

**SATURDAY NOVEMBER 15 · NOON-5PM · FREE
A SYMPOSIUM OF PRESENTATIONS & PERFORMANCE**

**KEYNOTE SPEAKER
DAVID DUNN**

**PANELISTS
STEPHANIE LOVELESS
MATT SMITH
PAUL WALDE**

**CASE STUDY
THE BROUGHTON ARCHIPELAGO
SOUND RETREAT
(JENNIFER SCHINE)**

**PERFORMANCE
EXPERIMENTAL MUSIC UNIT
(TINA PEARSON, GEORGE
TZANETAKIS, PAUL WALDE)**

**CONVENERS
GABRIEL MINDEL SALOMAN
JORDAN STROM**

**SURREY ART GALLERY PRESENTS
SOUND THINKING 2014**

Conversations in the Field: Sound, Ecology, and Reciprocity

Sound Thinking 2014 is part of *Open Sound*, the Surrey Art Gallery's ongoing series of sound art programming.

Surrey Art Gallery, 13750-88 Avenue, Surrey, BC V3W 3L1 Canada
Information 604.501.5566 | surrey.ca/artgallery | surreytechlab.ca



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SCHEDULE

12:00-12:15	Refreshments
12:15-12:30	Introductions Jordan Strom and Gabriel Mindel Saloman
12:30-1:30	Keynote David Dunn
1:30-1:40	<i>Break</i>
1:40-2:20	Performance “Indeterminacy” and “Hunt 3”* Experimental Music Unit (Tina Pearson, Paul Walde, George Tzanetakis) *recording of Bear Creek Park for “Hunt 3” by Chris Dean
2:20-3:20	Panel Discussion Stephanie Loveless, Paul Walde, Matt Smith Moderated by Gabriel Mindel Saloman
3:20-3:30	Break
3:30-3:45	Case Study The Broughton Archipelago Sound Retreat (Jennifer Schine)
3:45-4:15	Open Conversation Moderated by Gabriel Mindel Saloman
4:15-4:30	Concluding Remarks

Conversations in the Field: Sound, Ecology, and Reciprocity

Musicians and artists have long incorporated “field recordings” of the natural and human world into their compositions and performances. Likewise, researchers like biologists and anthropologists, have long relied on sound recordings to preserve knowledge of the natural and human worlds for future generations. Traditionally, these phonographic practices, musical traditions and forms of sonic research have positioned themselves as uninvolved observation. In doing so these practices have tended to reproduce systems of power and control through preservation and presentation that has deep roots in the colonial projects of centuries past.

The Sound Thinking 2014 symposium will feature musicians, sound artists, and researchers who use sound to actively participate in a “conversation” with their areas of interest. The symposium discussions will examine this more multidirectional approach as it is situated within a number of new sound practices including: artists whose work is created collaboratively with fauna, flora, fungi and the microbial world; researchers and artists who use sound who engage in acts of translation with non-human sounds; and sound projects that examine trans-species communication.

BIOGRAPHIES

David Dunn

David Dunn is a composer who primarily engages in site-specific interactions or research-oriented activities. Much of his work is focused upon listening strategies and technologies for environmental sound monitoring in both aesthetic and scientific contexts. As a pioneer in the fields of acoustic ecology, bioacoustics, interspecies communication, and scientific sonification, he has composed a body of experimental musical work while contributing to projects as diverse as sensory enhancement of healthcare environments, intervention strategies for forest and agricultural pests, and investigation into the ultrasonic world beyond human hearing.

Stephanie Loveless

Stephanie Loveless is a Montréal-born artist who works with sound, video, film and voice. She makes soft-speakers out of paper cups, performance prescriptions for audience-identified ailments, and sound works that attempt to channel the voices of plants, animals and musical divas. Loveless' sound, video and performance work has been presented widely in festivals, galleries, museums and artist-run centers in North America, South America, Europe and the Middle East. She has received grants from the Canada Council for the Arts, the British Columbia Arts Council and el Universidad Nacional Autonoma de Mexico; awards from Kodak, the International Festival of Cinema and Technology, and the Malcolm S. Morse Foundation; and has completed residencies at el Centro Mexicano para la Musica y las Artes Sonoras (Morelia, Mexico), the Coleman Center for the Arts (York, Alabama), and Studio XX (Montréal, Québec). She holds MFAs from Bard College and Rensselaer Polytechnic Institute, and recently completed a certification in Deep Listening with composer Pauline Oliveros. She currently lives and works in upstate New York.

