

James Andean

Tsampouna (2013)

9min18sec

Tsampouna is a tape piece that was made during a residency at Syros Sound Meetings, on the Greek island of Syros. It is constructed from a field recording of four local musicians gathered at a bar, casually performing a song about the 'tsampouna', or Greek bagpipes. The piece begins with the straight recording – a single voice, a bit of a drum, and of course the bagpipes, accompanied by lute and tzouras – then layers the second phrase on top of the first, continuing layering each successive phrase on top of the previous phrases. This slowly builds, eventually becoming a swirling mass of human noise. The lyrics of the song's first phrase are clearly heard – "The bagpipe reminds me of a season that starts again..." – ringing out again and again, throughout the piece.

It is tempting to interpret the work along political lines: beginning a single voice, numbers build, to a larger chorus of greater and greater size, becoming the chanting of a crowd, with an ever-increasing sense of mass and urgency... From simple folk song, to anthem, to the chanting of an angry mob.

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and Plucié/DesAndes. He has performed throughout Europe and North America, and his works have been presented around the world. He is a lecturer at the Music, Technology and Innovation Research Centre of De Montfort University.

jamesandean.com

Meira Asher

fearless radio_refuse: military.01 (2014)

10min14sec

One Blanket Lose (2012)

34min44sec

refuse: military is a series of radio works, addressing the many youths who encounter compulsory military service in Israel. What alternatives to forced conscription are presented to these children? Schools which allow access to the Israeli military propaganda merchants, rarely, if ever, allow alternative voices to reach the children.

In the first episode 'refuse: military.01', Noam Gur, recently refused to serve in the Israeli army. She is a conscientious objector. She had three trials, and was jailed twice for a total of 30 days in military prison. The usual procedure is to be repeatedly ordered to enlist – and repeatedly sent to prison, before one is ironically released on medical grounds. In the first part of the work, Noam reads her imprisonment statement followed by her description of the militarist presence and activity in her high school.

Commissioned by Saout radio. Initial broadcast: Kunstradio. Released March 9, 2014. Credits: Issa Amro, Guy Harries, Noam Gur, Hebron human rights press, Paul Kendall, Floy Krouchi.

One Blanket Lost is a radio-art composition about the trafficking of Nigerian girls for prostitution in Spain. It started in the early 90s, frequently involving long transits in the Algerian and Moroccan deserts. 'One blanket lost', a common expression used by the traffickers, 'mourns' the loss of blankets in which they buried girls who died on the way.

Erica was the sole survivor from the boat which carried her to Spanish waters. She

lost her baby girl and boyfriend at sea, after which she started paying a 42,000 Euro debt to her Madam.

Released December 1, 2012.
Credits: Erica Osemwigie, Happy, Rita, Norberto Fresno (Acción en red-Canaries), Carlos Jarque (volunteer-Centro Lugo, Cáritas), Mila Barrera.

Created by Meira Asher. Mixed by Paul Kendall. Produced by bodylab art foundation. Commissioned by ORF Kunstradio, Austria. Cover design by The Salesman

Known for her uncompromising Societal Art, **Meira Asher's** work has been released on Crammed, Sub Rosa and Auditorium. Her visionary early voice based albums from the 1990s were too forward thinking and challenging for the Israeli audiences of the period, but after her departure to Europe they attained cult status.

She Studied Tabla and Dhrupad in Varanasi-India, and traditional drumming, voice and dance of the Ga, Eve and Dagomba people of Ghana, both of which she later taught and performed. She attained a BFA in percussion at California Institute of the Arts (1990). She completed her Masters in Sonology at the Royal Conservatory, The Hague (2002).

Her areas of research are social documentary via the arts, amplification of the human voice and the inner sounds of the human body, and the expression/transition of traditional rhythms in/to contemporary music.

Among her projects: Spears into Hooks (album and performance on the Israeli-Palestinian conflict 1999), Infantry (album and performance with Guy Harries, on child manipulation and child soldiers 2001), Face_WSL0T (album, book, art installation, and documentary film on female ex-child combatants in Sierra Leone 2004-06), One blanket lost (radio-art program about the trafficking of girls for prostitution in Europe 2010), and Myelination 2 (album and performance with Jean-Claude Jones about Multiple Sclerosis and the myelin sheath 2013).

Co-founder of the bodylab art foundation in The Hague (2001-2011).

Lecturer at the Haifa university. Curator-presenter of radioart106fm.

www.meiraasher.net

John Bechtold

War Story (2016)

5min

After years of wondering what my children understood about my wartime experience, I decided to tell my teenage daughter a war story. I was curious to see how she would respond, or if she even reflected about those times when I was absent, at war. Well, she does reflect about that time in her life. And, as so often is the case, perhaps with most of us, we tend to think that our past happened only to ourselves. On the day I sat down to share a story with my daughter, she reminded me that my war was her war too. She lived it as well. We're reaching back fifteen years here, and I see this short audio documentary piece as both memory and trauma, two perspectives of a shared history.

John Bechtold is a Iraq War veteran and documentarian who combines still photography and short audio documentary to tell stories about people and their place. He is particularly interested in how narratives shape our perception of each other and inform our behaviors. John is currently working on a multi-media documentary project that tells the stories of how our wounded veterans are reclaiming their lives after their experience in war.

www.steadyposition.com

Felecia Chizuko Carlisle & Valerie George

*THE ARCHIVE, VOLUME VI: Mourning the
Glacier* (2015)
1hr50min51sec

THE ARCHIVE, VOLUME VI: Mourning the Glacier was created from an exhibition of experimental sound sculptures and performances titled Sounding Room at Locust Projects in Miami, 2015. Sounding Room was organized and founded by artists, Felecia Chizuko Carlisle and Valerie George.

Throughout the duration of Sounding Room, ten artists came together in small groups for three discrete performance based events. Each participant contributed some artifact or trace from their own artistic practice. Each gathering and subsequent improvisational performance became one in a three-part series. Participating artists include Mindy Abovitz, Terry Berlier, Felecia Chizuko Carlisle, Luciano Chessa, Christy Gast, Valerie George, Daren Kendall, Eli Lehrhoff, Ian Szydlowski, Molly Zuckerman-Hartung.

