

IntellectualProperty

Tuesday, October 23, 2007

➔ From News to Noises: Rhizome.org

From News to Noises: Rhizome.org

When I first looked at rhizome I focused more on the main page and the nature of the site to post art related news at a very up to the minute pace. However I have begun to realize how much more this site has to offer. As I left the main page of the site I moved into the Art Base where people post there online art in many forms, flash art, video art, audio art. One piece in particular that I liked was called "Birdsongs: The Language Gene" by Debra Swack.

What the Bird Song Piece does is that it allows us to hear bird chirp or song composed into music. Debra Swack tells us that "Birds not only sing songs but improvise upon their creations. In fact studies have shown that they never sing a song exactly the same way twice. A typical song is only a few seconds long but can consist of fifty or more individual notes that can be as short as a ten thousandth of a second. A bird can sing a song up to five times faster than a human can utter the equivalent in syllables" (Swack). In addition birds also have the ability to sing with themselves. The piece itself uses many different bird calls from many different birds non of which relate to each other or sound remotely alike, but at the same time create a choir of birds and a musical piece that works, it sounds like song.

Rhizome also has a Text Base w3hich almost serves like a forum in nature. It "contains the conversations, commentary and listings of events and opportunities that have passed through our mailing lists over the past

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Leighbeierschmitt's Weblog for Art & Electronic Media

Just another WordPress.com weblog

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INTERNET FINAL EXAM *April 23, 2008*

THE McBEIERSCHMITT GALLERY

Forced Upon Nature Exhibition

INFINITY

BY MAI YAMASHITA & NAOTO KOBAYASHI

"Paths are made by walking" ???

<http://www.yamashita-kobayashi.com/infinity.html>

WISH

BY BORDOMRESEARCH

VICKY ISLEY AND PAUL SMITH

Revisiting the Eastern Myth of the Lam Tsuen Wishing Trees.

<http://www.computerfinearts.com/collection/boredomresearch/wish/wish.html>

BIRDSONGS:THE LANGUAGE GENE

BY DEBRA SWACK

Humans are not the only ones that create music.

<http://users.rcn.com/speak/dswack/pictures/video.htm>

MY TEMPORARY VISITING POSITION FROM THE SUNSET TERRACE BAR

BY CAROL ZANNI

Imitates an amateur's film of the landscape framed at sunset.

<http://www.fromthesunsetterrace.com/>

Posted by leighbeierschmitt

Filed in Uncategorized

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decade" (rhizome.org).

Rhizome seems to be a great tool for New Media communication. It gives readers the ability to access news relating to the field, communicate with each other and even post their works.

Posted by at 7:33 _

Timothy AM

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About Me

Timothy

This is a blog primarily for my New Media Class. In it I plan to express my views on how the Media is changing and influencing culture and changing in and of itself.

[View my complete profile](#)



March 26, 2008

The organizers of the free [Sonic Fragments Sound Art Festival and Symposium](#) taking place this weekend (March 28-29) at Princeton University seek to remind you of the importance of sound. Organizers [Betsey Biggs](#) and [Seth Cluett's](#) curatorial statement opens with the observation that we develop our sense of hearing in-utero, arguing that, "For the rest of our lives, hearing essentially precedes the rest of the sensorium, as we move through a world of sonic fragments which affect us phenomenally and emotionally but of which we are often unaware." The micro-fest features the participation of thirty international artists and scholars who will discuss sound in panels and who have made new audio works for portable players that are site-specific to the Princeton campus, its architectural history, and topography. At the beginning of the session, conference-goers can check out one of thirty iPods and corresponding maps, to take a self-guided tour of the projects. Later, panels with participants including [Jon Brumit](#), [Tianna Kennedy](#), [Thomas Y. Levin](#), [Mendi + Keith Obadike](#), [Ed Osborn](#), [Stephen Vitiello](#), and others will take on the topics of sonic narration and mediation. The idea is to again emphasize the paramount importance of sound in telling our own stories and helping us decipher the world. If this truism reverberates like old news to you, consider yourself among the aurally enlightened. Meanwhile, events such as these make great strides in bringing together artists and scholars across disciplines to communicate about this otherwise fragmented field. - Marisa Olson

