do not necessarily equip the listener/hearer with the prerequisite deftness for walking the everyday urban, pedestrian soundscape. In soundwalking practice, we learn to practise, discover and manage the fluctuating soundscape in a heuristic fashion, where the instantaneous, provisional and make-shift are fostered, reflected on and cherished, and empathy for the other's hearing and auditory needs is nurtured. This presentation will discuss the crucial place for improvisatory methods in soundwalking as we begin to

encompass the concept of auraltypical and auraldiverse hearing (Drever, 2017), and the role it plays in the more general discourse on walkability.

Bio

Operating at the intersection of acoustics, sound art, composition and soundscape studies, Drever's practice represents an ongoing inquiry into the affect, perception, design and practice of everyday environmental sound. Drever is a Professor of Acoustic Ecology and Sound Art and Deputy Dean of the Graduate School, at Goldsmiths University of London, where he is the co-leader of the Unit for Sound Practice Research. He is an Academician of The Academy of Urbanism and a Member of the Institute of Acoustics. In the summer of 2017, he was a Guest Professor in The Department of Digital Design and Information Studies, Aarhus University, Denmark. Drever is an avid collaborator and has devised work in many different configurations and contexts. Commissions range from the Groupe de Recherches Musicales, France (1999), WDR Studio Akustische Kunst, Germany (2011), Shiga National Museum, Japan (2012), Arts Council England (2002, 2007, 2013). He is a member of the arts collective Blind Ditch.

Deriving from his study on the noise impact of high-speed hand dryers, Drever has been focusing on the experience of everyday hearing from a non-normative perspective that he calls auraldiversity. His current project with Goldsmiths' Soundscape SIG, London Street Noises, is charting the changing soundscape of London from 1928 to 2028.

Úna Monaghan

"Spaces to Improvise in Irish Traditional Music"

Abstract

In this presentation-performance, I will discuss my relationship with sound, space and improvisation. Space in my work refers less to the physical space in which I perform, and more to the way I think of and use the performance space when I play with harp and live electronics or soundscapes: the space between audience and performer and the configuration between audience and performer. All of these aspects for me are informed by the strong imprint of Irish traditional music, and its spaces and customs. My work is always in tension with the strength of that influence, and the desire to also work with experimental music techniques and improvisation. I will talk about my use of recorded sound of both urban and rural places to access spaces I want the audience to consider. I discuss improvisation as an important part of making my space on stage a comfortable one, despite my having been introduced to improvisation as (and it is often described as) a place of discomfort and of risk for the musician.

Bio

Úna Monaghan is a harper, composer, researcher and sound artist from Belfast. Her recent work has combined traditional music with bronze sculpture, sound art and movement sensors. Her compositions have been presented on BBC and RTÉ

television and radio, in theatre productions, and at international festivals and conferences, such as the International Computer Music Conference, York Festival of Ideas, and New York Electroacoustic Music Festival. She performs with harp and electronics, and has released an album of her compositions for Irish harp and electronics, named *For* in 2018. Úna has held artist residencies at the Centre Culturel Irlandais Paris, the Institute for the Public Life of Arts and Ideas Montréal, and the Future Music Lab at the Atlantic Music Festival, Maine, USA. She also works as a sound engineer specialising in Irish traditional music, and experimental, live electronic and multichannel music, a role in which she travels worldwide. She holds a PhD on New Technologies and Experimental Practices in Contemporary Irish Traditional Music, from Queen's University Belfast. Úna is currently the Rosamund Harding Research Fellow in Music at Newnham College, University of Cambridge. Her research examines the intersections between Irish traditional music, experimental music practices, improvisation and interactive technologies.