Filled with objects such as hanging microphone assemblages, amplified piano strings, suspended drumheads, components of an unbuilt stage, musical saws and jugs, and a video/audio projection of a melting glacier, the gallery space was transformed into an imaginary landscape of narrative possibilities. The artists explored those possibilities through sound and action.

All of the live performances for Sounding Room at Locust Projects were recorded courtesy of Nam June Psyche, a project Valerie George began in 2010 to document and archive collaborations with other artists.

THE ARCHIVE, VOLUME VI: Mourning the Glacier was created by meditating on all of the artists' recurrent conversations surrounding nautical metaphors while sifting through the recorded material from all three performances.

"I set out to create an aural narrative that brought to life all our emotive responses to the sounds of the the melting glacier (which can be heard as the baseline for almost every track) our experimental instruments, and the visual tone of the space. The result is an album that introduces a cast of electrified characters whose voices call to and from the sea." ~ Valerie George

Funding and resources were provided by Locust Projects, Foundation for Contemporary Art Emergency Grant, University of West Florida, Stanford University and participating artists. Additional support for Sounding Room was provided by Cannonball through its WaveMaker Grants program, which is part of the Andy Warhol Foundation's Regional Regranting Program. WaveMaker Grants is supported by the Andy Warhol Foundation for the Visual Arts, John S. and James L. Knight Foundation, and the Miami-Dade County Department

of Cultural Affairs. Special contributions were made by Emerson Dorsch, Nam June Psyche, Archival Feedback, Red's Miami, and Bill Roberts.

www.soundingroom.us

Felecia Chizuko Carlisle, a native Floridian, has lived and worked in Miami, FL since 2009. She received her MFA from San Francisco Art Institute New Genres department in 2006. She received her MFA from San Francisco Art Institute New Genres department in 2006. She is an artist and educator. She works across performance, installation, sound, sculpture, photography, video within a wide variety of contexts including nightclubs, gardens, bathrooms, empty lots and fire stations; as well as, museums, commercial galleries and nonprofit art spaces. Recent exhibitions include USF Contemporary Art Museum (Tampa, FL), Locust Projects (Miami, FL) Vizcaya Museum and Gardens (Miami, FL) Riverside Art Center (Chicago, IL) and Fountainhead Residency (Miami, FL). She is represented by Emerson Dorsch where she has had two solo exhibitions. In 2015, she was awarded a Wavemaker Grant via Andy Warhol Foundation, Foundation for Contemporary Art Emergency Grant, and a commission from Miami-Dade County Art in Public Places. In 2016, she was awarded a scholarship and residency at Santa Fe Art Institute and co-produced LOT, an experimental gathering of artists, thinkers and leaders in an empty urban parcel in Miami.

www.feleciacarlisleart.com

Valerie George (Nam June Psyche) received her MFA from the University of California, Davis and is the Associate Professor of Sculpture at University of West Florida and Arts Editor of Panhandler

Magazine: A Journal of Art and Literature. She is an artist who uses expanded media to explore natural, environmental, sonic, social, theoretical and cultural phenomena. Her work is often site responsive generating archival documents in addition to art objects. She has exhibited in solo and group exhibitions both nationally and internationally including at Locust Projects (Miami, FL), Public Address (Brooklyn, NY), Cinders Gallery (Brooklyn, NY), Worksound Gallery (Portland, OR), Coop Gallery (Nashville, TN), Norton Museum (West Palm, FL), Hyde Park Art Center (Chicago IL), Center on Contemporary Art (Seattle, WA), Sonoma County Museum (Santa Rosa, CA), Rosenwald-Wolf Gallery (Philadelphia, PA), San Francisco Arts Commission Gallery (San Francisco, CA), Robert Miller Gallery (NY, NY), Adobe Backroom Gallery (San Francisco), Sarai Media Lab (New Delhi, India), FemArt Mostra D'Art De Dones (Barcelona, Spain), and the Horse Hospital (London, England).

She has been invited to participate in several national fine art festivals and events including the RCA Street Festival (Richmond, VA), {Re-Happening} at Lake Eden (former site of Black Mountain College) (Black Mountain, NC), Art in the Open (Philadelphia, PA), and South by Southwest (SXSW) at Okay Mountain Gallery (Austin, TX). She was also a Visiting Artist & Lecturer at the Hangar Residency (Barcelona, Spain) and at Stanford University (Palo Alto, CA). Her work is in the

collection of the Norton Museum of Art and was purchased for the museum by curator Tim Wride (formerly the curator of Photography at LACMA). Her work has been reviewed by NPR, Tom Tom Magazine: A Magazine for Female Drummers, Tape Op: The Creative Music Recording Magazine, Amp Magazine, and Drain Magazine: A Journal of Contemporary Art and Culture. Most recently, she was awarded the Artist in Residence Fellowship at the Everglades National Park (AIRIE) for May of 2016, and the Artist in Residence at the Bilpin International Ground for Creative Initiatives Artists Residency (BigCi) in Australia for May of 2017.

www.valeriegeorgeart.com

www.namjunepsyche.com

Christopher DeLaurenti

Fit the Description (2015)

31min13sec

On August 9 2014, protests erupted just outside of St. Louis, Missouri in the United States after the killing of Michael Brown, a young African-American man, by Ferguson Police Department officer Darren Wilson, who is white. The following peaceful protests against the racist practices of the Ferguson Police Department were met by regional and local law enforcement with an astonishingly militarized show of force.

While many radio and television reports packaged the subsequent events in Ferguson with a near-pornographic fixation on looting and property damage, skeptical viewers and listeners had to go on-line and piece together a mosaic of video feeds and social media reports to get a sense of what people there were thinking, feeling, saying, and doing.

Fit the Description - subtitled Ferguson 9-13, August 2014 - is my attempt to collate multiple live video and social media streams from August 9th and the subsequent protests in the wake of Michael Brown's death.

You will hear events in Ferguson from multiple and occasionally contradictory viewpoints. Grief, shock, and anger mingle with exuberant defiance, astute observations, fear, steely resistance, and wisdom.

Most visual and audio journalists employ two fidelities analogous to the film close-up and (extreme) wide/long shot. The narrator and interviewed subjects are always the most clear and up-close element while distant, ostensibly objective B-roll backgrounds remain seen and heard

from a distance.

