



## Wild Energies: Live Materials

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

27-29 April 2022, Online

This three-day online event presents new and existing research and artistic responses to the rich variety of the work of composer and sound artist [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 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.

## 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 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](http://www.annealockwood.com)

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

[www.hildegardwesterkamp.ca](http://www.hildegardwesterkamp.ca)