Gascia Ouzounian

“Unplanning the Acoustic City: Sound Art in Post-War Beirut”

Abstract

Sensorial approaches to architecture and urbanism have been celebrated as extending spatial practices from the domain of form-making to the realm of sense-making. In examining urban sonic practices in post-war Beirut, a city that has been described by local architect-planner Antoine Atallah as both a “victim of ‘urbicide’” and a city of “perpetual transformations,” I suggest that in the twenty-first century, the acoustic city might emerge *not* as a figure of salvation of architecture from its formalist concerns; nor as a route through which to re-examine the city or as a platform for creating alternative experiences of the city — even if these may be laudable and fascinating pursuits. Rather, in the context of profound global flux, one in which cities emerge as sites of intense and often violent economic, political, social and cultural contests — as sites where the population displacement, poverty, pollution, and uneven justice find their most vivid expressions — the acoustic city might instead serve as a figure of profound instability, and might be most fruitfully examined as a site through which various forms of power, citizenship, belonging and community are negotiated. In this talk, I examine ideas around sound, space and the improvised city as they emerge in connection to the work of Beirut artists including Nathalie Harb, Nadim Mishlawi, Joe Namy, Mhamad Safa, and others.

Bio

Gascia Ouzounian is an Associate Professor of Music at the University of Oxford. Her book *Stereophonica* (forthcoming, MIT Press) examines a range of phenomena in relation to sound and space: space in early modern acoustics, psychological studies of auditory space perception, early stereo and binaural technologies, wartime listening devices, multichannel electroacoustic music, sound installation art, sound and noise mapping, and sonic urbanism. Ouzounian co-directs the group *Recomposing the City*, which brings together sound artists, architects and planners

in investigating sound in urban environments. She is the artistic director of Optophono, a label that publishes interactive music and sound art.

Angeliki Poulou

“Soundwalking and Archiving: Convergences and Tensions”

Abstract

Sound artists experience, document and recreate space and sound, producing in situ archival material. Thus, a soundwalk is also an idiomatic recording of the here and now: sounds, voices and interviews compose files on the computer, subsequently placed on the map. What is the value of this material outside the context of the soundwalk? Could we consider these interviews and recordings a trustworthy primary archive, able to be further used as anthropological and historical material? Digital humanities pose such questions: How do we map and archive our era? Do these artists produce the archive of the future? And what if we consider these ephemeral micro-archives as imprints of the city, just like the 20th century perceived the engravings of the 19th century landscapes and cities? This lecture attempts to address issues related to the concept of archive seen through new media art, in dialogue with the practice of field recording and the artwork “audio walks.” With the basic assumption that through *sound deambulations* artists rewrite the text of the city creating new dramaturgies. However, our approach is critical regarding the contemporary recording and archiving *mania*. It seems that the experience and the moment are subjected to the need for continuous mediation. The terror of the vacuum and identity. The anxiety to exist unmediated. The presentation will be unfolded with references to (sound) walks of domestic and international artists.

Bio

Dr Angeliki Poulou is a curator, dramaturg and theorist of Media and Performance Art, member of the Medea Electronique art collective. She is the academic curator of the EU Programme “Ancient Drama: Interdisciplinary and Inter-artistic Approaches” at the Michael Cacoyannis Foundation in Athens; collaborator for contemporary Greek dramaturgy at the “Greek Play Project” platform; and dramaturg at the working group for the performances *It Happened in Greece* (2017-2018, National Theatre of Greece, dir. Nikos Hatzopoulos). Between 2012 and 2015 she worked as a tutor at Sorbonne University (Paris 3) and at Nanterre University (Paris 10). She holds a PhD in performing arts with a thesis on new media and ancient Greek drama (do-direction: University Sorbonne Nouvelle-Paris III & National and Kapodistrian University of Athens).

Bill Psarras

“Metaphors for walking: ‘Tuning’ space, senses and imagination”

The intention to walk creates a series of situations; an unrolling of rhythmic experience which resembles a musical score: moments of different intensities,

rhythms and pauses woven into site. Walking is undoubtedly a spatiotemporal action; our sensory experience is spatial while the ratio of the senses is under a constant metaphorical tuning and detuning with the environment, often extended and mediated through various technologies. In the trajectory of urban spatial practices, the concepts of flaneur and psychogeographical *dérive* reverberate throughout 20th century art practices; impacting on a number of contemporary performative artworks and methodological stances which highlight the visual, the sonic and the haptic through audiovisual and locative media lenses.