Yet in this work, multiple and terraced audio fidelities - ranging from lo-fi to clarion stereo - not only help listeners navigate often unstable and turbulent polyphonic viewpoints but, unlike traditional journalistic practice, continually affirm this work's artificial, and perhaps poetic, construction.

Fit the Description was commissioned by the Creative Audio Unit of Australia's Radio National for Soundproof, a weekly radio show devoted to soundscape composition and other audio arts. I am grateful to presenter Miyuki Jokiranta and executive producer Julie Shapiro for their amazing advice and ideas.

My work, the offspring of my love affair with sound, incorporates murky atmospheres, everyday speech, and unusual field recordings.

I bear witness to current crises which impel me to respond. I also heed my impulse to conjure sonic places where raw emotion, memory, and imagination find refuge to dream. More:

To listen is to liberate. I start with myself, taking my microphones towards and sometimes beyond the boundaries of property, the law, and oppression. I make field recordings, but I'm not interested in capturing a place or building a documentary archive. When I tape small microphones to my skull, or button up a stout vest with sewn-in mics, or strap a stereo pair to my homemade mic boom, I am venturing into the world to ask "Who is heard?" "Who has?" "Who is here?" and "Why are we listening to this right now?" I ask these questions to open my ears and open my heart. Can I listen bravely? Can I hear justice?

I attempt to bear witness to current crises. Activist Sound is one way I describe the sound pieces, performances, and installations I sculpt from field recordings of protests, testimonies, and other pertinent sonic materials of social change. War, poverty, inequality, racism, and climate change impel me to respond.

Activist Sound works such as N30: Live at the WTO Protest November 30, 1999 and Fit the Description (Ferguson 9-13 August 2014) depict and demand what Marcus Zagorski calls "a critical resistance to the existing order; the preservation of subjective freedom; and the expression of the individual before the abyss of the administered world." Doubt damns my every step. I try to fight continually and fail. Sometimes I surrender, instead finding

and conjuring electroacoustic utopias where trauma, dread, and memory find refuge to dream.

But I never stop asking: Does what we hear – and, crucially, how we listen – harbor the power to suspend and discover alternatives to the silent social and political assumptions which implicitly guide our lives? To borrow a title from Deleuze, my imperative is to make those inaudible forces audible.

delautenti.net

Ursula Handleigh

Abakada: A Still in Motion (2016)
2min52sec

Being the first generation in my family to be born outside of my parents ancestral homelands, I have always felt detached from my cultural backgrounds. In an attempt to counterbalance this disconnection, my mother immersed me in Filipino language and culture. She began to teach me tagalog as a child in the early 1990s, laying the foundation with the Abakada alphabet. Living in Canada and experiencing her own cultural detachment, my mother was unaware that the national alphabet she was once taught in school had no longer been considered the official alphabet since 1976.

In this recording, I recite from memory the only Tagalog alphabet I was taught, the alphabet my mother was taught. Layered with history, this serves as a thirty year record, a documentation of memory, of culture and of a kinship.

Ursula Handleigh is a Canadian-based artist working with experimental photography, film and alternative processes of image making. Her practice explores questions of identity, perception, memory and kinship. Using experiential photography and the personal archive as a foundation for exploration, her work addresses the ways in which we create personal histories, while challenging traditional methods of documentation.

Handleigh is a candidate for a Masters of Fine Arts from NSCAD University and holds a Bachelor of Fine Arts from OCAD University. Her work has been exhibited across Canada, the United States, Europe and Asia.

ursulahandleigh.com

Jacqueline Hoàng Nguyễn

The Wages Due (2016)

3min18sec

The Wages Due Collective was a feminist collective formed in Toronto (CA) in October 1974, with ties to the Wages for Housework group in the United States. These feminist groups were formed to raise awareness of how housework and childcare are the basis of all social reproduction and industrial work. The groups were not only discussion clubs or thought experiments, but they existed with real demands with protest songs to go with them. 'If women were paid for all they do, there'd be a lot of wages due' sang the women campaigners in the 1970s. The demands for the Wages for Housework formally called for economic compensation for domestic work but also used these demands to more generally call attention to the affective labor of women, and made explicit how capitalist economies exploited labor practices against women. As the struggles are not over, let the music resonate into the present.

The sound piece is based on the lyrics of The Wages Due Song found in the archives and it's current version is made in collaboration with Thunder Tillman.

Jacqueline Hoàng Nguyễn is a research-based artist living and working in Stockholm (SE). In 2011 she completed the Whitney's Independent Study Program, having obtained her MFA and a post-graduate diploma in Critical Studies from the Malmö Art Academy, Sweden, in 2005, and a BFA from Concordia University, Canada, in 2003. She has been awarded many grants and fellowships, and her work has been exhibited internationally. Nguyễn recently completed an artist-in-residence at the Museum of Ethnography, in Stockholm, as part of SWICH - Sharing a World of Inclusion, Creativity and Heritage - a collaborative project involving ten European museums of Ethnography and World Cultures, with the aim of creating dialogues on citizenship and belonging in contemporary Europe.

jacquelinehoangnguyen.com

Michelle Jaffé

Right as Rain (2016)

8min34sec

Composed to exploit the dynamic layout of the 5.1 Surround Sound speaker system, **Right as Rain** begins slowly. Like drizzling rain, it suggests that drop by drop, one decision at a time, a society can reach the inflection point, where its collective democratic values shift, change and erode to the point where the character of that nation is fundamentally changed. Questions are posed about the Constitution, Protest, Wall Street, authoritarian leaders, corporate power brokers and fracturing along religious racial & ethnic lines. The final questions are: Who are they, who is them? Who are we? Are they us, are we them? Who is the other?

Michelle Jaffé creates sculpture, sound and video installations, immersing people in an experience that transforms their sensory awareness. These participatory encounters create a moment where a synaptic shift in attitude is possible and new neural connections can be made.

She explores how individual psychology and pathology is embedded and mirrored in society, with a view to stimulate conversation for change. She asks when & where are the borders between terror, abuse & negligence blurred & crossed?

Jaffé was educated in England as a teenager, and earned a BA Honours in Fine Arts & French Literature from the University in England. Childhood exposure to Asian scrolls shaped her visual sensibility. Their depictions of space and balance,

their unique evocation of so much with such economy, informed her work's formal clarity and restrained reserve.

