



Wild Energies Live Materials

Three days of scholarly & artistic research & responses
focusing on the work of artist composer Annea Lockwood

27, 28, 29 April 2022, Online

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Image credit: Annea Lockwood's Becoming Air/Into the Vanishing Point on Black Truffle records, image by Karla Pringle.

Wild Energies: Live Materials

27–29 April 2022

Presented by CRiSAP (Creative Research in Sound Arts Practice research centre), London College of Communication, University of the Arts London.

A three-day online event focusing on and around the work of artist composer Annea Lockwood.

Annea Lockwood's career stretches over seven decades and three continents from her origins in New Zealand, to her studies and early artistic career in London in the 1960s and 70s, and to her current long-term residence in the US. Always ahead of the mainstream, her work is mingled within many histories of sound and musical experimentation: these include early experiences at Darmstadt, the London avant-garde including the *Destruction in Art* Symposium, Fylkingen's *Text-Sound* festivals, presentations at The Kitchen in New York in the 1970s; collaborative friendships with artists that include Hugh Davies, Pauline Oliveros, Alison Knowles, Christina Kubisch, Ruth Anderson, Bob Bielecki, and Liz Phillips. Throughout, her work has always retained a unique autonomy that defies singular contexts.

Although probably best known for the *Sound Map* works that resulted from her intense engagement with the Hudson (1989), Danube (2005) and the Housatonic (2012) rivers, and her complex associations with pianos (*Piano Transplants: Piano Burning* [1968], *Piano Garden* [1970], *Piano Drowning* [1972], *Southern Exposure* [1982]), her intimate, detailed, playful and generous relationships with sound can be heard in all her work whether for concert, installation or in collaboration with other artforms. She has worked with students, women's groups, other artists and composers, instrumentalists, and choreographers, yet the variety of output is united by its invitation to listen intently and, through that, to think differently.

For Wild Energies: Live Materials, a peer-reviewed selection of international artists and scholars who responded to a call for works and papers will present a mix of video, sound, performance, workshops and scholarly papers grouped together under the overarching themes of Rivers & Tributaries; Ecologies & Entanglements; Voice & Intimacy; Collaboration & Care; and Methods & Materials. CRiSAP researchers will present their individual research, and Annea Lockwood will be in conversation with fellow artist and friend Hildegard Westerkamp.

Contributors: Aio Frei, Alexis Bhagat, Amy Melissa Reed, Andrea Bohlman, Cannach MacBride, Catherine Clover, Cathy Lane, Claire Kearns, Delphine Dora, Dominic Chennell, Douglas Kahn, Elissa Goodrich, Elizabeth Frickey, Ingrid Plum, Irene Revell, Janine Eisenächer, Jo Hutton, Jodie Saunders, Joseph Chaves, Julia Schauerma, Kate Carr, Kerry O'Brien, Lara Geary, Leah Barclay, Louise Gray, Maayan Tsadka, Mattin & Noel Meek, MUD Collective, Nate Wooley, OS Collective, Pia van Gelder, Polina Khatsenka, Rachel Devorah Wood Rome, Ron Coulter, Sabrina Fuller, and ZONKEY (Melitopoulos/Schroedinger)

Conference Team

Kate Carr, Lisa Hall, Cathy Lane, Cannach MacBride, Irene Revell, Louise Gray

Technical support by Michael Spears and Rory Salter

Wild Energies: Live Materials is part of *Unearthed: A festival of listening and environment*, an ongoing series of (2020–) events inviting both serious and more playful interrogations of current sound and listening practices and how they might help us reconsider our evolving relationships with other species, the built environment, truth and each other.

Creative Research into Sound Arts Practice (CRiSAP)

CRiSAP is a University of the Arts London (UAL) research centre based at London College of Communication (LCC). It is dedicated to the exploration of the rich complexities of sound as an artistic practice. The centre's aim is to extend the development of the emerging disciplinary field of sound arts and to encourage the broadening and deepening of the discursive context in which sound arts is practised. www.crisap.org

This event is an offshoot of Sound::Gender::Feminism::Activism (SGFA).

SGFA was initiated in 2012 by researchers and artists based at CRiSAP. It is part of ongoing collaborative research into historic and contemporary feminist discourses in sound and experimental music. This research aims to expand and question the place and performance of activism within the discourses and practices of sound arts, sound-based arts and experimental musics that are engaged with gender, feminist and queer politics and to build a network of researchers and practitioners working in these areas. Different incarnations of SGFA took place in London in 2012, 2014 and 2016, attracting a diverse range of international presenters and attendees. In 2019 SGFA Tokyo, a collaboration between CRiSAP, University of the Arts London and the Graduate School of Global Arts (GA), Tokyo University of the Arts, took place in Tokyo.

[Full details of SGFA events can be found on the CRiSAP website here.](#)

Research at London College of Communication

With a community of nearly 5,000 students across its 60 courses, London College of Communication at University of the Arts London is a world leader in design, media and screen education that prepares students for successful careers in the creative industries. The research community at LCC is made up of world-renowned practitioners and theorists specialising in film, current practices and histories of photography, communication studies, sound arts, graphic and information design and spatial design.

www.arts.ac.uk/colleges/london-college-of-communication/research-at-lcc

Schedule

WEDNESDAY APRIL 27	THURSDAY APRIL 28	FRIDAY APRIL 29
<p>Workshop: <i>You Listening With is a River</i> 10:00–12:00 BST</p> <p>Led by Cannach MacBride and Aio Frei Register here to attend (15 attendees max)</p>	<p>Rivers and Tributaries 1 11:00–12:45</p> <p>Chair: Cathy Lane</p> <ul style="list-style-type: none"> • Welcome and housekeeping • Introduction to the Online Collection • Leah Barclay, Paper presentation • Amy Melissa Reed, Performance • Sabrina Fuller, Sound work • Claire Kearns, Paper presentation • Q&A <p>12:45 ENDS</p>	<p>Ecologies and Entanglements 11:00–12:45</p> <p>Chair: Cannach MacBride</p> <ul style="list-style-type: none"> • Welcome and housekeeping • Elisa Goodrich, Soundwork • Jodie Saunders, Paper presentation • Jo Hutton, Soundwork • Douglas Kahn, Kerry O'Brien, Pia van Gelder, Paper presentation • Q&A <p>12.45 ENDS</p>
	Lunch 12.45–13:45	Lunch 12.45–13:45
<p>CRiSAP PANEL 18:00–20:00</p> <p>Chair: Cathy Lane</p>	<p>Rivers and Tributaries 2 13:45–15:30</p> <p>Chair: Lisa Hall</p>	<p>Voice and Intimacy 13:45–15:15</p> <p>Chair: Irene Revell</p>

<ul style="list-style-type: none"> • Welcome and housekeeping • Presentations by Cathy Lane, Louise Gray, Irene Revell, Kate Carr, Cannach MacBride • Q&A <p>20:00 ENDS</p>	<ul style="list-style-type: none"> • Chair's Introduction • Polina Khatsenka, Presentation • Andrea Bohlman, Video Essay • MUD Collective, Soundwork • ZONKEY (Melitopoulos / Schroedinger), Performance Lecture • Alexis Bhagat, Paper presentation • Q&A <p>15:30 ENDS</p>	<ul style="list-style-type: none"> • Chair's Introduction • Catherine Clover, Presentation • Ingrid Plum, Soundwork • Julia Schauerman, Soundwork • Mattin and Noel Meek, Presentation • Q&A <p>15:15 ENDS</p>
Break 20:00–20:15	Break 15:30–16:00	Break 15:15–15:45
<p>Keynote Conversation: Annea Lockwood and Hildegard Westerkamp 20:15– 21:15</p> <p>Chairs: Louise Gray and Irene Revell</p>	<p>Collaboration and Care 16:00–17:30</p> <p>Chair: Jennifer Lucy Allan</p> <ul style="list-style-type: none"> • Chair's Introduction • Nate Wooley, Soundwork • Elizabeth Frickey, Paper presentation • OS Collective, Soundwork • Delphine Dora, Paper presentation • Q&A <p>17:30 END</p>	<p>Methods and Materials 15:45–17:40</p> <p>Chair: Kate Carr</p> <ul style="list-style-type: none"> • Chair's Introduction • Rachel Devorah Wood Rome, Paper presentation • Lara Geary, Video work • Joseph Chaves, Paper presentation • Janine Eisenächer, Performance Lecture • Ron Coulter, Soundwork

		<ul style="list-style-type: none"> • Q&A • End notes
21:15 ENDS	17:30 ENDS	17:40 ENDS

ONLINE THROUGHOUT THE EVENT
<p>ONLINE COLLECTION</p> <p>Longer films and artworks in an online collection</p> <p>Works by:</p> <ul style="list-style-type: none"> • Catherine Clover, <i>Hearing Study #6</i>, video, sound, image works • Dominic Chennell, <i>Piano Drowning</i> (2021), film • Maayan Tsadka, <i>Ra'ash Adama (earthnoise)</i>, video work • MUD Collective, <i>Walking the Chalk Line</i>, audio work

Joining the event online

The event will be hosted online on Zoom.

The Zoom 'Meeting' links will be emailed to all registered attendees 2 days before the event. (If you have not already, [register for Wild Energies: Live Materials here](#)).

Please note that the workshop (see page 16) requires [addition registration here](#). A Zoom link will be emailed directly to those who have booked to attend the workshop 2 days before the event. This is a small session for 15 people only.

We suggest that you enable stereo sound in Zoom's settings before the event (instructions below).

All times are listed are in UK British Summer Time. (Here is a helpful [time zone calculator tool](#).)

How to use Zoom and set up stereo sound

1. Create a free Zoom account: [register here](#)*. (This is not essential, see below.)
2. Set up stereo sound:
 - a. [Log into the zoom website](#)
 - b. In the menu, click **Account Management**, then **Account Settings**.
 - c. Click the **Meeting** tab.
 - d. Scroll down to the **In Meeting (Advanced)** section and turn on the **Allow users to select stereo audio in their client settings** option.
3. [Download Zoom](#) for desktop or mobile.
4. Join the event (the 'meeting') by clicking on the Zoom links that will be emailed to you 2 days before the event
5. If needed, give 'permissions' for Zoom to use the microphone and camera following the prompts that appear. Click **Join Audio** if this has not automatically connected.