Tina Pearson

Tina Pearson is a composer, performer, and a facilitator of sound-related projects, including concert and networked performances, forums, workshops, soundwalks and interventions. Her work is fundamentally influenced by extended periods residing in wilderness environs. Pearson performs with extended flute, vocalization, tuned

glass, accordion, virtual instruments and simple objects. Her compositions have been performed and/or broadcast in Canada, the United States and Europe, most recently at the Cluster Festival in Winnipeg, Innovations en Concerte in Montreal, the Musideum and Interaccess in Toronto (2014), the Legacy Gallery in Victoria, Electric Eclectics in Meaford Ontario, EMPAC in Troy, New York, Widow Jane Mine in Hudson Valley, New York (2013), Newfoundland Sound Symposium, Royal BC Museum in Victoria (2012) and the Nymusic Mikro World Music Festival, Oslo Norway (2011). She has performed with Ellen Fullman, Pauline Oliveros, Stelarc, James Tenney, Gordon Monahan, John Oswald, and ensembles such as the New Music Cooperative, Toronto Independent Dance Enterprise, Arraymusic, Gamelan Madu Sari, and Avatar Orchestra Metaverse. She has created music for dance performances by Paula Ravitz, Denise Fujiwara, Grant Strate and musical soundscapes for numerous spoken word performances. Pearson was editor of the Canadian periodical Musicworks, initiating its audio component. She taught at OCAD University's Experimental Department in Toronto, and has been a frequent guest lecturer, panelist and workshop leader. As a curator and presenter, Pearson has commissioned and produced works of Canadian and international artists from diverse disciplines and genres, many in alternate venues. She currently resides in Victoria, BC, where she was New Music Curator at Open Space Gallery and founded LaSaM in 2007 and cofounded EMU in 2012.

Jennifer Schine

Jenni Schine is an award-winning sound artist, educator and ethnographer whose work explores the oral histories and soundscapes of British Columbia. Schine completed her BA in Anthropology at the University of Victoria and received a Masters in Communication at Simon Fraser University. Her recent film "Listening to A Sense of Place" won the "Audience Choice" and "Best Documentary" awards at the Vancouver Short Film Festival. Her latest sound-piece will premiere on CBC Radio One this fall.

Matt Smith

Matt Smith has been involved in media arts since the 1990s. While working for the Ars Electronica Center in Linz, Austria, he co-founded the loose collective of technicians and artists, FirstFloor Electronix, in 1995. Since arriving in Vancouver in 1998, he has collaborated in a wide variety of art projects as an artist and/or technician. Between 2002 and 2007 he also co-hosted the highly experimental FirstFloorRadioshow on CITR in Vancouver, and produced sound-art and radio shows for international broadcast. Personal milestones are the founding and operation of the Artist Run Limousine between 2002-2005, which spawned a series of international productions of "Audiomobile" between 2003-2009. As a member of the Second Site Collective, Smith created an environmental sound piece, also using his remote-sensing software, at Sun Yat-Sen Garden spring of 2013. Most recently a solo-show at CSA in Vancouver featured photography related works from 2008 to 2013.

George Tzanetakis

George Tzanetakis studied classical saxophone in Athens, Greece with Theodoros Kerkezos and has played in various classical, jazz, and folk settings. While pursuing his PhD in Computer Science at Princeton University he continued his music studies with teachers including Steve Mackey, Kofi Agawu, Peter Westergaard, Barbara White and Steven Everret. He worked as a Post-Doctoral Fellow at Carnegie Mellon University in 2003-2004 and spent 6 months as visiting faculty at Google research in 2011. He is an associate professor in the department of computer science with cross-listed appointments in ECE and Music at the University of Victoria, Canada. He holds a Canada Research Chair (Tier II) in the computer analysis of audio and music and in 2011 was awarded the Craigdaroch Award for Excellence in Artistic Expression at the University of Victoria. He has also been an associate editor of the Computer Music Journal for more than 10 years. His interdisciplinary activities combine ideas from signal processing, perception, machine learning, sensors, actuators and human-computer interaction with the connecting theme of making computers better understand music to create more effective interactions with musicians and listeners. As a

musician he has been a core member of the LaSaM experimental music ensemble since 2009. He also has participated and performed several times in the ritual yearly performance in wilderness forest *And Wolf Shall Inherit the Moon* by R. Murray Schafer since 2001. In 2012 he composed and performed a piece for the installation *CanonX+4:33=100* by Trimpin at the Open Space in Victoria.