Her work has been exhibited at NYCEMF- Abrons Arts Center, the Beall Center for Art + Technology at UC Irvine, the Morlan Gallery at Transylvania University, KY, Bosi Contemporary, NY and UICA, Urban Institute for Contemporary Arts in Grand Rapids, Michigan. Additional solo exhibitions have been held at Wald & Po Kim Gallery, Susan Berko-Conde Gallery, Brooklyn College, Harvestworks Digital Media, and Broadway Gallery in NY, among others. She has created site-specific installations in Long Island City, and Djerassi, CA.

Since 2008, Jaffé has been a fiscally sponsored artist of the New York Foundation for the Arts, and has been awarded grants from New York State Council on the Arts, Queens Council on the Arts, and has been the recipient of residencies at Brooklyn College Department of Computer Music, the Exchange Museum in England, the MacDowell Colony and Djerassi. Her artworks are in private collections and numerous design works are in the permanent collections of the Philadelphia Museum of Art, Fashion Institute of Technology and Musée de la Mode et du Costume in Paris.

michellejaffe.com

Kapwani Kiwanga

QSL (2010)
27min59sec

Tongue (2007)
22min

In 1927, the first successful oversea short wave radio transmission was made by PCJ in Eindhoven, the Netherlands.

The radio signal was received by the Republic of Indonesia which was, at the time of transmission, a Dutch colony. The *QSL* project transmits a radio signal from the Netherlands to this former colony using short wave radio in 2010.

The transmission is received in Indonesia, recorded and sent back to the Netherlands. The message is repeatedly transmitted and retransmitted between Eindhoven and Indonesia until the signal becomes an indecipherable abstraction.

In *Tongue* an anglophone woman repeats the Swahili proverbs pronounced by her Swahiliphone brother. The proverbs are deformed when passed from one person to another. *Tongue* explores culture's

Kapwani Kiwanga, born Hamilton, Canada, lives and works in Paris, France.

Truth and fiction are intentionally confused in Kapwani Kiwanga's work in order to unsettle hegemonic narratives and create spaces in which marginal and fantastical discourse can flourish. Her methodology includes fashioning systems and establishing protocols as in scientific experimentation to delineate lenses through which one can observe culture and its characteristic propensity toward mutation.

In 2016 she presented her work in monographic exhibitions at: La Ferme de Buisson, The Armory Show and Le Granit. Other recent solo presentations include: South London Gallery, FIAC (Paris), Galerie Jérôme Poggi, Viafarini, 1:54 (London), Galerie Tanja Wagner and Jeu de Paume.

www.kapwanikiwanga.org

lal

Deportation (2008)

52min36sec

Deportation is a conceptual recording that electronic band - lal released in 2008. Written and recorded over several years in the U.K. and Canada, *Deportation* continues to push musical and lyrical boundaries by featuring over 20 musicians who reflect true diversity in the Canadian musical landscape.

Deportation explores traditional lal topics of race, culture, class and equality in greater depth while keeping the music at the forefront. This album is about lal's shared experiences as migrant peoples and the intersections of violence, isolation, community, colonization, hope, fear and resilience that many Black, Indigenous, People of Color, Refugee and Immigrant communities deal with.

lal's music started with the deep and soulful collaboration between vocalist Rosina Kazi and Nick Murray (aka Murr) in 1998. In 2002 they released their debut album *Corners* which struck chords with the Toronto Urban/Electronic scene; blending subtle South-Asian and West Indian influences with soulful hip hop, loops, beats and baselines. Members of the Toronto Tabla Ensemble (percussionists Rakesh Tewari and Santosh Naidu, bassist Ian de Souza) soon became a mainstay in lal's live performances and were intrical to Santosh Naidu, bassist Ian de Souza) soon became a mainstay in lal's live performances and were intrical to the overall production of *Deportation* which was released in 2008.

This recording solidified lal's reputation as "protest musicians" who innovatively blend cross-cultural musical influences,

while maintaining a deep commitment to socially just messaging.

Now in 2016, lal revisit their roots as a duo with the release of their latest album *Find Safety*. With an emphasis on Queer and /or BIPOC issues; *Find Safety* includes their signature personal-political lyricism, and a myriad of polyrhythmic blends of synth and sample-based music. Offering a compellingly danceable and provocative political statement.

www.lalforest.com

Jack Loeffler

Encounters with Consciousness (2016)

Introduction, 28min50sec

Edward Abbey, 28min50sec

Rina Swentzell, 28min50sec

Encounters with Consciousness is a 10-part series of documentary radio programs produced by Jack Loeffler. The series features excerpts from recorded conversations with noted thinkers conducted and recorded by Loeffler over a period of years. The focus of the series is a presentation of perspectives that could affect mainstream cultural attitudes in a positive way, especially in consideration of the problems we face in the forthcoming decades.

Selected programs:

Program 1 is an introduction to the series featuring several voices. Program 5 features author Edward Abbey. Program 10 features Rina Swentzell, the brilliant Tewa Indian philosopher from the Santa Clara Pueblo in northern New Mexico.

Jack Loeffler, Lore of the Land Board Member, is a bioregional aural historian, producer, writer, sound collage artist, and musician. Since 1964, he has conducted field recordings west of the 100th meridian, founding the Peregrine Arts Sound Archive in 1967 to be the repository for his professional work. His archive now holds thousands of hours of recordings of interviews, music and natural habitat, and contains well over 3,000 songs of indigenous and traditional peoples. His primary concern is restoration and preservation of habitat focusing on the relationships of indigenous cultures to respective habitats, and the role of cultural diversity in attempting to solve the dilemmas now facing humankind. Loeffler has produced over 300 documentary

programs for radio, plus scores of soundtracks, albums of music from diverse genres, films, videos, folk music festivals, museum sound collages, and books. Selected radio series include: La Musica de los Viejitos; Southwest Sound Collage; Navajo-Hopi Land Dispute; Bioregional Folklore and Music of Tohono O'odham, Yaqui, Anglo, and Mexican Folk Musicians; Moving Waters – The Colorado River and the West; and The Lore of the Land.