* If you don't want to sign up to Zoom, you can simply join the event (the 'meeting') as a guest – just click on the event links. Enter a screen name when prompted. You can either download Zoom when it prompts and join from the application, or you can and join straight from the web browser (Chrome/Safari etc) by clicking the '**Launch from your browser**' button that then appears. Click 'Allow' when the web browser asks you to give 'permission' for Zoom to access your microphone and camera. Joining as a guest does not allow you to change the sound to stereo.

Using Zoom during the event

You'll arrive in the Zoom waiting room first then be admitted into the event room.

Mic and camera

- Your microphone and camera will both be off on arrival. Both mic and camera are within your control to turn on/off throughout the event (toggle these on and off by clicking on the microphone or camera buttons in the bottom menu).
- We ask that you keep your microphone *off* throughout to minimize disruption, and encourage you to turn your camera *on* when watching the presentations.
- There will be opportunity to turn your microphone on to ask questions during each Q&A session.

Captions

- Live captions can be turned on by click the **Live Transcript** button in the bottom menu

Screen name

- To change your screen name during the event, click on **Participants** (bottom menu), click on the menu next to your name and then **rename**.

Q&As:

- Chat with the group or individuals during the event using the Chat function. Click **Chat** (bottom menu) to open the Chat window, then select **everyone** or a specific person to direct your messages to. Messages to 'everyone' will be visible to all
- Q&As will be held at the end of each panel. You are welcome to either type your question into the chat box for the Chair to read, or you can enter your name into the chat box and the Chair will invite you to turn your mic on and ask your question directly.

Recording

The event is being recorded for documentation on the UAL and CRISAP websites and social media channels. By joining the event you give permission to be part of this recording. If you do not want your personal data captured during the recorded event, you will still be able to attend, but should keep your microphone and camera off and change your screen name.

Troubleshooting

- If you exit the meeting accidentally, click on the Zoom link above to rejoin.
- Further guidance on [how to join the event \(a 'meeting'\)](#) including browser requirements and mobile access.
- [Microphone and camera permissions – when joining from a browser](#)
- [Microphones and cameras permission – on a Mac](#)
- [Mic and camera permissions – in iOS](#)
- [Join by phone](#)
- [Other](#)

Or, contact us within Zoom using the Chat box: find us as one of the co-hosts with 'Tech' in our screen name. Alternatively, email us at crisap@arts.ac.uk

UAL's Zoom Privacy notice

This event will be hosted on Zoom. UAL's Virtual Event Privacy Notice sets out how your personal information will be collected and processed when you register and attend a UAL virtual event on Zoom.

(NB At CRiSAP we do not store your registration information in Zoom.)

Keynote conversation:

Annea Lockwood & Hildegard Westerkamp

Wednesday 27 April 2022

20:15-21:15 BST



Image credit: Julia Dratel

Annea Lockwood

Born in New Zealand in 1939 and living in the US since 1973, Annea Lockwood is known for her explorations of the rich world of natural acoustic sounds and environments, in works ranging from sound art and installations, through text-sound and performance art to concert music. Her music has been performed in many venues and festivals including: the *Possibility of Action* exhibition at MACBA Barcelona, De Ijsbreker, the *Other Minds* Festival-San Francisco, the Walker Art Center, the *American Century: 1950 – 2000* exhibition at the Whitney Museum, the Los Angeles County Museum, Queen Elizabeth Hall, *Westdeutscher Rundfunk*, CNMAT Berkeley, the *Asia-Pacific* Festival, Donaufest 2006 Ulm, the *Donau* Festival Krems, the 7th *Totally Huge New Music* Festival Perth, *Ear To The Earth* Festival – New York and Sonic Acts XIII.

Her sound installation, *A Sound Map of the Danube*, has been presented in Germany, Austria, and the US. This is a surround 'sound map' of the entire Danube River, incorporating



Hildegard Westerkamp

Composer Hildegard Westerkamp focuses on listening, environmental sound and acoustic ecology. At the beginning of her career, she worked with R. Murray Schafer and the World Soundscape Project and subsequently taught acoustic communication courses at Simon Fraser University with colleague Barry Truax. She is a founding member of the World Forum for Acoustic Ecology and was chief editor of its journal *Soundscape* between 2000 and 2012. She has conducted soundscape workshops, given concerts and lectures, and has coordinated and led soundwalks locally and internationally. Hildegard's compositions have been performed and broadcast in many parts of the world.

Westerkamp's pioneering musical works and writing at the intersections of environmentalism, acoustic communication, radio arts, listening practices and soundwalking activate an awareness, that sound is a decisive dimension of the world, an idea that underpins contemporary thinking

a wide variety of water, animal and underwater insect sounds, rocks from the riverbed, and the voices of those whose lives are intimately connected to the river. Other recent projects include *Ceci n'est pas un piano*, for piano, video and electronics commissioned by Jennifer Hymer; *Jitterbug*, commissioned by the Merce Cunningham Dance Company, a six-channel soundscape with two improvising musicians; and *In Our Name*, a collaboration with Thomas Buckner based on poems by prisoners in Guantánamo. She was a recipient of the 2007 Henry Cowell Award. Her music has been issued on CD, vinyl and online on the Lovely Music, Ambitus, EM, XI, Rattle, Lorelt, Black Truffle, and Pogus labels.

www.annealockwood.com

across social, political, artistic and scientific practices of environmental respect and concern.

www.hildegardwesterkamp.ca

Presentations from CRiSAP researchers

Wednesday 27 April 2022

18:00–20:00 BST

Cathy Lane (CRiSAP Director, London College of Communication, UAL)

The Intimate Ear

Over the last four decades Annea Lockwood has shared many of her intimate listenings with us. With Annea we have witnessed many of the worlds' less heard songs as well as aspects of experience that are often considered private or silenced within sound arts practices. Focusing on works such as *Tiger Balm* and *For Ruth* this presentation will consider whether these intimate listenings challenge the existing canonical foundations of sound arts.

Louise Gray (CRiSAP, London College of Communication, UAL)

Annea Lockwood: Historical Thinking

Music, qua performance, exists in time. For a composer to invoke in their work timescales and frameworks that go beyond the human is a significant act. As part of CRiSAP's introduction to *Wild Energies*, I will be speaking to Annea Lockwood's invocation extra-human scales as a method to see our lives and works within a different transmission.

Irene Revell (CRiSAP, London College of Communication, UAL)

Live (Social) Material: Annea Lockwood in New York, 1973 and beyond

In 2014 I interviewed Annea Lockwood about *Womens Work* (1975-8), the score magazine that she co-edited with Alison Knowles, wherein she insisted that:

"This was not anecdotal—this was not archival material — it was live material. You look at a score, you do it."

In my own subsequent curating and research, I have explored the overlapping communities of practice that converged in print in the magazine, and physically in mid-1970s New York, that were working with such "live materials". In this paper I will chart this moment of Lockwood's transatlantic arrival and some of the projects with which she became involved beyond *Womens Work*, drawing on various archival sources including the

interviews I have conducted with a number of figures active in these communities — and working with these interviews here as audio, provisionally towards the audio-paper format.

Kate Carr (CRiSAP, London College of Communication, UAL)

Transecting stories: sounded trajectories and knowing lines

Both Annea Lockwood's works *A Sound Map of the Hudson River* and *A Sound Map of the Danube* are centred on an attempt to use sound to evoke a trajectory: that of river source to mouth. Such a staged compositional and recording protocol organised along a linear route has much in common with a protocol used within geography and biology called a transect. A transect is a devised path followed for the purposes of survey and data collection. It might be used to chart spatial changes along a particular trajectory, or to register encounters with particular target species or phenomenon. It is a tool associated with counting, estimating, measuring and surveying which not only centres particular types of 'objective' ways of knowing but also contains the claim that it is a line which, if used correctly, can be used to unlock broader knowledges which extend far beyond the line itself. This presentation attempts to use these works of Lockwood's as well as my own practice of creating sonic transects as a way of examining the relationships between mobility, temporality and ways of knowing entangled within the transect. In particular, it is concerned with sound's capacity to transform, trouble and reconfigure the 'line' of the transect, and its particular claims to knowledge. If the transect is a line which knows, how might we use sound to reconfigure what this 'knowing' line which flows and propagates well beyond its edges and limits might entail?

Cannach MacBride (Artist / CRiSAP, London College of Communication, UAL)

Reflections on 'You Listening With is a River' workshop

In this short presentation Cannach will share some reflections, experiences, and learning from the workshop *You Listening With is a River* that takes place earlier in the day on the 27 April. (See p.18 for details on how to sign up.)

You Listening With is a River

Workshop

Led by Cannach MacBride and Aio Frei

Wednesday 27 April, Online, 2022 10:00-12:00 BST

[Register to attend](#) (there is limited availability for 15 people only)

You Listening With is a River is a listening workshop. In a small group, we will work through a series of listening exercises adapted from works by Annea Lockwood, Ruth Anderson, AM Kanngieser and ourselves. The sequence explores Annea Lockwood's work on "listening with" in relation with possible past and present contemporaries. We are curious about what forms of engagement or connection might grow from practices of patient or enthusiastic listening that support somatic experiences of holding consciousness of inseparability. If you "listening with" were a river, where would you flow?

The workshop will consist of an activity to do during the week before the workshop, several exercises to do together online, time for reflection in small groups and the larger group, and an activity to do in the week following the workshop.

We understand listening as a more-than-sonic experience. This workshop is suitable for people with diverse embodied experiences of hearing and listening, including people who identify as D/deaf, hard of hearing, neurodiverse, or who have specific sensitivities around auditory processing. We can offer auto-captions during the event, text versions of all the activity prompts in advance, and the option to hold the discussion via Zoom chat or spoken conversation. We are happy to adapt the structure and format of the workshop to meet the access needs of any participants; please get in touch in advance at cannach@posteo.net.