Metaphors have been used by an array of intellectual voices to describe the constellation between walker, city, walking and the senses. From Benjamin's famous description of the flaneur as someone who goes "botanizing on the asphalt" to De Certeau's insight on walking as a weaving substance between spaces and Murray Schafer's metaphor of tuning between self and the world – one thing becomes apparent: walking and metaphors share commonalities both in mind and site: they are inventive, embodied, poetic, and political with further sensory potential.

The presentation focuses on an array of selected metaphors from the past. In particular, the metaphors of "botanizing," "weaving," "tuning" and "orchestrating"; stemming from Walter Benjamin, Michel de Certeau, Murray Schafer and the author respectively. It intends to alter the sensory and methodological inventiveness of such metaphors, by re-using them as critical lenses for 21st century aesthetic walking, which bring together performance, sound, participation and digital technologies.

Bio

Dr Bill Psarras (b. 1985) is a Greek artist and holds a PhD in Arts and Technology (Goldsmiths University of London, AHRC Scholarship), having studied audiovisual arts (Ionian University) and completed further master studies in digital arts (University of the Arts London). He is an adjunct lecturer at the Dept. of Audio & Visual Arts, Ionian University, where he also works as a postdoctoral researcher exploring the intersections of contemporary art, performance and geohumanities (IKY State Scholarship). His artworks have an intermedia approach mostly being site-specific walking performances, installations, video/digital art, poetry, music and documentaries; exploring in various ways the poetics and politics of contemporary urban experience; highlighting issues of place, emotion, senses and geographical imagination. He has exhibited in more than 60 exhibitions and international festivals, group exhibitions (Onassis Foundation, The Benaki Museum, UK Fringe Arts Bath, ROOMS2013, WPA Experimental Media, Move Without) and cultural institutions (RA Summer Exhibition, Goethe Institute Art Up). His research has been published in international journals (*LEA* MIT Press, *Technoetic Arts*, *IJART*) and conferences in the intersections of contemporary art and urban/cultural studies. As a musician he has self-released various digital albums of atmospheric rock and ambient music. *Tundra* (2017) forms his first poetry collection in the intersecting space of art / geography / city.

www.billpsarras.tumblr.com / vasillis.psarras@gmail.com

George Samantas

“Site-specificity and the Cloud: Improvising with the spatial, temporal, and digital perceptions of space”

Abstract

Locative media art projects appropriate mobile communication technologies in terms of “hacking”, and thus in an improvisatory manner. By extension, they also use and tamper with the wider transformation of the perception of space that entails the use of the respective technology, namely mobile phones and tablets.

From the position of an artist, anthropologist and founding member of the akoo-o group, I aim to reflect upon my experience of composing locative works with reference to particular pieces. The group has been engaged in artistic, educational and academic enquiry projects, focusing on the relation of humans and the urban environment, as shaped, or mediated by various audio technologies and strolling practices. In this context, improvisational techniques extend from research and production, to the final artistic product.

In particular, in this presentation I will reflect on the notion of site-specificity as re-adapted through the emergence of hybrid (physical/digital) spaces, and on the potential limitations engendered within mobile media in artistic contexts. Further, I will exemplify methodologies used in “augmented aurality” projects, and look into the potential of such endeavours as means of academic enquiry. Last, I will refer to the nexus of intermediations that lies in the use of mobile technologies in sound art, and question the dynamics and potentials of improvisatory methods in composing in time and space.