He has authored five books: *Headed Upstream: Interviews with Iconoclasts*, 1989; *La Musica de los Viejitos* including 3-CD set, with Katherine Loeffler and Enrique Lamadrid, 1999; *Adventures with Ed: A Portrait of Abbey*, 2002; *Survival Along the Continental Divide*, 2008; and *Healing the West: Voices of Culture and Habitat*, 2008. He is currently working on several projects, including the Thinking Like a Watershed aural history project.

He is the recipient of a 2008 Governor's Award for Excellence in the Arts, and the 2009 Edgar Lee Hewett Award for Outstanding Public Service from the New Mexico Historical Society.

www.loreoftheland.org

Jonna McKone

Unrest A Year Later (2016)

29min48sec

This material is a collection of audio material and soundscapes recorded between April 27, 2015, the day of Freddie Gray's funeral, through the present. Freddie Gray was a young, black Baltimore man injured while in police custody. He later died of his injuries, but his short life brought the city to a reckoning of its legacy of policy brutality, structural racism and deep inequality. On the day of his funeral, frustration in the form of protest, looting and unrest erupted around the city. Much of these recordings are from that day and the time that followed. A scrapper named Freddy who was clearing piles of trash behind a vacant West Baltimore rowhouse that blew to the ground, killing a man, makes his way into this audio piece, punctuating the stories of lives collected over the last 22 months. The work hovers between oral history and discarded media, between evidence and impression.

The audio stories will eventually return to Sandtown in West Baltimore to take the form of a place-based walk.

I'm a documentarian, journalist and artist based in Baltimore. I work as a public radio reporter for WYPR, as a podcast and video editor (sometimes cinematographer) and instructor. I've taught film and audio through Johns Hopkins University, Appalshop's Summer Documentary Institute in Kentucky, Docs In Progress, Hidden Voices, Baltimore City Public Schools and Refugee Youth Project.

As a radio and video producer, my work has appeared on NPR's All Things Considered, Here & Now, The World, PRI's Living on

Earth, Marketplace, The Paris Review, WYPR in Baltimore, The Washington City Paper, Meridian Hill Pictures, WAMU in DC, Virginia Public Radio and Southern Foodways Alliance, among others. My stories often explore geography and landscapes, myths and collective memory, education, and inequality.

My film, photography and sound works have been installed in galleries, at the Contemporary Art Museum of Raleigh in North Carolina, at Duke University, the Hirshhorn Museum and at Flight 93 National Memorial in Pennsylvania. My research-focused art practice examines concepts of distance - geographic, economic and temporal - approached through ethnography, archival research, walking, installation and nonfiction filmmaking. With a sense of place and historical research, my work seeks to unravel the nature of memory, labor, language, gesture and the icons of every day. I'm a graduate of Bowdoin College and hold an MFA from Duke University.

Grants/Awards

Skidmore Storytellers' Institute Fellow for experimental film, Equal Voice Journalism Fellow to produce a radio documentary, The Institute of Museum and Library Services Grantee for an oral history and listening project

Murr

Primal Whiteness (2013)

6min36sec

Primal Whiteness is inspired by the murder of Reena Virk that took place on November 14, 1997 . Reena Virk was a teenage South Asian girl that was beaten to death under the Craigflower bridge in Victoria B.C. by a group of young white teenagers. The track ***Primal Whiteness*** speaks to the rage that stems from hate and how it creeps.

Nicholas Murray (Murr) is a Toronto-based electronic musician who has performed around the globe - both as a founding member of the band Lal, and in support of his own solo project, Murr.

His constant musical experimentation and exploration of the various facets of electronic music have led him to collaborate on a variety of projects in the worlds of theatre and contemporary art.

cargocollective.com/murr

Postcommodity

*We Lost Half The Forest And The Rest
Will Burn This Summer* (2015)

39min21sec

Combining Western classical instruments and performers with their own Southwestern-rasquache electronics, Postcommodity's third full-length release is a 16-song concept album recounting the ever-cycling decay of a desert drought from the view of its flora and fauna. Trumpets, bass drums, strings, piano and voices dirge through the only path to the end. Jackets printed and embossed with ash. Limited to 200 copies.

All songs by Nathan Young, Kade Twist, Cristobal Martinez and Raven Chacon

With Marc Sabat on Violin

Nico Dann on Percussion

Cecilia Bercovich on Viola

Achiya Asher Cohen Alloro on Piano

Aaron Bannerman on Trumpet

Dory Hayley and Ilana Dann on Voice

Mastered By James Plotkin

Cover Design By Sebastien Aubin

Insert Printing By Jacob Meders

Pcp#2 Sssk#64

Recorded By Alejandro Goldstein, Jon Kasper and Postcommodity at Banff Center For The Arts Winter 2015

Postcommodity is an interdisciplinary arts collective comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist. Postcommodity's art functions as a shared Indigenous lens and voice to engage the assaultive manifestations of the global market and its supporting institutions, public perceptions, beliefs, and individual actions that comprise the ever-expanding, multinational, multiracial and multiethnic colonizing force that is defining the 21st Century through ever increasing velocities and complex forms of violence. Postcommodity

works to forge new metaphors capable of rationalizing our shared experiences within this increasingly challenging contemporary environment; promote a constructive discourse that challenges the social, political and economic processes that are destabilizing communities and geographies; and connect Indigenous narratives of cultural self-determination with the broader public sphere. Postcommodity are the recipients of grants from the American Composers Forum (2008), Arizona Commission on the Arts (2009), Joan Mitchell Foundation (2010), Creative Capital (2012), Art Matters (2013), and the Native Arts and Cultures Foundation (2014). The collective's has been exhibited nationally and internationally, including: Contour the 5th Biennial of the Moving Image in Mechelen, Belgium; Nuit Blanche, Toronto, CA; 18th Biennale of Sydney in Sydney, Australia; Adelaide International in Adelaide, Australia; Scottsdale Museum of Contemporary Art in Scottsdale, AZ; and their historic land art installation Repellent Fence at the U.S./Mexico border near Douglas, AZ and Agua Prieta, SON.

Postcommodity acknowledges the important contributions of its previous collaborators: Steven Yazzie (2007-2010), Nathan Young (2007-2015), Adam Ingram-Goble (Game Remains), Andrew McCord

(If History Moves at the Speed of Its Weapons, Then the Shape of the Arrow is Changing, and Promoting a More Just, Verdant and Harmonious Resolution), Annabel Wong (Dead River) and Existence AD (Dead River).