[Sign up to the workshop here](#)

Rivers and Tributaries 1

Thursday 28 April 2022

11:00-12:45 BST

Leah Barclay

River Listening: Sonic activism and embodied engagement with freshwater ecosystems

In the 1960s Annea Lockwood began assembling a River Archive by recording the sounds of rivers, streams, and springs. This sound archive pioneered what we now call an ecoacoustic approach and was the first to focus on recording freshwater soundscapes. Lockwood's renowned Sound Maps of rivers have inspired artists and communities throughout the world and have been a catalyst for others to engage with the soundscapes of rivers. River Listening is an interdisciplinary research project building on Lockwood's work that explores the possibilities of freshwater ecoacoustics in the conservation and management of global river systems. The project works at the intersection of art and science by investigating the cultural and biological diversity of freshwater ecosystems through real-time listening and underwater recording used for biodiversity monitoring and public engagement. The project uses noninvasive recording techniques with accessible hydrophone kits and participatory workshops to engage local communities in the process and outcomes. The resulting database of hydrophone recordings is used for ongoing scientific research and diverse creative projects and community engagement worldwide. We believe that interdisciplinary approaches are critical to the emerging field of freshwater ecoacoustics and call for further collaborations between artists, scientists, and communities to record and share the soundscapes of freshwater ecosystems and engage with embodied listening processes in the field. This proposal builds on outcomes from a [seminar presented by Annea Lockwood and Leah Barclay in 2020 for PRAKSIS CLIMATA](#) in Norway.

Amy Melissa Reed (Artist/Ma Series Arts)

Listening to the river, listening to Nisenan

Listening to the the river, listening to Nisenan is a live performance/score. We are listening to the American River Canyon in Hill Nisenan territory a confluence of two mountain rivers in northern California. This visual / sonic score and performance aims to experiment with the many dimensions of feeling from this place including ways of listening taught by the people from here - Nisenan.

Sabrina Fuller (Artist)

Flotsam and jetsam

This piece applies Annea's sound map techniques to an exploration of the agency of a short stretch of tidal Thames: from its tidal limit at Teddington Lock to Richmond lock. It is based on hydrophonic and surface recordings of incoming and outgoing neap and spring tides, weirs, currents and pools. It seeks to bring out current's melodies and counter-melodies, rhythms and recurring patterns, layered and collaged with riverside sounds and with women's voices – responding to the questions that Annea herself posed to those who lived or worked on the rivers she has mapped. It explores time and tides' effect on the river, its banks and the beings who inhabit them; its ebbs and flows governed by relationships of sun, moon and earth – an exploration more through time than space. The intention is not to document the river, but, as Annea has done, to draw the listener in to the energy of the river, to immerse them in the river as its sounds enter their bodies, a step at least towards interconnectedness, caring, and action.

Claire Kearns (Sound artist)

Living Louder: A Sound Map of Bradford's Class Systems

Drawing on Annea Lockwood's work *A Sound Map of the Housatonic River*, this short presentation forges loose ties with the concept that a river is an entity in and of itself. I will be addressing the idea that the sounding body of a city is an entity made up of different parts, that are each colloquial and distinct. Let's examine whether areas create a sonic ecosystem consisting of class stereotypes that share a commonality and can therefore be aurally categorised, mapped and navigated and understood. Can we hear class segregation?

This talk will address the narrative that noise in working and underclass communities is nuisance. We will hear the sonic psychogeography of two areas of Bradford as represented in the film *Rita, Sue and Bob Too* (1987), comparatively soundmapping these same areas in 2022. We will touch on some of the history and political annexing of sound in these areas and its impact on class profiling within popular culture, questioning its relevance today.

Rivers and Tributaries 2

Thursday 28 April 2022

13:45–15:30 BST

Polina Khatsenka (Experimental musician, audiovisual artist, promoter)

Eavesdropping Danube

The presentation will focus on aspects of remote collaboration within the domain of live audio. *Eavesdropping Danube* is an author's update of Annea Lockwood's work dedicated to the Danube river. The realisation of the piece is planned for summer 2022 in a format of a long-durational participatory performance. It intends to rethink the potentialities and find new forms of remote connection.

Through an open call, together with personal network-based invitations, individuals will be encouraged to set up audio streaming points at the bank of the Danube in their areas and join the collective stream, which would create a multidimensional listening experience of the river. The participants would be encouraged to stick to unaffected audio signals, which would let the listeners to experience the river itself, based on the location choice of each streamer, omitting further post-processing.

The result inclines to a real-time multifaceted immersive listening, together with formation of a shared sonic space, where each active participant would share the outcome of the cross-border collaboration through the hyperobject of the river.

Andrea Bohlman (Faculty, University of North Carolina at Chapel Hill)

Who Is a River?

This video essay is shaped along the contours of one of Annea Lockwood's major projects, the *Sound Map of the Danube* (2005). I honour the careful and collaborative process through which Lockwood crafted what she calls this "portrait of one river" and consider how this installation – and Lockwood's lifelong project of curating intimacy through hearing for audiences, friends, and collaborators – centres the power of generous and joyful sociality out of a feminist ethos of care. From her use of a hydrophone on loan to the hospitality she and Ruth Anderson received along their travels: the work resonates a river and a social way of being that Lockwood hopes will envelop her listeners. I foreground non-fiction creative writing rather than music criticism, a response to the artist's political sensibility and animation of the river toward many possible sensory orientations. I aim to amplify the connective tissue that I hear in this sound map against my own field recording as a traveller

along the river's banks and in dialogue with other travel writing and artistic practices that animate the rivers vitalities through creative work.

MUD Collective

Walking the Chalk Line

We intend to create a new work for this event exploring the work of Annea Lockwood in relation to our own work. Recently, we have been thinking with/ through/about mud. For this new piece we are branching into thinking with/ through/about chalk. Our creative research practice begins in the Cherry Hinton Chalk Pits in Cambridge before wending its way through the chalk line in Erbil, in the Kyurdistan region of Iraq. The majority of our collective are new to the work of Annea Lockwood and excited to find out how drawing closer to her practice will impact our own. In this new work we intend to build [on our last work together](#) and also [an earlier work](#), with Annea Lockwood, the materiality of chalk, and the chalk line of Cambridge and Erbil as our guiding threads.

ZONKEY (Melitopoulos/Schroedinger) (Artists)

Learning to Speak with Earth

In the form of a lecture-performance and listening session, ZONKEY (Melitopoulos /Schroedinger) will present extracts from their ongoing research project *Learning to speak with Earth*, which consists of music that we improvised while visiting the landscape of Lower Austria, an area that is geologically and archeologically very rich in sounds. It used to be located on the shores of an Ur-ocean which up to today makes the land very fertile. The knowledge that we want to search, learn, exchange, generate and pass on, spins around the relationship between people and the earth. *Learning to Speak with Earth* is also the title of a series of storytelling sessions, where we invited an expert / storyteller into a narrative space that we organised there last summer. With these sessions we wanted to re-activate a practice of storytelling as a space of oral histories that is relearned, in which the space between the narrator and listener is practiced, involving storytelling and non-linear techniques. [Here is one of our tracks](#).

Alexis Bhagat (Student, University at Albany)

What is Annea Lockwood About?

This conference invited responses to Annea Lockwood's work in relation to a wide range of subjects, from embodiment, to healing and ritual, to feminism, to the more-than-human.

How can these diverse subjects be organised in relation to each other? How could the multifaceted aspects of Annea Lockwood's work catalyse new lines of research? This presentation will share a "Library Guide" hosted by London College of Communication, University of Arts London Library Services created for this conference: A library guide is a specialised bibliography collecting resources on a given subject in order to aid researchers. The topics and keywords of this library guide will be presented, and bibliographic concepts of subject analysis, classification, and retrieval will be briefly discussed. A brief walkthrough of the sections and levels of this guide will invite feedback, expansion, and revision.

Collaboration and Care

Thursday 28 April 2022

16:00–17:30 BST

Nate Wooley (Musician; Editor, *Sound American Publications*)

Spirits Caught: The Intimacy Of Collaboration In Annea Lockwood's Music

Spirit Catchers, a 1974 performance work by Annea Lockwood, asks four speakers to hold and speak contemporaneously about special objects — "spirit catchers" so intermingled with the speaker's life that they are imbued with the spirit of that person. The piece is built on intimacy, and its rhythm rises organically out of a natural velocity of speech that occurs as each person digs deeper into their connection with the object. The voices are mixed — foreground and background — to allow the audience small windows into the humanity of memory and speech within the tapestry of the four voices.

Using the framework of this piece, *Spirits Caught: The Intimacy Of Collaboration In Annea Lockwood's Music* focuses on the recent collaboration between Lockwood and Nate Wooley, Yarn/Wire and Black Truffle Records which resulted in the 2021 release of *Becoming Air/Into the Vanishing Point*. Five collaborators on that project (Wooley, Laura Barger and Russell Greenberg of Yarn/Wire, and Oren Ambarchi and Crys Cole from Black Truffle) concentrate their speeches on the memory of working with Lockwood, using this emotional history as a replacement for the physical objects of *Spirit Catchers*. Lockwood becomes both spirit-catcher and a spirit-caught as the "performers" in this pre-recorded work provide first-hand accounts of Lockwood's process of working while celebrating their friendships with a beautiful spirit—positing that a collaboration can absorb one's self in much the same way as a spirit catcher—the memory tied to an object.

Elizabeth Frickey (MA Musicology student at Indiana University)

Environmental Currents: Between the Technological and the Ecological in the Works of Annea Lockwood

Composers of electronic music often have immense power to exert control over listeners through the creation of sonic environment and spatiality. For example, *World Rhythms* (1975), by Annea Lockwood utilises electronic means in order to reorganize sound, generates new soundscapes with varying degrees of autonomy, and manipulates listeners' relationships to an individually perceived sonic reality. To some extent, Lockwood here gives into the compositional urge towards domination – an exertion of control over audience, performance parameters, and existing sound and space perhaps surprisingly in opposition to ecofeminist ideals of equity and interconnectivity.