Bio

Giorgos Samantas is an anthropologist with a particular interest in sound (Department of Social Anthropology & History, Aegean University & MA Visual Anthropology, University of Manchester). He has conducted ethnographic research in Athens, Andros and Manchester, on youth subcultures, the relation between culture and the environment, immigration, the experience of hearing voices, and art in the city. He has been a member of projects between art and social sciences (Fones, akoo-o, learning from documenta, spaces of reflection), and has taken part in conferences, exhibitions, and workshops, in Greece and abroad. He is currently a member of TWIXTlab, a project between anthropology, contemporary art the everyday life, and works on fields between visual and sound art, education and anthropology.

Carsten Seiffarth

“'bonn hoeren' – Sound Installation Art in Bonn since 2010”

Abstract

Sound art as installation art has its own approach to public space. It is site-specific and time-specific art. In other words, the space in all its various dimensions is the basis for the work. And sound belongs to this dimension. This applies equally to

installations in interior as well as exterior spaces. In the latter case, the relationships are naturally more complex, as these spaces were not designed per se for art, but meant for daily life with diverse uses and non-uses.

Sound art in public spaces has a long history that began in the 1960s. With this historical awareness, "bonn hoeren" has been inviting every year since 2010 a renowned artist to Bonn. Initiated and financed by the Beethoven Foundation for Art and Culture of Bonn, Bonn was the first city in the world to annually invite a sound artist to a six-month residence in order to create a sound installation for public space. The focus changed every year. Previous themes have been urban planning, the public, architecture and landscape. The programme has been internationalised since 2014, and each year there is now a collaboration with a cultural partner in the city and project-related residencies for the city sound artists. The project "bonn hoeren" for urban sound art will take place annually in Bonn until 2020.

Bio

Carsten Seiffarth studied music at the Franz Liszt School of Music, Weimar (1986-88) and musicology/sociology at the Technische Universität Berlin (1990-93). From 1991 onwards, he has been working freelance as curator, producer, dramatic advisor, and organiser. He has curated many solo and group sound art exhibitions and edited several books, including *singuhr – hoergalerie* and *tesla – media art lab berlin*. Since 2005-7, he has been a member of the artistic direction of the media art laboratory "tesla" in Berlin, and since 2011-12 the artistic director of "sound exchange", a project on experimental music cultures in Central and Eastern Europe. Since 2010, he has been the curator and artistic director of "bonn hoeren", urban sound art in Bonn, and since 1996 the curator and artistic director of "singuhr – hoergalerie", organising since 2014 "singuhr – projects" in Berlin.

Carsten Stabenow

"What's New in the City? - Improvisation as Curatorial Practice"

Abstract

"For the introduction of a new kind of music must be shunned as imperilling the whole state; since styles of music are never disturbed without affecting the most important political institutions".

Plato, *Republic*

The above line has been heavily quoted in many different contexts. Following the proposal of this conference – discussing new ways of navigating space and sound and suggesting new configurations of social interactions or political relations – this presentation shifts to the curatorial perspective and proposes a model of improvisation in the process of conception, production and mediation. Improvisation not in the sense of problem solving, compensation or 'repair culture' in difficult or unusual circumstances, I'll try to focus more on improvisation as organized learning environment. Not unlike musical improvisation, this is only possible if you are fully aware of the context and systemic framework you are operating in. You have to know the material, the cognitive, affective and social resources very well beforehand

in order to stay present in the moment and open to the unexpected in order to react and develop things in new directions.

Improvisation as a metalearning system, a way of strategic thinking which has to incorporate social latency and diverse adverse effects as a feedback process in order to discover new ways of doing. Curation that is not fixed to recipes or trying to fit artistic ideas into a formal context and expectations, but instead taking risks, breaking open a space for ideas, the creation of protected zones and safe places for experiments, the facilitation of risky work as a trust investment, then – as Timothy Morton said – "art is like a thought sent to you from the future."

This presentation will try to illustrate all that along with the development of the projects "Tuned City" and "Acts of Listening" in Ancient Messene.