<http://sonicfragments.artdocuments.org/>

+++++

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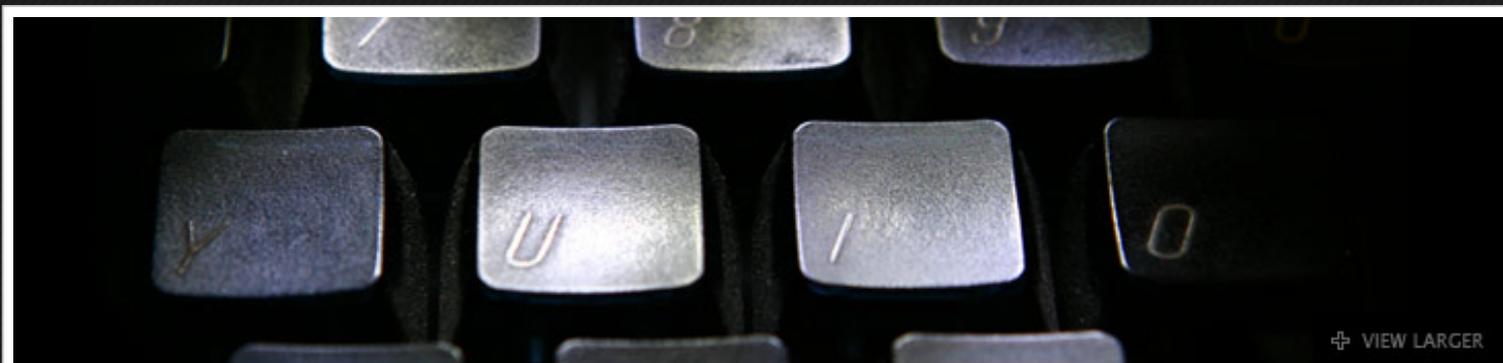


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Acclaimed Writer Encourages Students to Take Creative Risks in Their Work

March 31, 2008

Like many of her students, Tracy K. Smith started writing poetry in earnest as an undergraduate. Now a fast-rising star in American poetry, she is leading intensive workshops at Princeton - knowing from her own experience how important it is to inspire students as they develop as writers.

[Read More](#) 

Princeton's Sonic Fragments Festival to Explore Sound Art

March 17, 2008

For two days in March, Princeton University graduate students will play host to an international group of scholars and practitioners who are gathering to explore the roles of narrative and mediation in art practices that engage sound as a material. The symposium will consist of three panel

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discussions as well as an exhibition of audio-works for portable music players made expressly for the geography, architecture, and social spaces of the Princeton University campus.

[Read More](#) 

Tilghman trip to Asia ends on a high note

March 17, 2008

President Shirley M. Tilghman completed her weeklong trip to Asia with a visit to Hong Kong Thursday through Sunday, March 13-16, that featured a conference with prominent alumni from the region who are influential in shaping commerce and finance around the world as well as a campaign kickoff event.

[Read More](#) 

'Eurydice' Princeton University tells a modern version of the ancient tale

March 11, 2008

Any student of the classics would, one supposes, recall the tale of Orpheus and his bride Eurydice. There have been at least three operas, a ballet or two and numerous plays on the subject, but most dwell on Orpheus and his great loss and his subsequent visit to the underworld to reclaim his loved one.

It's the stuff of classic legends.

[Read More](#) 

Dance Listings - New York Times

March 7, 2008

Young choreographers from three Ivy League colleges - Barnard, Harvard and Princeton - will show their work.

[Read More](#) 

Senior Vander Ploeg Wins Marshall Scholarship

March 6, 2008

Princeton senior Sarah Vander Ploeg -- a Woodrow Wilson School major who also is an accomplished lyric soprano and violist -- is one of 37 American college students awarded 2008 Marshall Scholarships.

[Read More](#) 

Short Stories, The Black Maria Film Festival, a grab bag of short films, comes to Princeton.

February 28, 2008

Now that "independent" films often cost nearly as much, feel nearly as slick, and grab nearly as many headlines as their mainstream cousins, it can take a little looking to find a movie that reflects one artist's sensibility - or explores the medium in creative ways. A good place to start looking is with the Black Maria Film Festival, a grab bag of some of the best short films released last year.

[Read More](#) 

\$4 Million Gift Will Strengthen Jazz Program

February 25, 2008

A \$4 million gift from Anthony H.P. Lee, a member of the class of 1979, will enhance the study and performance of jazz at Princeton, significantly expanding the University's ability to support performances and develop innovative research and teaching in this uniquely American and broadly influential art form.