In this paper presentation, I intentionally draw attention to Lockwood's own shifting compositional career. I demonstrate how she, and perhaps other environmentally-conscious composers, eventually seek to relinquish control by returning their compositional boundaries towards the existing environment itself, perhaps even foreshadowing forms of post-colonial listening presented by Dylan Robinson in his book *Hungry Listening* with the *Sound Map* compositions and her lesser known *Hearing Studies* co-authored with Ruth Anderson. I conclude this paper by connecting the aesthetic practices presented by Lockwood in her varying approaches to electronic soundscape composition to recent cognitive studies of electronic music in an attempt at disentangling the synthetic/organic boundary of perceived sonic realities.

OS Collective

Fragile Frontiers: A Speculative Sound Map

Annea Lockwood's sound maps of Danube, Hudson and Housatonic Rivers, as well as her eco-inspired ensemble writing in *Becoming Air/ Into the vanishing point*, speak to paradoxical practices: the experience of listening and the conceptualising of space through cartographic impulses. Working towards remedial attunements to six unceded North American territories, we propose "Fragile Frontiers: A Speculative Sound Map," asking what it means to listen for the false, fraudulent, and spectral in historical narratives. Using performance scores created from fraudulent oil maps, virtual reality mediascapes, engineering blueprints, urban planning maps and star charts, we call the cartographic (and visual) into question, as play, urging the abstract into the sensory through a process of making sounded kin. Therefore, we propose an experimental object, working against the grain of sonic technologies in order to highlight both the potential and the partiality of instruments that attune to the uncertain, indeterminate and unknowable energies of the world and each other, heeding Lockwood's attention to the "rhythm of memory".

Delphine Dora (Musician)

Sonic Agencies and Interconnectedness in Annea Lockwood's work

Annea Lockwood is a key figure in the history of field recording, environmental sound installation and composition. Exploring themes of deep listening and sonic awareness through an interest for the 'more-than-human', her work shows an openness to the environmental world and a sound approach that focus on physicality of powerful elemental forces.

Although Lockwood's career is really varied and rich, I will focus my presentation mainly through the prism of 'interconnectedness' in her work, in examining her purpose in her exploration of new forms of agencies in the sound world.

I will explore many aspects of Lockwood's singular path that highlight especially relationships and sound agencies through various examples of her exploration of sounds from nature/environment: connections between sound and place; relations between sound and act of listening/body/perception; relations between the micro- and macrocosm of sound; relations between single sound richness and ecosystem; sense of community and collaborations in her work; relations between intimacy and environmental thought, etc.

What are the new dialogues between the human/non-human she opens and engages? Finally, I will examine how Lockwood's soundwork can articulate to the new ecological thought and ecofeminism.

Ecologies and Entanglements

Friday 29 April 2022

11:00–12:45 BST

Elissa Goodrich (Musician/Sound Artist /Composer - Swinburne University of Technology and Deakin University)

The Sound Unfolds

The sound unfolds is a sound artwork specifically created for *Wild Energies*. It aurally takes us on a journey of the sonic life-span of a wave, and within the wave, the journey and life-spans of its bubbles.

The short sound-art piece (approximately 10 minutes) uses field recordings of bubbles acoustics, captured by myself and the *Surf Sounds* team of Swinburne University scientists I am currently collaborating with.

The sound art composition weaves these field recordings with composed instrumental lines, of solo acoustic musicians. The overall work sonically evokes the changing energies within a wave's lifespan. It is inspired by Annea Lockwood's extensive works based around water, air and breath, and her call for immersive listening as a way to connect with environment and landscape and each other, a theme perhaps most deeply understood by indigenous traditional custodians. In Australia, this is understood as Listening to Country, a journey I have been invited into by local elder, theatre maker and writer Glenn Shea. As Lockwood has said, "If you can hear a river, you can hear its energy." (See <https://thequietus.com/articles/29814-annea-lockwood-interview>).

Jodie Saunders (Sound artist /musician)

Invisible/Indivisible

I will explore the ways in which Lockwood recognises and investigates sonic phenomena which lie outside of human zones of perception (invisibility), yet are inextricably and inseparably affecting upon human bodies (indivisibility) and how her work and life combines beautifully these seemingly disparate qualities.

Jo Hutton (Studio Manager)

The Soil Factory

Taking influence from Annea Lockwood's *Jitterbug* this composition draws on recordings I have made from compost heaps. I perceive these as the sounds of the unwanted, of the 'others,' who hang around in a ghostly other-dimension, lurking in bottom-of-the-garden undergrowth and muddy waters, threatening the inclination for order and pristinity in human life. Lockwood said of her insect recordings, "*A curious aspect of the underwater recordings was that these strong sound signals were being created by beetles and other microscopic insects which were always invisible to me, although the water was clear and often shallow.*" My recordings are the sounds of creatures generally required to be invisible, perceived as horrible, undesirable 'others'. Who knows what worms, woodlice, beetles and centipedes get up to in there, but they do us no harm, working away 24/7 eating our waste and making garden soil. Finding beauty and harmony in the busy sound of the invisible compostian garden landscape, my piece explores Lockwood's ideas on identity, 'otherness' and exclusion versus inclusivity.

Using high-quality geophone/hydrophones buried in the animated texture of actively decomposing rubbish, these recordings provide an immersive naturally-occurring orchestration of the sound of small creatures. Can be performed in stereo or multi-loudspeaker configuration.

Douglas Kahn, Kerry O'Brien, Pia van Gelder (University of Sydney; Cornish College of the Arts, Seattle; Australian National University, Canberra)

Annea Lockwood: Energies and Wild Energy

Certain artists' works assert and require an understanding of the concepts and material realities of energies, their cognates and associations in individual, group, cultural, historical and ecological situatedness. As epitomised in the title *Wild Energy*, the collaboration with Bob Bielecki, Annea Lockwood has referred to different energies throughout her career. We will discuss what these might mean and the work that they may do in specific instances. We believe this will not only provide a crucial perspective in analysing Lockwood's work, but also offer Lockwood's work as a whole as a key to grounding larger transformations of energies and the arts in the twentieth and twenty-first centuries.

Voice and Intimacy

Friday 29 April 2022

13:45–15:15 BST

Catherine Clover (Independent artist)

Hearing Study #6

Collaboration with Yang Yeung, Gascia Ouzounian, Melissa Alley, Paul Tecklenberg, Clare Halstead, Peter Greenwood, Eric Wong, Alice Hui Sheng Chang, Nigel Brown, Johanna Hällsten, Shauna Laurel Jones, Dominique Hecq, Vanessa Tomlinson.

For *Wild Energies: Live Materials*, I invited 13 artists, writers and performers to respond to *Hearing Study #6* (the sonic patterns of repetition in speech and music), one of the 27 *Hearing Studies* conceived by Annea Lockwood and Ruth Anderson. Each participant, including myself, will carry out the *Hearing Study* and write 300 words about their experience. The final contributions will take several forms including written word, spoken word / reading aloud, performance, visual works.

For the presentation I will describe the instructions in *Hearing Study #6* and the content of each response. The full project will be available in the Online Collection for the duration of *Wild Energies: Live Materials* as well as archived on the site after the event.

Ingrid Plum (Lecturer, Sound Arts, London College of Communication)

The Inversion of a Shout

The Inversion of a Shout uses the voice and ambisonics mixed for headphones, to explore the gendering of vocal behaviours. Inspired by meeting Annea Lockwood in 2019 when working on a performance of her work for voices *Water and Memory* at Cafe OTO, and the discussion we had about writing for voices in a way that is accessible.

When working on Lockwood's score I admired the accessibility of the work for both trained and untrained voices, without sacrificing the level of composition, and the absence of gendering of voices within the score. Instead, the work used a number of vocal techniques unrestricted by pitch or specifics of chest / head voice, these characteristics of the voice being most tied to gender, and allowed for a playful intimacy of soundings to emerge.

The Inversion of a Shout explores how society teaches binary gender distinction through the voice, eschewing classical modes of SATB separation in favour of inclusive composition with unifying techniques of tonality, textures and timbre.

Julia Schauerman (Electroacoustic composer and community artist)

In Concert

A sonic portrait of the creative relationship between Annea Lockwood and Nate Wooley. Source material: Archive recording of Annea Lockwood and Nate Wooley discussing their collaboration on the work *Becoming Air* (2018) in conversation with musicologist and broadcaster Jennifer Lucy Allan. Recorded at Cafe OTO in front of a live audience in 2019. I would like to express my thanks to Abby Thomas at Cafe OTO.

Mattin and Noel Meek (Artist musicians)

Homage to Annea Lockwood

During the last year, we have been working on a record called *Homage to Annea Lockwood*. The project started with a conversation with Annea during the 2020 lockdowns talking through the current situation in terms of politics and aesthetics, as well as her own practice. The initial premise was to use this conversation as a score to be interpreted in the realization of the record. We also use the conversation as material both sonically and conceptually. For this presentation, we would like to present the record for the first time. The format of the presentation will be to present the overall project and the conversation that we had with Annea and then present extracts from the four pieces that we are doing for the record. The themes that we are mostly dealing with in the project are collaboration and collectivity, sonic materiality, activism, and pertinent historical contexts.

Methods and Materials

Friday 29 April 2022

15:45–17:40 BST

Rachel Devorah Wood Rome (Berklee College of Music, Boston)

Listening Beyond Language: Annea Lockwood's The Glass Concert (1967–1970)

Annea Lockwood pioneered a new approach to organizing musical ideas with *The Glass Concert* (1967–70), an evening-long performance piece within which she elicits a series of short and disarmingly beautiful sonic events from a diverse collection of industrial glass pieces. Her anti-narrative approach, described by Lockwood as "anti-linguistic," stems from her assertion that the act of listening is creative. When composers present material anti-linguistically and refrain from superimposing their own narrative onto the listeners' experience, listeners, she theorizes, shape their own narrative of sonic materials. This talk contextualises and analyses *The Glass Concert* and examines Lockwood's compositional approach in creating the piece.

Lara Geary (Artist)

Sand[ing]_ Worlds

Sand[ing]_ Worlds is an imagining through the connected materiality of the glass used by Annea Lockwood on *Glass World* and computer chips via an essential component used to make both, sand. A fascinating so-called raw material, made of many substances of others and a time traveller.