Bio

Carsten Stabenow (b. 1972) works as independent curator, producer, communication designer and artist on the intersection of artistic production and mediation. He studied communications and postgraduate interdisciplinary studies in Berlin and is initiator of diverse festivals, formats and initiatives within the context of new media, art & science and sound art. Carsten Stabenow is the founder of the German media art festival Garage, initiator and artistic director of Tuned City and co-founder of the Berlin art and media production platform dock. As a member of the Staalplaat Soundsystem (2001-2010) and solo, he has realised several installations and performed internationally. In his work he is interested especially in physical, social and political parameters of space.

<http://www.carstenstabenow.de/>

Ellen Waterman

"Klang-Opus á la fin de crépuscule: Improvising Place and Space in the Cape Spear Project"

Abstract

When Delf Maria Hohmann was asked to design a sonic event for the 2018 Sound Symposium – a festival of experimental music and sound in St. John's, Newfoundland – he set out to create a nested environment of recorded soundscapes, improvised music, acoustic space, and multi-channel sound diffusion. The site-specific work would take place at the wild and majestic Cape Spear National Historic Site, where a lighthouse perches high atop stark, rocky cliffs and incautious selfie-taking tourists not infrequently get swept away by rogue waves. Musicians would perform deep in the labyrinthine WWII bunkers set into the cliffs, and the audience, seated outside, would receive the resonant echo of those concrete chambers diffused through an eight-channel sound system and accompanied by the composer's recorded soundscapes blended with the natural seascape. But weather is always a factor on this rocky isle in the ocean and at short notice the event was moved to a neo-gothic Anglican cathedral in town, drastically changing both its presentation and its signification. This presentation considers the kaleidoscopic interplay of improvised music, technological mediation, acoustic space, place, and memory in *Klang-Opus á la fin de crépuscule*.

Bio

Ellen Waterman is both a music scholar and a flutist whose interdisciplinary and ethnographic research encompasses improvisation, experimental music, sound, and ecology. With Gillian Siddall, she is co-editor of *Negotiated Moments: Improvisation, Sound and Subjectivity* (Duke, 2016). She is a core member of the International Institute for Critical Studies in Improvisation (www.improvisationinstitute.ca). She also participates in a multi-site research project to develop the AUMI – an adaptive use musical instrument/app that enables people with disabilities to independently engage in music making (www.aumiapp.com). Her current book project is a comparative ethnography of twelve Canadian music festivals, *Sounds Provocative: The Ecology of Experimental Music Performance in Canada* (www.sonicecology.com). In January 2019, Ellen will take up the Helmut Kallmann Research Chair for Music in Canada at Carleton University in Ottawa.

www.ellenwaterman.ca / ellenw@mun.ca

Teresa Connors & Ellen Waterman

“Aspects of Trees” (performance)

Visuals: Andrew Denton

Creative Code: Teresa Connors

Improvising performers for Space, Sound and the Improvisatory:

Ellen Waterman: Flute/Voice

Teresa Connors: Laptop/Voice

“Aspects of Trees” is one of a series of ongoing projects between Teresa Connors and Andrew Denton that assemble a range of moving image and sonic experiments which records and then responds to changes in the ecology. The subject of this live audiovisual improvisation is the escalating pine beetle epidemic that has decimated forests on the West Coast of North America.

In the last decade, the beetle has noticeably decimated high elevation arboreal forests in British Columbia, Alberta, Colorado and New Mexico. It is an ecological disaster that is a dramatic reminder of the complexity and fragility of our ecology. “Aspects of Trees” aims to break through cumulative apathy around our escalating ecological crisis by engaging with the inherent complications of the subject through an evocative and affective mediation of image and sound.

The construction of the laptop “tree instrument” amalgamates a variety of compositional and computational processes, which includes sonification of still and moving images, an eight-part canonic system based on the numerical ratios taken from tree growth, live granulation and transposition, and live convolution of the acoustic instrument with field recordings. As a hyperimprovisational system for an acoustic instrument, laptop performer (Max patch) and visual projections, “Aspects of Trees” operates in a sympoietic way, which proposes that an affective mode might offer an alternate means to progress debates around anthropogenic climate change.