Paul Walde

Paul Walde is an intermedia artist whose work suggests interconnections between landscape, identity, and technology. His work has been included in numerous exhibitions in Canada and the US including: *Composition for Light Percussion and Ultrasound* at the Music Gallery, Toronto (2011) and *Polar Shift* at Museum London (2012). In 2013 he completed *Requiem for a Glacier*, a site-specific sound performance featuring a seventy-piece choir and orchestra live on the Farnham Glacier in the Purcell Mountains and the resulting audio/video installation of the same title has been exhibited widely across Canada. A graduate of Western University (BFA) and New York University (MA), he is the recipient of numerous awards including recent grants from the Canada Council and the Ontario Arts Council. From 2007 to 2010 he was the Artistic Director and Curator of the London Ontario Live Arts festival where he presented projects by such artists as Brian Eno, Yoko Ono, and Michael Snow. He is a founding member of Audio Lodge, an experimental sound collective based in London, Ontario and in 2012 he was appointed Associate Professor of Visual Arts at the University of Victoria. He has been a co-director of LaSaM and their ensemble EMU since 2012.

Gabriel Mindel Saloman

Gabriel Mindel Saloman is a Vancouver-based musician, artist and writer. He has released over fifty recordings and toured extensively in Europe, North America and Oceania performing music under his own name and in collaboration with Pete Swanson as Yellow Swans. He frequently composes for contemporary dance, collaborating with choreographers such as Vanessa Goodman, 605 Collective and Rob Kitsos among others. As an artist he has exhibited internationally, both

individually and in various collaborations such as Red76, The STAG Library and the Lower Mainland Painting Co. Recent exhibitions of his work have taken place at 221a, Unit/Pitt Projects (both Vancouver) and the Museum of Contemporary Canadian Art (Toronto). His current work focuses on the production of visual artworks from time-based phenomena such as sound composition, dance, social practices and protest.

Jordan Strom

As Curator of Exhibitions and Collections at the Surrey Art Gallery, Jordan Strom has curated solo exhibitions by Cao Fei, Sarindar Dhaliwal, Brendan Fernandes, Ryoji Ikeda, among others. Recent group exhibitions have addressed immigration and contemporary art (Ruptures in Arrival: Art in the Wake of the Komagata Maru, 2014), contemporary artist self-portraiture (Scenes of Selves, Occasions for Ruses, 2012), the proto-cinematic (Vision Machine, 2012). Jordan has worked on previous curatorial exhibitions and projects for the Vancouver Art Gallery, Kamloops Art Gallery, Presentation House Gallery, Republic Gallery and Dadabase. From 2004 to 2008, Jordan worked as editor at *Fillip*, a journal of contemporary art.

NOTES

ABOUT SOUND THINKING

Founded in 2008, Surrey Art Gallery's Sound Thinking symposium is an annual one-day event which brings together practitioners and professionals in the field of sound art. The symposium features leading sound artists, scholars and researchers in the field sound studies, along with visual artists who use sound as key components of their practice and musicians who experiment with the limits of music and sound. Past symposia have addressed subjects such as radiophonic space, the relationship between voice and technology, and background sound.

Sound Thinking is part of Surrey Art Gallery's Open Sound program, an exhibition program developed in 2008 to support the production and presentation of audio art forms as part of contemporary art practice. Open Sound 2014: Sonorous Kingdom presents three sound art installations that examine the relationship between sound and the natural environment. This year's artists are Stephanie Loveless, Matt Smith, and Paul Walde. These works can be found throughout the Surrey Art Centre lobby and TechLab exhibition space.



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