Tullis Rennie

Manifest: An acousmatic documentary based on the sounds of protest in Barcelona (2013)

14min

Barcelona

I lived in Barcelona between 2008 and 2012. During this time, field recording emerged to form a significant part of my artistic practice in Catalonia. Audio documentation became a personal approach to understanding and reflecting upon my experiences of social, cultural and political life there. As a result, a number of protests and demonstrations that I observed and participated in I also documented in audio.

Manifest

This composition connects two demonstrations that I attended: 'Los Indignados' in May 2011 and a 'Vaga General' in March 2012. These occurred within ten months of each other, either side of the Spanish general election in November 2011. This election was an underlying motive for action that was relevant to both protests. I witnessed events as an involved observer: resident for four years in Barcelona but unable to vote in Spain, I was present to learn, document the events and to show my support.

Los Indignados

In May 2011, Plaça Catalunya in Barcelona became one of the focal points for 'Los Indignados'. This was a grassroots, politically-motivated 'collective cultural awakening' which demanded a sea-change towards greater government transparency, economic justice, social investment, an increase in employment opportunities, better living standards and a reversal of the government's austerity measures. I took recordings on Friday 20th May 2011, the sixth and most significant day of demonstrations.

Vaga General

On the 29th March 2012, a national strike was observed by over 80% of workers across Spain. This followed the general election, which had given an overall majority to the conservative Partido Popular (PP). Unemployment had then risen to 25% nationally (nearly 50% in under 30s) while the new government continued drastic spending cuts to education, health and welfare budgets.

Composing The Field

My experience of 'Los Indignados' began with a celebratory-sounding 'caserolada', the locally typical protest – banging casserole pots and pans with kitchen utensils. To me, it sounds similar to an impromptu fiesta with light-hearted chants and songs, before a sit-in that calmly listened to a number of individuals addressing the crowd through megaphones. A visibly low police presence was inaudible. By contrast, the assembled crowds at the 'Vaga General' shouted more forceful and negative chants. Protesters roamed the streets, sounding horns and creating feedback with megaphones. Voices addressing the crowds were not aiming to be part of any debate or discussion (as heard in 'Los Indignados') but rather were amplified individuals shouting to be heard, often resorting to rhetoric. The police presence was oppressive and audible: helicopters circled

constantly overhead, armed riot police fired shots. My desire to discuss these connections and distinctions and to present them in sound was a starting point for composing Manifest.

Sounds of Protest

Many of the defining characteristics of public protests can be understood as rooted in the sonic domain. Brandon LaBelle considers the act of protest to be one which contrasts the written (law) with noise (suspension of law). He writes that the protesting side 'seeks to resist written record and supplant it with its own, one that is initially often shaped by the political speech, the verbal slogan, the passing of secret messages, as an orality whose power resides in speaking out, rallying, and having a say. Thus ... demonstrations produce an audibility that seeks to overturn or overwhelm the written record' (2010: 109). This was certainly the case in the 'Los Indignados' protests that I experienced – the new debate was a predominantly oral one. It therefore makes sense to both document and disseminate this orality in an audio format. However, might this then simply create another 'written record', but one in sound? How does this affect the listener?

Listening

In 'Listening, Meaning and Power', Michael Gallagher presents the audience's role as making rather than receiving meaning in the act of listening. He writes, 'it may be helpful to recognise that listening is more ambiguous (in relation to meaning) and more ambivalent (in relation to power) than is commonly supposed' (2013: 43-44). This is not to excuse or downplay an overtly political position any composer might take, but does allow an audience to make up their own mind about the artistic and socio-political intentions of any given sound work.

References

Gallagher, M. (2013) 'Listening, Meaning and Power', in Carlyle, A. and Lane, C. (ed.) *On Listening*, Axminster: Uniformbooks.

LaBelle, B. (2010) *Acoustic Territories: Sound Culture and Everyday Life*, London: Continuum.

Tullis Rennie is a composer, electronic musician, improvising trombonist, sound artist, field recordist. He currently lives in London. He is co-founder of Walls On Walls with visual artist Laurie Nouchka, recently creating a series of participatory sitespecific audiovisual installations with communities across the borough of Camden. He is a founder member of Insectotrópics, a multi award winning audio-visual collective based in Barcelona. His writing has been published in *Organised Sound* and *Leonardo Music Journal*. He is a Lecturer in Music at City, University of London.

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Simone and Max

Captured (2015–2016)

5min18sec

Captured is a series of photographs and audio interviews taken of youth inside the Dane County Juvenile Detention Center in Madison, Wisconsin. The project hopes to expose the general community to what life is like for incarcerated youth in Dane County—including LGBTQ+ youth of color—while at the same time creating a visual/audio narrative that documents and humanizes what racial disparity looks like in present-day Dane County.

Photographs by Amber Sowards are paired with audio interviews with the youth, conducted by Ali Muldrow, Racial Justice Youth Organizer at GSAFE. The audio, edited by Simone and Max of Midwest Story Lab, was designed to heighten the intimate connection between viewer and subject, as well as provide a platform for youth experiencing incarceration to share their first-hand stories and experiences. Voices of the youth have been disguised to protect their identity.

Captured is made possible by GSAFE, a nonprofit that works to increase the capacity of LGBTQ+ students, educators, and families to create schools in Wisconsin where all youth can thrive.

Simone and Max are a collaborative duo whose work investigates the potential of the public screen as a mobilizing force to build empathy, action, and long-term responsibility. From audiovisual installations to objects and software, their practice leverages a hybridity of forms reflective of the degree to which contemporary life is mediated by screens. The duo have presented original work in museums, festivals, and galleries throughout the United States and abroad, including the Pérez Art Museum Miami, İstanbul Modern, CICA Museum (South Korea), ARTCOP21 (Berlin), The Luminary (St. Louis), and Espacio Gallery (London).

simoneandmax.com

Brian James Spies

Solitaire (2015)

1min10sec

When I was 13 years old, while a patient at a residential psychiatric facility in a southeastern Pennsylvania, I was placed for roughly 2 weeks in solitary confinement. Increasingly this practices use has been placed under increased scrutiny. Despite this attention and universal pronouncement from the psychiatric community of its longterm negative impact, 80,000 Americans (men, women and children) are subjected to this barbaric practice everyday. This work of sound art seeks to give a glimpse into what being in solitary feels like. It is my hope that through sharing my own experiences we can end this torture.