Using a speculative framework, I wonder what emits the sounds from the vibrating glass bodies carrying others through the microscopic composition of sand and how I might elaborate on and explore this through particles and waves.

Throughout this project, this recurring thought has been my constant companion:

"fragments of sand in Annea Lockwood's glass are also in my computer's chips and have met again in a technological world". I am thinking about the bodies that combine to make sand and how their vibration transmits through the glass and chips as entangled matter.

I collaborated with Dawn Tse; we used machine learning with a recurrent neural network called *SamplePRISM* RNN implemented by Python by the Royal Northern School of Music and trained it on *Glass World*. The RNN generated new AI synthesised sounds, and like me, it seemed particularly taken with the reach and collision of high and low frequencies registers.

I composed a piece in symbiosis within a digital simulation of real-world physics with the new material. Sand–fluid-like mass traverses sonic waves as matter emerges–transitions and disappears. At times, perceivable shapes' human-like forms distort and contort in and

out of familiarity. Perhaps, a metaphor for memory, a way to think of how we are multidimensional and interconnected.

Joseph Chaves (Associate Professor, University of Northern Colorado)

Transience and Collectivity: Annea Lockwood's Stadial Form

What does the identity or self-sameness of a musical work have to do with the identity of its makers as a group? This interpretive-analytic paper examines the relationship between two characteristics central to Annea Lockwood's work: transience and collectivity.

Virtually all of Lockwood's pieces foreground processes of transmutation: making unheard sound audible, harnessing elemental processes (such as entropy), exploring the essentially transitory and associative character of sonic energies, and translating graphic and textual materials into sound. At the same time, Lockwood's work experiments with forms of collectivity: inviting dialogue between humans and nonhumans through field recordings, sourcing material from other makers, and creating scores that invite interpretation, improvisation and even loss of control.

In examining Lockwood's compositions, I explore how transmutation and collectivity determine and illuminate one another. In tracing Lockwood's evasion of stability and telos, I draw on notion of the transindividual as conceived by Gilbert Simondon (and elaborated by Elizabeth Grosz and Étienne Balibar). These thinkers understand individuation not in terms of an a priori principle or an achieved state, but rather as an ongoing process, thereby refusing to separate that which becomes from the milieu that envelopes it. Analytically, the presentation focuses on a formal feature common to many if not most of Lockwood's (otherwise quite disparate) compositions, which I refer to as their stadialism: series of periods of relative stasis, separated by shorter periods of relative discontinuity.

Janine Eisenächer (Artist, Curator and Researcher (independent / Errant Sound, Berlin))

Environmental entanglements and sonic epistemologies: The material experience of time, Earth and co-existence in Annea Lockwood's The Glass Concert and Piano Transplants

In her performance lecture, Janine Eisenächer analyses Annea Lockwood's *The Glass Concert* and *Piano Transplants*, focusing on Lockwood's practice as a composer-performer who sound-practically deals with materials, objects and instruments as active, living things with their own agency, and as collaborators with her and the environment they are put in. Considering both scores and performances, the presentation deals with the sonic epistemologies and environmental entanglements at work and highlights the things' and environments' characteristics and resistances. In the course of the lecture, Eisenächer

performs small sound-practical actions with things to make the audience experience different sonic materialities in relation to Lockwood's works. Eisenächer's actions, sounds, lecture text and voice create a sonic "string figure" (Haraway), allowing for different "modes of existence" (Latour) that might lead to an ambient storytelling about the Earth. In this sense, she asks: Can we understand Annea Lockwood's compositional and performance practice as a political, feminist and institution-critical one?

Ron Coulter (Percussionist, composer, improviser)

Amazonia Dreaming

A prerecorded performance of Annea Lockwood's *Amazonia Dreaming*. Lockwood's programme notes state: "

Online Collection

Live from 27 April 2022

www.crisap.org/research/projects/wild-energies-live-materials

Catherine Clover (Independent artist)

Hearing Study #6

Collaboration with Yang Yeung, Gascia Ouzounian, Melissa Alley, Paul Tecklenberg, Clare Halstead, Peter Greenwood, Eric Wong, Alice Hui Sheng Chang, Nigel Brown, Johanna Hällsten, Shauna Laurel Jones, Dominique Hecq, Vanessa Tomlinson.

For *Wild Energies: Live Materials* I invited 13 artists, writers and performers to respond to *Hearing Study #6* (the sonic patterns of repetition in speech and music), one of the 27 *Hearing Studies* conceived by Annea Lockwood and Ruth Anderson. Each participant, including myself, will carry out the *Hearing Study* and write 300 words about their experience. The final contributions will take several forms including written word, spoken word/reading aloud, performance, visual works.

For the presentation (on Friday 29 April, Voice and Intimacy panel) I will describe the instructions in *Hearing Study #6* and the content of each response. The full project will be available in the Online Collection for the duration of *Wild Energies: Live Materials* as well as archived on the site after the event.

Dominic Chennell (Curator, Soundlands)

Piano Drowning (2021)

In Autumn 2021 Soundlands presented *Piano Drowning (2021)* by Annea Lockwood in a rural pond at Plas Bodfa, Wales. It included a commission of a new piano work by Ynyr Pritchard premiered on the drowning piano by Ynyr and pianist Xenia Pestova Bennett. The event featured as part of ISSUE celebration of Lockwood's lifetime contribution to the arts with global broadcast of filmed re-creations of her seminal *Piano Transplant* series: *Piano Garden* by Caramoor Center for Music and Arts, USA; *Piano Burning* with Lawrence English, Australia; and *Piano Drowning* by Soundlands, Wales.

The 30-minute film showcases the performance by Ynyr Pritchard and Xenia Pestova Bennett within the overall context of Lockwood's *Piano Drowning* artwork in the rural landscape.

The project brought together international arts organisations, global and local communities, established and emerging artists.

Piano Drowning (2021) will provide an impetus for further future artistic activity at Plas Bodfa for many years. The new commission will be performed in-situ annually as a focus and stimulation for additional artistic programming.

Available in Standard and Audio Described for D/deaf formats (English or Welsh).

Maayan Tsadka (University of Haifa)

Ra'ash Adama (earthnoise)

The work was commissioned by ISSUE project room as part of *With Womens Work: "an online series commissioning artists to create new works inspired by scores included in Womens Work, a magazine edited and self-published by Alison Knowles and Annea Lockwood in the 1970s."*

The work *Ra'ash Adama* is a response to Annea Lockwood's iconic *Piano Transplants* series. The works and the text scores include *Piano Burning*, *Piano Drowning* and *Piano Garden*. Each piece takes the complex instrument of the piano — with all its historical and symbolic baggage — only to decontextualise it and make it surrender to the forces of nature and to time. For me, those brilliant works and scores are not only an invitation to recreate the pieces as described, but also a broader invitation for sonic explorations and for different ways of listening, thinking, and making music. These works take the music outside — outside the concert hall, obviously, but also outside of one's control. Through a very intentional setting and process, the piece leads the performer to eventually release, or set in motion, something from the inherent sonic potential of the object, which then is no longer in one's control. Another aspect of the piece which I considered in my response is the fact that it puts our temporal human existence in proportion, and alludes to the idea of experiencing reality under different time scales, often beyond our human perception. The scores, which are set to be performed out in nature, are inevitably putting the human musical-machines and concepts in relation to the natural sounds of the surroundings. My response to the pieces and the ideas mentioned above is through an extension of my own musical practice of Sonic Botany, in which I work to expose the sonic potential in organic, found natural artifacts that are explored systematically and combined to create new imaginary soundscapes.

Dani Willianson: video and editing. Shaul Kohn, Amir Bolzman, Maayan Tsadka: sound recording. Shaul Kohn: mixing and mastering.

MUD Collective

Walking the Chalk Line

We intend to create a new work for this event exploring the work of Annea Lockwood in relation to our own work. Recently we have been thinking with / through / about mud. For this new piece we are branching into thinking with / through / about chalk. Our creative research practice begins in the Cherry Hinton Chalk Pitts in Cambridge before wending its way through the chalk line in Erbil, The Kyurdistan Region of Iraq. The majority of our collective are new to the work of Annae Lockwood and excited to find out how drawing

closer to her practice will impact our own. In this new work we intend to build on [our last work together](#) and also [an earlier work](#), with Annea Lockwood, the materiality of chalk, and the chalk line of Cambridge and Erbil as our guiding threads.

Biographies

Alexis Bhagat (Student, University at Albany)

Alexis Bhagat is a cultural producer living in New York's Hudson Valley. He is the Executive Director of the Friends & Foundation of Albany Public Library, a founding member of St. Rocco's Poetry Collective, curator at *Fahrenheit 451* House in Catskill, NY, and is a student of Information Science at University at Albany, State University of New York. He was the cofounder and curator – with Lauren Rosati – of *((audience))*, a NYC-based initiative dedicated to exploring the cinema hall as a presentation platform for works by emerging and established sound artists and composers. He has been involved with a variety of low-power FM, community radio, and hybrid radio initiatives, including a 24-hour 70th Birthday Broadcast for Annea Lockwood on Wave Farm radio. He is the host of the weekly “St. Rocco's Broadcast for the Dispossessed” radio programme on WCAA-LPFM, Albany, New York.

<https://ffapl.org/> | <http://stroccos.xyz> | <https://fahrenheit451house.com>

Amy Melissa Reed (Artist / Ma Series Arts)

Amy Melissa Reed is a queer, native (yaqui), artist. They are co-founder of MA Series Arts - a Transdisciplinary organization centering support for women and QTBIPOC artists working from the wild edges. The experimental organization was formed out of a performance series created at Gold Lion Arts in Sacramento, CA from 2013-2018.

Amy Melissa Reed is a part of a vibrant creative music and improvisation community from the bay area, across California and beyond. They carry a certificate from the Center of Deep Listening and are an ordained minister of the Ministry of Maat. Their paintings and video work are also an integrated part of their performance, sound studies, and compositions for interdisciplinary collaborations. Their primary instruments are guitar, voice and hydrophone.

Andrea Bohlman

I am a music researcher who has been long interested in how sound documentation can attend to the mundane and powerful moments of everyday life. I have written on media, materiality, and sound in social movements, especially in Eastern Europe. My current writing works toward a feminist history of tape recording and creativity beyond the music industry. I teach in the music department at the University of North Carolina at Chapel Hill, where I was honoured to install Lockwood's *Sound Map of the Danube* in a hexagonal room in 2018.

Cannach MacBride and Aio Frei (Artist/CRiSAP London College of Communication, UAL / Sound artist/sonic organizer)

Aio Frei and Cannach MacBride are friends who sometimes make work together through their shared care for listening. They met here <https://oor-rec.ch/event/speaks-with-silence/#openEvent>. In 2019 they worked on this together <https://aiofrei.net/tongue-breaks-inhaling/>. They support each other through ongoing resonances on the phone.

Cannach is a White Scottish artist, educator, and editor. They are doing PhD research at CRiSAP on positioned modes of listening as a creative practice that might function decolonially.

Aio is a White Swiss sound artist, sonic community organizer, and graphic designer. Their practice consists of listening workshops, research-based listening performances, essayistic djing, semi-modular synthesis, various forms of microphony, and free electroacoustic improvisation.

Both are deeply interested in questions concerning ethics of listening – in socio-political, environmental, embodied, and queer practices of listening within situated contexts.

Catherine Clover (Independent artist)

Catherine's multidisciplinary practice addresses communication through voice, language and the interplay between hearing/listening/seeing/reading. Using field recording, digital imaging and the spoken / written word she explores an expanded approach to language within and across species through a framework of everyday experience. With listening as a key focus and the complexity of the urban as a shared sonic space, the artworks prompt transmission and reception through the fluidity, instability and mobility of voicing and languaging. The artworks are social in nature and frequently involve collaboration and participation with other artists and with audiences.

Brought up in London, UK, she arrived in Melbourne, Australia, on the traditional lands of the Wurundjeri people of the Kulin Nation, as visiting artist through Gertrude Contemporary in the 1990s. Her work has been exhibited and performed regularly both within Australia and internationally since the 90s. She teaches in Melbourne at Swinburne

University (MA Writing), RMIT University (MA Public Art) and holds a practice-led PhD (Fine Art) through RMIT University.

Cathy Lane (CRiSAP Director, London College of Communication, UAL)

Cathy Lane is an artist, composer and academic. She works primarily in sound, combining oral history, archival recordings, spoken word and environmental recordings to investigate histories, environments, our collective and individual memories and the forces that shape them. She is inspired by places or themes which are rooted in everyday experience and particularly interested in historical amnesia and how this can be investigated from a feminist perspective through the medium of composed sound.

Books include *Playing with Words: The Spoken Word in Artistic Practice* (RGAP, 2008) and, with Angus Carlyle, *In the Field* (Uniformbooks, 2013), *On Listening* (2013) and *Sound Arts Now* (2021) a series of interviews with artists and curators, putting the often-unheard voice of the maker at the centre of the discourse.

Cathy Lane is Professor of Sound Arts at University of the Arts London and directs Creative Research in Sound Arts Practice (CRiSAP) a UAL Research Centre.

Claire Kearns (Sound artist)

Claire Kearns (b. 1978) is a Northern British artist with a Masters in Sound Arts from London College of Communication (2019). Her work uses a variety of sound enabling media including assemblage, installation, performance, film and audio documentation.

Kearns grew up in a working-class area of Bradford, something that would come to influence the way she uses sound in her work. She began using sound in her practice in 2004, after returning to education to study BA (Hons) Fine Art at Bradford School of Art (2006).

In 2008 she started volunteering at Bradford Community Broadcasting, where she continued to use sound for exhibition. A year later she began working for BCB Radio, collaborating on projects with partner community radio stations across Europe through the Gruntvig Lifelong Learning Programme, BBC Radio Leeds, receiving commissions from various arts organisations in Bradford to collect and produce local oral history soundscapes.

Delphine Dora (Musician)

Delphine Dora is a prolific recording artist, improviser, singer-songwriter, multi-instrumentalist and vocalist from France. Prolific musician, she has issued some 30 releases and she performed in many locations in France and Europe. She works mainly with piano, voice, organ, modular synth and field recordings. Her music displays a pure fascination with

sound and straddles the lines between improvisation, modern classical, avant folk, and electro-acoustic music. She studied sound art during the post-graduate programme Arts and Sound Creation at ENSA Bourges (France) to enrich her musical practice towards the dimension of sound: she is currently interested in a hybridisation of her means of expression, focusing on the relationship between sound, voice and music, sound synthesis and acoustic instrumentation, field recordings and vibrations of acoustic spaces and environment. In 2021, she received a commission from INA GRM and Radio France.

<http://www.delphinedora.wordpress.com> | <http://www.delphinedora.bandcamp.com>

Dominic Chennell (Curator, Soundlands)

Dominic Chennell is curator of Soundlands, an arts project developing sound arts in Wales since 2011 and delivering live performances, workshops, installations, exhibitions and research.

Events include *Menai Singing Bridge* where Australian Jodie Rose mic-ed up a suspension bridge; Netherlands artist Bouke Groen's environmental sound sculpture in the wetlands of south Wales; Mexican artist Manuel Rocha Itubide's 'Toriad', a live haircutting-concert on Bangor high street.

Soundlands' recent 'Covid' project *Sounds for an Empty House* brought together 24 artists over 24 hours in one empty house to create a 24-hour live sound-stream and associated follow-up album.

In 2013, Soundlands worked with Annea Lockwood to re-create both *Piano Burning* and *Piano Garden*, making Soundlands the only organisation to have staged all three of her seminal *Piano Transplants*.

Douglas Kahn, Kerry O'Brien, Pia van Gelder (University of Sydney; Cornish College of the Arts, Seattle; Australian National University, Canberra)

Douglas Kahn is Honorary Professor, Sydney College of the Arts, University of Sydney, and Professor Emeritus at University of California at Davis, and University of New South Wales, Sydney. His books include *Noise Water Meat: A History of Sound in the Arts* (MIT Press, 1999) and *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (University of California Press, 2013). Recent writing includes "What is an Ecopath?" *Sydney Review of Books* (March 2020) and "Birds: memories and meditations on Alvin Lucier", *Disclaimer* (December 2021). www.sydney.edu.au/arts/about/our-people/academic-staff/douglas-kahn-209.html

Kerry O'Brien is a writer and musicologist based in Seattle, where she teaches at Cornish College of the Arts and is affiliate faculty at the University of Washington. Her recent writing has appeared in the *Mitteilungen der Paul Sacher Stiftung*, *The New York Times*, *The New Yorker* online, and the 2019 edited collection *Rethinking Reich*. She is co-

editor, with William Robin, of *Minimalist Music: A History in Documents* (University of California Press, forthcoming).

www.kerry-obrien.com

Pia van Gelder is an electronic artist, researcher and historian. Her art practice and scholarship investigates historical and contemporary conceptions of energy and how these shape our relationship with technology, bodies and our environment. Her recent scholarship has concentrated on the influence of esotericism on electronic instruments of the 20th century. She is a Lecturer in the College of Arts and Social Sciences at the Australian National University. <https://researchers.anu.edu.au/researchers/van-gelder-p>

Elissa Goodrich (Musician/Sound Artist /Composer - Swinburne University of Technology and Deakin University)

Elissa Goodrich (BA Perf, BA Hons, MCA University of Melbourne) is a composer, sound-artist and percussionist. Elissa's sound art works have featured in cultural institutions and festivals across Europe, and in North America and Australasia. Since 2015 Elissa's practice includes collaborating at the intersections of climate science and new music, working with scientists and musicians to experiment, and develop how new music can respond to climate science and evoke new audiences.

Elissa's *Gene Tree: Listen. Now Again* – a large-scale performance installation continues in partnership with St Martin's Youth Performing Arts Centre and The Victorian Royal Botanic Gardens. Elissa's new music /science collaboration *The Waves Project*, is in partnership with Professor Richard Manasseh's *Surf Sounds* (2020-2023). Elissa is Visiting Fellow Swinburne University – Faculty of Science, Engineering and Technology. The Waves Project is supported by Australia Council For The Arts, Creative Victoria Creators Fund and City of Melbourne Arts_COVID19. Elissa was made honorary member of Royal Society of Victoria (2020-current) in recognition of her work with climate scientists and science.

This year also sees Elissa commissioned by St Paul's Cathedral, Melbourne, to compose a new work for ensemble for International Earth Day, her soundart *Beneath_Above* is playing this month at Sonorities International Music Festival (Belfast).

<https://soundcloud.com/states-of-play>

https://www.instagram.com/statesofplay_melbourne/

Elizabeth Frickey (MA Musicology student at Indiana University)

Elizabeth Frickey is an MA student in musicology at Indiana University from Marietta, Georgia. Prior to her studies at IU, she earned her bachelor's degree in Instrumental Music Education from Florida State University. Her current research interests include ecomusicology, music and gardens, 19th- and 20th century Vienna, critical feminist practices, electroacoustic music and cognition, racial theory, and public scholarship.

Elizabeth is also an avid clarinetist and has performed with top ensembles at both Florida State University and the Jacobs School of Music at Indiana University. She has performed under the direction of Patrick Dunnigan, Richard Clary, Eric Smedley, and Rodney Dorsey.

Elizabeth currently serves as an ecomusicology intern for the Indianapolis-based non-profit arts organization Classical Music Indy and is also the creator and host of the IU Classical Connections Podcast.

elizabethfrickey.com

Ingrid Plum (Lecturer, Sound Arts, London College of Communication)

Ingrid Plum (UK/DK) is a singer and composer who uses her voice with extended technique, improvisation, field recordings, percussion and electronics. She explores the interior landscape of listening and our connection to the exterior landscape in nature, through installation, recordings, film and performance. Described by *The Guardian* as “gorgeously atmospheric vocal techniques woven around field recordings and electronics” she has performed and exhibited internationally since 2002, creating work that combines folk music, contemporary classical music and sound art.