My name is **Brian James Spies**, I am an artist living in rural north central Pennsylvania. My interests as an artist are the stories we tell and as a direct consequence the stories that are excluded from our accepted dominant conversation. I believe that sharing one's story is a radical revolutionary act and this informs my creative drive as an artist and person. As a result of my own struggles as a person with severe mental illness, that has battled the stigma as well as peoples misconceptions of me and my illness, my work comes from a deep seated personal feeling of being othered that has given me a glimpse into how talk about things that we don't talk about. In my practice I'm focused on illuminating these untold stories.

brianjamespies.com

Kirsten Stolle

Revolutionary Control (2015)

Extracted and manipulated audio loop
1min40sec

Kirsten Stolle examines the historical impact of industrial chemicals and biotechnology on our food crops. Using appropriation, redaction and manipulation, she critiques the popular narrative and explores the complex relationship between economy and ecology.

Stolle extracted audio files from 1940-1950s USDA agricultural pesticide videos to create a manipulated audio loop, recontextualizing pesticide propaganda within a 21st century framework. The reinterpreted audio highlights the government's heavy-handed messaging in light of the documented dangers of pesticide use.

Kirsten Stolle is a visual artist working in collage, drawing and mixed media. Her research-based practice is grounded in the investigation of corporate propaganda, environmental politics and biotechnology.

Kirsten was born in Newton, Massachusetts in 1967, lived and worked in the San Francisco Bay Area for 19 years, and currently lives in Western North Carolina. Her work is included in the permanent collections of the San Jose Museum of Art, (San Jose, CA), Crocker Art Museum, (Sacramento, CA), and the Minneapolis Institute of Art, (Minneapolis, MN).

Solo exhibitions include the San Jose Museum of Art (CA), The Turchin Center for Visual Arts/Appalachian State University (NC), Dolby Chadwick Gallery (CA), Roy G Biv Gallery (OH) and Kathryn Markel Fine Arts (NYC). Group exhibition highlights include the William King Museum (VA), Monterey Museum of Art (CA), Crocker Art Museum (CA), Hunterdon Museum of Art

(NJ), Tweed Museum of Art (MN), Riverside Art Museum (CA), Triton Museum of Art (CA), University of North Carolina (NC), Truman State University (MO), Torpedo Factory (VA), Roos Arts (NY), Lesley Heller Workspace (NYC) and Jonathan Ferrara Gallery (LA).

Her work has been published in *Made In Mind Magazine*, *Poetry Magazine*, *Widewalls*, *Spolia Literary Magazine*, *Vhcle Magazine*, *DIALOGIST*, *Slice*, *New American Paintings*, *Ignatian Literary Magazine*, *ElevenEleven*, *Hayden's Ferry Review* and *Manifest International Drawing Annual*.

She is a recipient of a Pollock-Krasner Foundation Grant, a Dave Bown Project Award, as well as grants from the San Francisco Arts Commission, Artists' Fellowship Inc., Puffin Foundation, Change Inc., and the Creative Capacity Fund. She has been awarded residencies at the Ucross Foundation, Millay Colony, Blue Mountain Center, Oregon College of Arts & Crafts, Spiro Arts Center, Anderson Center, and Ballinglen Arts Foundation. Stolle received a BA in Visual Arts from Framingham State College, and completed studies at Richmond College (London, England) and Massachusetts College of Art (Boston, MA).

kirstenstolle.com

Hồng-Ân Trương

To Speak A Language (2012)

14min

All That is Solid Melts Into Air

(Or, Making Ourselves At Home in This Modern World) (2013)

25min10sec

To Speak A Language

How are we interpellated as subjects through the act of listening? This sound project, originally a sound installation that includes public address loudspeakers and electrical poles, raises questions around shared aural experience and the notion of a sonic collectivity, suggesting that sound is a site of both memory and discipline. The title of the project is influenced by Franz Fanon, a French-Algerian psychiatrist, philosopher, and revolutionary whose writings on decolonization and the psychopathology of colonization were primary to developments in postcolonial studies and critical theory. He believed that one of the most pervasive agents of phenomenological conditioning is language, stating, "To speak a language is to take on a world, a culture...To speak is to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of civilization." In Fanon's French Algeria, this meant that to speak French was to be coerced into accepting the collective consciousness of the French; cultural values are thus "epidermalized" into consciousness, creating a rupture between consciousness and body. Under such conditions, the black colonial subject is necessarily alienated from herself. *To Speak A Language* uses Fanon's analysis of language and postcolonial subjectivity to think through sound as a way of knowing,

calling attention to the way that sounds function within language to encode meaning through juxtaposition while also putting the position of the spectator / listener in question. Compelling the spectator / listener to engage in various modes of listening simultaneously, the soundtrack points to different types of speaking while also questioning the transparent link between voice and language, image and speech.

***All That is Solid Melts Into Air (Or, Making Ourselves At Home in This Modern World)* is originally a sound installation** that included a Vietnamese xích lô (a cycle rickshaw) sitting in a wooden shipping crate, this sound piece narrates a tale of its journey from Vietnam to the U.S. from the point of view of the artist. Provoked by the prevalence of the word "cyclo" as a popular name for Vietnamese restaurants around the globe, this story raises questions about the ways in which cultural objects that traffic across borders – in this case, through food cuisine -- become delinked from their historical and social meaning. In a kind of autoethnographic gesture, the movement of the xích

lô across the Pacific ocean to the U.S. becomes its own raison d'être, putting into play the relationship between what we don't know and what we think we know about the word "cyclo."