Incorporating her research into folk traditions with field recordings, and a direct student of Meredith Monk, her recent performances have been described as “succinct and nourishing... a luxuriant space between almost excessive precision and looser improvisation” by *The Wire*. Her work has been played by *Late Junction*, *Freeness* and *Unclassified* on BBC Radio 3. Her recent films have been commissioned by Tusk Festival and Sound Practice Research at Goldsmiths for the Auraldiversities series.

www.ingridplum.com

Irene Revell (CRiSAP, London College of Communication, UAL)

Irene Revell is a curator and writer. Much of her work since 2004 has been with the London-based curatorial agency [Electra](#), and she has been closely involved with collections including Electra’s [Her Noise Archive](#) and [Cinenova: feminist film and video](#), as a trustee and founder-member of the Cinenova Working Group. Recent projects include *They are all of them themselves and they repeat it and I hear it*, a year-long reading of Gertrude Stein’s *The Making of Americans* in 2020, co-organised with Anna Barham; workshop series “*These Are Scores...*” (Camden Arts Centre, 2019; Sounding Bodies, Danish Royal Academy of Fine Art, Copenhagen, 2018; CNEAI, Paris, 2017, amongst others); exhibition project *ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE* with Karen Di Franco (Chelsea Space, London, 2018). Recent writing includes chapters in *The Body in Sound, Music and Performance* (Routledge, 2022), “Performing Indeterminacy” (*Contemporary Music Review* Special Issue, 2022); catalogue essays for Charlotte Prodger (König, 2022), Pauline

Boudry/Renate Lorenz (Sternberg Press, 2022), Beatrice Gibson: Deux Sœurs (Sternberg Press, 2020); and with Lina Džuverović, *Parse Journal* Special Issue on [Art & Work](#) (2020) and OnCurating special issue [Curating In Feminist Thought](#) (2018). In 2019 she collaborated with Primary Information on the publication of a new facsimile edition of *Womens Work* (co-edited by Alison Knowles & Annea Lockwood, 1975-8). Since 2014 she has been Curator/Associate Lecturer on the MA Sound Arts, London College of College of Communication where she also holds a TECHNE AHRC fellowship for doctoral research at [CRiSAP](#).

Janine Eisenächer (Artist, Curator and Researcher (independent / Errant Sound, Berlin))

Janine Eisenächer is a Berlin-based performance and sound artist, curator and independent researcher. In her lecture and sound performances she addresses questions and conditions of work, collaboration, living together and co-existence. She works with texts and a variety of everyday life-things, focusing on their sonic potentials. Here, she investigates the interplay of the senses, particularly of touch, vision and hearing, as well as the conditions of hearing co-existence between performers and things as non-human agents. Up to now, she presented her works in various Performance and Live Art Festivals as well as in Sound Art-related events across Europe, North America and Aotearoa New Zealand. Eisenächer is a member of the Sound Art-project space Errant Sound in Berlin und co-curates the artistic research-project *READY MAKING*, a series of exhibitions, performances and lectures. She studied Comparative Literature, Philosophy and Theatre Studies at Freie Universität Berlin. Currently, she researches on sonic know-hows, sonic memories and auditory knowledges that come into being in sound performances with things.

www.janine-eisenaecher.de | www.readymaking.com

Jennifer Lucy Allan (Writer, researcher and broadcaster)

Jennifer Lucy Allan is a writer, researcher and broadcaster with a PhD in faghorns. Her first book, *The Foghorn's Lament*, was published in 2021 by White Rabbit Books. She mainly writes on underground and experimental music for publications including The Guardian, The Quietus, and The Wire, and was previously The Wire's Online Editor. She is a presenter on BBC Radio 3's Late Junction, runs the record labels Arc Light Editions and Good Energy and, more recently, the mentoring scheme Interior Motive. She is currently working on her second book.

Jo Hutton (Studio Manager)

Jo has worked as a recording engineer for BBC radio and music since 2000. She is also a composer/sound designer of experimental music and sound art and her work has been shown at the Museum of London, Tower Bridge exhibition centre, Tate Modern, and played on BBC Radio 3, Channel 4, Radio Bavaria and WDR Berlin. She completed her PhD on the work of electroacoustic experimental composers Beatriz Ferreyra, Éliane Radigue, Delia Derbyshire and Teresa Rampazzi, which focusses on their methods for creating new electronic sound material in the pre-digital analogue studios of the 1960s and early 1970s. With a major interest in ecology and climate change, she has contributed sound installations to three international *Terror on Tour* conferences. She is a regular reviewer for *The Wire* and *Electronic Sound* and sits on the board of trustees for Resonance FM.

Jodie Saunders (Sound artist /musician)

Jodie Saunders is an artist and musician who is interested in 'tentacular listening', listening beyond hearing. She curated the Lyneham Collection and is curious about routes into improvisation and sound as substance.

jodiesaunders.org

Joseph Chaves (Associate Professor, University of Northern Colorado)

Currently Associate Professor of English Literature at the University of Northern Colorado, I work on literature, cultural studies, and literary and media theory, while increasingly introducing material and techniques from musicology and sound studies into my classes and research. A lifelong musician, I have become ever more interested, over the past couple decades, in techniques that derive from tape music and electronic music—both as means of practice and objects of study. This interest is reflected in recent conference presentations and publications on experimental musicians and sound artists such as Francisco López, Christina Kubisch, and Alvin Curran. My approach to this material draws on ideas I first developed in working on 18th-century literature, which explore the ancient genre of the pastoral, interrogating the question of the categorial separability of nature and culture in modernity.

Julia Schauerman (Electroacoustic composer and community artist)

Julia Schauerman is an electroacoustic composer, improviser and community artist. Her engagement with field recording during the first UK lockdown, in 2020, has led to an interest in soundscape composition and ecological sound art. Schauerman recently completed a Composition MA, with distinction, at the University of Sheffield and in October

will begin a PhD at The University of the Arts exploring the composition of acousmatic stories related to climate crises.

A keen collaborator, Schauerman has been involved in over 30 collaborations in the last two years and works closely with digital art group Genetic Moo. Her work has been presented internationally, including at Encuentro Internacional de Ecología Acústica México and in Microworld Kristiansand at Sørlandets Kunstmuseum Norway.

<https://juliaschauerman.com/>

<https://soundcloud.com/juliaschauerman>

Kate Carr (CRiSAP, London College of Communication, UAL)

Kate Carr's practice and research are centred on sonic approaches to space, and processes of spatial constitution. She works across performance, composition and installation, and her work has been widely presented and reviewed both in the UK and internationally. She is based at CRiSAP.

Lara Geary (Artist)

I am an artist and researcher working with drawing, sound, writing/text, space and generative processes using digital media, machine learning and AI to create work influenced by a posthuman perspective.

My work converges on the complexity of how we inhabit the worlds, realities, and meanings we create. I am interested in confounding linear time and blurring distinctions of the registration of subjectivity, memory, so-called reality and being. Digital technologies expand a critical enquiry into notions of reality, intelligence and being. I choose to work with AI technologies, neural networks and algorithms somewhat outside and against their intended use. My approach of combining varied media speculates and imagines dimensions of the hard-to-articulate process of what it means to be.

Recently I completed an MA in Sound Arts 2021 from the London College of Communication. My BA was in photographic arts from the University of Westminster, and I have an MA from Central Saint Martins in Fine Art.

Leah Barclay (Sound artist, designer and researcher)

Dr Leah Barclay is a sound artist, designer and researcher who works at the intersection of art, science and technology. Leah's research and creative work over the last decade has investigated innovative approaches to recording and disseminating the soundscapes of terrestrial and aquatic ecosystems to inform conservation, scientific research and public engagement. Her work explores ways we can use creativity, new technologies and emerging

science to reconnect communities to the environment and inspire climate action. Leah has been the recipient of numerous awards and her work has been commissioned, performed and exhibited to wide acclaim internationally by organisations including the Smithsonian Museum, UNESCO, Ear to the Earth, Streaming Museum, Al Gore's Climate Reality and the IUCN. Leah's augmented reality sound installations have been presented across the world from Times Square in New York City to the Eiffel Tower in Paris for COP21. Leah leads several research projects including Biosphere Soundscapes and River Listening that focus on advancing the field of ecoacoustics. The designs of these interdisciplinary projects are responsive to the needs of collaborating communities and involve the development of new technologies including remote sensing devices for the rainforest canopy and hydrophone recording arrays in aquatic ecosystems.

Lisa Hall (Sound artist / CRiASP, London College of Communication, UAL)

Lisa Hall is a sound artist exploring environments through participatory works - investigating sonic experiences and sonic living. Collaborative and solo works have included air pollution sonification on bikes, curation of urban sound performances, sonic wilding installations, DIY radio making and re-enactments of sonic trends.

Lisa works with CRiASP, the Bicrophonic Research Institute and Shortwave Collective developing sound based research, learning and arts practice. Projects have been shared at Furtherfield Gallery, V&A, Tate Modern galleries, on BBC radio and in various academic journals and at various conferences. Lisa is currently in receipt of an Arts Council Developing your Creative Practice award.

Louise Gray (CRiASP, London College of Communication, UAL)

Louise Gray (Louise Marshall) is a writer and lecturer at LCC on sound and music. She is a long-standing contributor to *The Wire* magazine and has written on experimental music and sound arts for a number of publications. Her PhD – *Deep Listening: The Strategic Practice of Female Composers post 1945* (2018) – examined the pioneering methods with which an indicative group of composers (one being Annea Lockwood) have sought to create and shape musical expression, carving out new territories of sonic creativity and knowledge. Louise's chapter on women composers and technology is due to be published this year in *The Cambridge Guide to Women Composers* (CUP). As a post-doctoral fellow at Wellcome Collection, London (2019), Louise worked on vocal subjectivity with reference to polio patients. She is currently working on a publication that focuses on Éliane Radigue's *OCCAM* compositions. She is a trustee at eavesdropping, a platform that celebrates the making and sharing of new music.

Maayan Tsadka (University of Haifa)

Maayan Tsadka – a composer, sound artist, improviser and teacher. At the root of all my works is an attempt to grasp some understanding about the nature of sound, its behaviour, acoustic ways of organization, and its environmental and social roles. I am interested in uncovering and amplifying layers and musical patterns—hidden, inherent structures—which occur acoustically, as well as in an exploration of the ways in which the sonic phenomena meet the physiology of the ear and the psychology of listening. My work often incorporates a dimension of imaginary and speculative sonic worlds, on the line between crypto-zoology, crypto-botany and futuristic folklore. Current fields of research and creative work include prehistoric harmony, sonic taxonomy, sound as a museal exhibit, field recording, and echo/resonance in musical, natural, political and social contexts. Completed a DMA in music composition from UC Santa Cruz in 2015 and currently resides in Haifa. Teaches at Haifa University and Sapir College. Research fellow at the Morris-Kahn Marine research station, Charney School of Marine Sciences, Haifa University. Co-artistic director/composer/performer at the Tel-Aviv based ensemble Musica Nova.

<https://www.maayantsadka.net/>

Mattin and Noel Meek (Artist musicians)

Mattin is an artist, musician, and theorist working conceptually with noise and improvisation. Through his practice and writing, he explores performative forms of estrangement as a way to deal with structural alienation. With Anthony Iles, he edited the book *Noise and Capitalism* (2009) and Urbanomic has published this year his book *Social Dissonance*.

www.mattin.org

Noel Meek is an improvising musician and composer based in Ōtautahi, New Zealand, working with electronic, electroacoustic and found instruments. In recent years he has begun extensive research into the links between Māori traditional music and Eurological experimental music. His music has been described as “*improvisation with an evident state of mantra mind*” by Sonic Youth’s Thurston Moore.

<https://noel-meek.bandcamp.com/>

MUD Collective (Geology-art-sound research collective)

We are a Geology-Art-Sound research collective, based in Iraq, France and the UK. Between us we explore 'thinking-with / through / about-MUD' in relation to shifting ideas around human and more-than-human, organic and inorganic intra-actions. Dr Nawrast Saba Abd Alwahab is a sedimentologist at the University of Basrah. Shaima al-Sitrawi is a singer and

artist based in France. William Crosby is a musician and artist-researcher at UAL. Kelcy Davenport and Sarah Strachan are artist-researchers at the Cambridge School of Art. Sally Stenton is an artist-researcher from the Royal College of Art For this new work we are branching into 'thinking-with / through / about-CHALK'. For more details, please see: <https://ajourneythroughvoiceandvessel.wordpress.com/about/>

Nate Wooley (Musician; Editor, *Sound American* Publications)

Nate Wooley (b.1974) was born in Clatskanie, Oregon, and began playing trumpet professionally with his father, a big band saxophonist, at the age of 13. He made his debut as soloist with the New York Philharmonic at the opening series of their 2019 season. Considered one of the leading lights of the American movement to redefine the physical boundaries of the horn, Wooley has been gathering international acclaim for his idiosyncratic trumpet language.

Wooley moved to New York in 2001 and has since become one of the most in-demand trumpet players in the burgeoning Brooklyn jazz, improv, noise, and new music scenes. He has performed regularly with John Zorn, Anthony Braxton, Éliane Radigue, and Annea Lockwood.

Wooley received the Foundation for Contemporary Arts Grants to Artists Award in 2016. He was the recipient of the Instant Award for Improvised Music and the Spencer Glendon First Principles Award in 2020.

He is the curator of the Database of Recorded American Music and the editor-in-chief of their online quarterly journal *Sound American* both of which are dedicated to broadening the definition of American music through their online presence and the physical distribution of music through Sound American Records.

OS Collective (Musicians, poets, anthropologists, ethnomusicologists and sound artists)

The Ordinary Schizophonia Collective (OS) are a group of musicians, poets, anthropologists, ethnomusicologists and sound artists who collaborate to enact aural compositions and other related happenings with their field recordings from around the world. Their first piece, Ordinary Schizophonia, debuted at Dynamo Arts Collective in Vancouver in November of 2019. The piece has since proliferated into a series of international artist talks and roundtables including the *Screening Scholarship and Media Festival* at the University of Pennsylvania (April 2021); *Multimedia Encounters*; Media Anthropology Lab, University College London (January 2021); *Affordances of Schizophonia* Duke University Music Department, Durham NC (October 2020); *Distribute 2020*, a Biennial conference of the Society for Cultural Anthropology and the Society for Visual Anthropology (May 2020); and a Roundtable Discussion at the American Anthropological Association (AAA) and Canadian Anthropological Society (CAS-SCA) (November 2019). The collective members are Jay

Hammond, Megan Gette, Harrison Montgomery, Michelle Helene Mackenzie, Cade Bourne and Joella Bitter.

Polina Khatsenka (Experimental musician, audiovisual artist, promoter)

Polina Khatsenka is an audiovisual artist, sound designer and promoter from Minsk, Belarus, based in Czech Republic. Her work focuses on interrelation of sound and space, site-specific approach and community care. One of the fundamentals of her work is close cooperation with NGO's, collectives and offspaces with a self-organized approach (CENSE, phonon~, Auxig). Polina implies expanding the perception of both intimate and shared environment through sense: within her artistic projects Polina often comes to using special pickups that allow her to touch invisible though clearly present dimensions, such as electromagnetic radiation or radio transmission.

Polina has been tightly involved in projects within the field of acoustic ecology, her current focus is related to attention economy and listening practices. She is one of the founding members of *phonon~ crew*, mediating sound art and experimental electronic music with the usage of quadraphonic PA, in Usti nad Labem.

Rachel Devorah Wood Rome (Berklee College of Music, Boston)

Rachel Devorah Wood Rome, Ph.D. is a Boston, Mass., U.S.A.-based sonic artist and feminist technologist. She practises improvisation with bespoke electronics and creates structures that seek to reveal and reframe habits of autoecholocation.

Her work has received support from the Adrian Piper Foundation (Berlin), EMS (Stockholm), GRM (Paris), the New Museum (New York), and STEIM (Amsterdam). Her installation *revontulet* at Sound Music Computing – Helsinki won the Ruth Anderson Prize from the International Alliance of Women in Music.

She is an Assistant Professor of Electronic Production and Design | Creative Coding at the Berklee College of Music, Boston.

<http://racheldevorah.studio/>

Ron Coulter (Percussionist, composer, improviser)

Ron Coulter is a percussionist, composer, improviser, and educator; he has presented at 100+ universities internationally.

As a performer, Ron has toured internationally appearing in 49 US states, Europe, Canada, and Japan. He has performed with such artists as the Glenn Miller Orchestra, Chicago Chamber Orchestra, Music from China, Four Aces, Sean Jones, Al Martino, Linux Laptop Orchestra, New Arts Jazztet, David Murray, Hugh Ragin, Sam Newsome, Vinny Golia,

Tony Malaby, Gino Robair, Michael Zerang, Chris Corsano, Eric Mandat, Sandy Duncan, Youngstown Percussion Collective, Wyoming Symphony, SeFaLoCo, and Tone Road Ramblers, among others. Ron has presented at conferences including: ISIM, PASIC, NIME, JEN, SPLICE, Futurisms, Soundlines, ReVIEWING BMC3, RadiaLx, New Music Circle, Montreal Jazz Festival, and more.

Interests in noise, interdisciplinary collaboration, and non-idiomatic improvisation led to organizing Fluxconcerts and projects with artists specializing in performance art, video, and spoken word. Ron co-founded the Percussion Art Ensemble, duende entendre, Marble Hammer, Drm&Gtr, and founded the Southern Illinois Improvisation Series and Creative Music Series. As a composer, Ron has created 400+ compositions for various media.

Originally from Hermitage, Pennsylvania, Ron was raised on a dairy farm and earned M.M. and B.M. degrees in Percussion Performance from Youngstown State University.

Sabrina Fuller (Artist)

My work is essentially participative and uses sound, voice, still and moving image and text to explore strategies for resistance such as collaboration and collectivism. I have exhibited nationally and internationally: in 2021 this included the film *As Water in Obstructions* at Castlefield Gallery, Manchester; a podcast on feminism and friendship at Kunstverein Harburger Bahnhof; *Coloured Glass and Mirrors* in Something Other's listening event on Visions; *Inside* in the Ecofeminism Film Festival at Genesis Cinema, and the sound walk *Those Who Were There* as part of the Wigan New Art Space show *From the Ground Up*. Currently the film *Jam Today* is showing in *Through the Looking Glass* at World of Glass St Helens, and *Disorderly Paradise* is in *RetRespect* at Chronicle Tower Shoreditch. I am a working group member of the Feminist Duration Reading Group, one of many collective endeavours that have influenced my practice.

sabrinafuller.com

ZONKEY (Melitopoulos / Schroedinger)

ZONKEY is the collaborative music project of Angela Melitopoulos and Kerstin Schroedinger.

Angela Melitopoulos lives in Berlin and has been creating experimental video essays and installations since 1985. She studied fine arts with Nam June Paik at the Art Academy in Düsseldorf. Her videos and installations have received numerous awards and have been shown at numerous international festivals, exhibitions, and museums. Her last project *Crossings* (2017) was shown in documenta 14.

Kerstin Schroedinger works in the areas of performance-based video, film, and sound. Her historiographical practice questions the means of image production, historical linearities, and ideological certainties of representation. Her most recent works include *DNCB* in collaboration with Oliver Husain (Performance / installation 2019/21) and *The Song of the Shirt* (Video / Installation 2020). Her work was a.o. shown in the Whitney Museum of

American Art, Forum Expanded of Berlinale, Mumok Vienna and exhibited in the MIT List Visual Arts Center, ngbk Berlin, and Henie Onstad Kunstsenter Oslo.

<https://z-o-n-k-e-y.bandcamp.com/releases>

Thanks

Thanks to everyone who has given their time and energy to this event, to Annea Lockwood and Hildegard Westerkamp for their generosity, and to all participants in past Sound::Gender::Feminism::Activism events.

Contacts

Please stay in touch with us

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Email: info@crisap.org

Newsletter: <https://www.crisap.org/mailling-list/>

Social media: [Twitter](#), [Instagram](#), [Facebook Group](#) and [Page](#).

Keep an eye out on our [Vimeo](#) channel for the documentation videos that will go up after the event.

Connect with each other

Please join the [SGFA Jiscmail group](#) to connect with other contributors and attendees from this event and previous [Sound Gender Feminism Activism events](#).