Hồng-Ân Trương uses video, sound, photography, and performance to examine structures of time, memory, and the production of knowledge by engaging with archival materials, individual and collective narratives, and histories that span cultural and national borders. Her work has been shown at the International Center for Photography (NY), Art in General (NY), Smack Mellon (NY), The Kitchen (NY), and the Nasher Museum of Art (NC), among other venues. In 2013 she was recipient of an Art Matters Grant, a Franconia Sculpture Park Jerome Fellowship, and a Socrates Sculpture Park Emerging Artist Fellowship. She was an artist-in-residence at the Irish Museum of Modern Art in 2015 and participated in a two-person exhibition there in 2016 as part of the larger program Art | Place | Memory. She was a fellow in the Whitney Independent Study Program and is currently a studio fellow in the Open Sessions Program at The Drawing Center in New York (2016-2018). She is an Associate Professor in the Art Department at UNC Chapel Hill.

hongantruong.com

Karen Werner

Laws of Lost and Found Objects (2015)

24min

Laws of Lost and Found Objects

My mother's Holocaust-related loss and displacement. A family matriarch named Sheva, long passed, intervenes with the help of a Talmud chapter on lost and found objects. Winner of Grand Prix Marulic for Radio Documentary, 2016.

Broadcast on Earshot (ABC RN) in June & December 2015.

I make audio stories, mostly non-fictional, and I am a sociologist; sometimes I combine the two.

My audio stories have been broadcast on the Australian Broadcast Corporation shows, Earshot, Radiotonic, and Soundproof, on Radio Orange in Vienna, Austria, and on WGDR, Goddard College's community+college radio station in Vermont. They have also been played at Live Art Magazine, at Kinokophone's sound cinema events at Lincoln Center, NYC; on Radiophrenia, a temporary art radio station at Glasgow's Centre for Contemporary Art, and at the Deep Listening Festival in Troy, New York.

In 2016, my radio documentary, "Laws of Lost and Found Objects," won the Grand Prix Marulić. From October–December 2016, I was an artist-in-residence at studio das weisse haus in Vienna, Austria, creating radio pieces related to displacement, strangers, and the broader context of contemporary migration and power. This Vienna radio-series-in-progress, "Strange Radio," has emerged out of my family's relationship to the city .

My sociological interests include story

as methodology, politics of voice, critical storytelling and autoethnography, decolonization and indigenous methodologies, community economies, and art activism.

My articles and reviews have been published in *International Review of Qualitative Research* (forthcoming), *Rethinking Marxism* (forthcoming), *Critical Sociology*, *American Journal of Sociology*, *Making Other Worlds Possible: Performing Diverse Economies* (University of Minnesota Press), and *Solidarity Economy: Building Alternatives for People and Planet* (ChangeMaker Publications.) I am currently writing and presenting about audio autoethnography.

From 2014–16, I was a Tending Space Fellow with the Hemera Foundation, which supports people who have Buddhist and art practices. I've been practicing Zen Buddhism for 9 years.

I teach at Goddard College in Plainfield, Vermont. I co-organize an audio listening circle called Audio Hearth in western Massachusetts, where I live.

karenwerner.net

Gregory Whitehead

On The Shore Dimly Seen (2015)
54min19sec

On The Shore Dimly Seen

Gelsey Bell (vocals, improvisation)
Anne Undeland (narration)
Gregory Whitehead (writer, director,
montage/composition, vocals)

The interrogation log of detainee 063, as first revealed to the public by Time magazine in 2005, offers a detailed hour-by-hour chronicle of the so-called "special interrogation plan" approved by Donald Rumsfeld and others in the Bush administration during the months following 9/11. In reading through the entire log that records many months of abuse, I was struck by the persistent use of loud music to assault the senses of the detainee; and in particular, the use of the Star Spangled Banner, during which the detainee would be ordered to stand at attention with his hand over his heart.

Verse two of the national anthem begins:
On the shore dimly seen, through the mists
of the deep, Where the foe's haughty host
in dread silence reposes, What is that
which the Breeze, o're the towering steep,
As it fitfully blows, half conceals, half
discloses?

These lines provided me with both a title and a commitment to break the "dread silence" that continues to surround the regime of no-touch torture imposed within Camp Delta at Guantanamo Bay. By responding to the violence of 9/11 with torture, we betrayed our most fundamental values, using our flag and anthem as props in acts of criminal abuse. Yet to this day, despite extensive documentation of extreme human rights violations, not a single perpetrator has been held accountable. What is half-disclosed also

remains half-concealed.

At the heart of this broadcast: one day in the no-touch torture of detainee 063, as expressed through my verbatim voicing. Other texts float through and around the log, voiced by Anne Undeland: lists of the approved techniques, brief histories in the development of no-touch torture, excerpts from an interview with Dick Cheney, and analysis of what is happening within the interrogation log itself, ten years after it first came to light.

Extended improvisations by vocalist Gelsey Bell both embody and repel the cruel logic of the texts.

Premiere broadcast on the excellent Soundproof program, produced by the Creative Audio Unit at the Australian Broadcasting Corporation:

Gregory Whitehead has created more than one hundred radio plays, essays and acoustic adventures for the BBC, Radio France, Deutschland Radio, Australia's ABC, NPR and other broadcasters. Often interweaving documentary and fictive materials into playfully unresolved narratives, Whitehead's aesthetic is distinguished by a deep philosophical commitment to radio as a medium for poetic navigation and free association. In his voice and text-sound works, he explores the tension between a continuous pulse and the eruption of sudden discontinuities, as well as linguistic entropy and decay.

festivals throughout the US and Europe, often mixing texts and audio excerpts into a montage of entangled voices and ideas.

gregorywhitehead.net

At a 2012 panel celebrating the 100th issue of the performing arts journal PAJ, Whitehead said, "I embraced analog broadcast radio as my ideal creative home because the airwaves seemed to vibrate with the same qualities I sought to capture in my own plays, and in my own thinking: indeterminacy, fragility of signal, random access, tension between public and private, ambiguous borders, modulating rhythms, complex polyphony, and a pulse rate set by a wild heart."

His plays have won numerous awards, including a Prix Italia for Pressures of the Unspeakable, a Prix Futura BBC Award for Shake, Rattle, Roll and a Sony Gold Academy Award for The Loneliest Road, which was described by the jury as "a master class in sound". His 2005 BBC production of Normi Noel's play No Background Music, featuring Sigourney Weaver, also received a Sony Gold Academy Award. On the Shore Dimly Seen, a "boneyard cantata" enquiry into no-touch torture, was recently short-listed for a Prix Italia.

Whitehead is a frequent performer in literary cabarets and mixed media theatre events, as well as a guest speaker at colleges, conferences such as Radio Without Boundaries, and at audio