[Read More](#) 

Devoted to the Arts: Students Combine Creative, Academic Pursuits in Many Ways

February 25, 2008

Senior Carlos Jimenez Cahua can be found most evenings at the digital photography lab at 185 Nassau St., scanning his pictures into the computer, editing them in Photoshop and printing them out as 8-by-10 images. Jimenez Cahua's passion for photography has taken him to Lima, Peru, on a Princeton fellowship to photograph landscapes and cityscapes, and to Florence, Italy, where he spent a semester studying at the Studio Art Centers International. He has done all of this while majoring in chemistry.

[Read More](#) 

MacArthur Grant Supports Princeton Laptop Orchestra Initiatives

February 21, 2008

PRINCETON, N.J. -- The Princeton Laptop Orchestra is one of 17 winners of the Digital Media and Learning Competition, which awards funds to projects that use digital media in an innovative way for formal and informal learning. The contest, funded by the John D. and Catherine T. MacArthur Foundation, awarded \$238,000 to the Princeton Laptop Orchestra (PLOrk for short) to support a mobile musical laboratory that students will use to explore new ways of making music with laptops and local area networks.

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SONIC FRAGMENTS

03/28/08 - 03/29/08

narrative and mediation in sound art

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a two day festival and symposium

thanks to everyone for making sonic fragments a success!

you can still download the audio works and listen to the princeton campus in a new way, and we encourage you to do so.

sonic fragments would like to thank the *department of music, the graduate school, the peter b. lewis center for the arts, the department of computer science, amt (the aesthetics and media track in the german department), the program in media and modernity, and the center for arts and cultural policy studies* at princeton university as well as *the merce cunningham dance company* for their support.

any questions? please write to [sonicfragments\(at\)gmail\(dot\)com](mailto:sonicfragments(at)gmail(dot)com)

SONIC | FRAGMENTS

03/28/08 - 03/29/08

narrative and mediation in sound art

about

We hear while we are in the womb, long before we see. For the rest of our lives, hearing essentially precedes the rest of the sensorium, as we move through a world of sonic fragments which affect us phenomenally and emotionally but of which we are often unaware. These fragments are mediated by our environment, our bodies, our individual and collective memories, and the technologies that pervade contemporary life: from books to radio to television to iPods. Through these mediations sounds give rise to stories, which though they might be as hazy as an aura, begin to narrate the world we move through as they themselves move through our bodies and minds.

participants

schedule

audio works

Sonic Fragments is a sound art festival and symposium exploring how these mediations effect meaning in our lives, and how artists are actively engaging narrative and mediation in their work. We are hoping for a diverse and interdisciplinary dialogue between scholars and artists, between theory and practice.

registration

Our panelists include William Basinski, Jon Brumit, Rubén Gallo, Brenda Hutchinson, Tianna Kennedy, Thomas Y. Levin, Camille Norment, Mendi + Keith Obadike, Kristin Oppenheim, Ed Osborn, Michael Schumacher, and Stephen Vitiello.

directions

accommodations

Exhibition artists include William Basinski, Betsey Biggs, Jon Brumit, Michael Bullock, Seth Cluett, M.R. Daniel, Michael Early, Brent Fariss, Alan Goodrich, Johanna Hallsten, Brenda Hutchinson, John Kannenberg, Kenneth Kirschner, Leonel Kaplan, Tianna Kennedy, Stephan Moore, Preston Poe, Leah Rico, Jennifer Schmidt, Michael Schumacher, Scott Smallwood, Stephen Spera, Debra Swack, and Samson Young.

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jon brumit
rubén gallo
brenda hutchinson
tianna kennedy
thomas y. levin
camille norment
mendi + keith obadike
kristin oppenheim
ed osborn
michael j. schumacher
stephen vitiello

artists in the exhibition

william basinski
betsey biggs
jon brumit
michael bullock
seth cluett
m.r. daniel
michael early
brent fariss
alan goodrich
johanna hallsten
brenda hutchinson
john kannenberg
kenneth kirschner
leonel kaplan
tianna kennedy and chad laird
stephan moore
preston poe
leah rico
jennifer schmidt
michael j. schumacher
scott smallwood
stephen spera
debra swack
samson young

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friday, march 28th - woolworth center for musical studies [click here for directions](#)

schedule

audio works

11am to 4pm - arrival and sign-in

time for tour campus audio-works, ipods available in the *Mendel Music Library*

registration

directions

4pm to 6pm - participating artists panel

accommodations

william basinski

home

jon brumit

brenda hutchinson

michael j. schumacher

6pm - reception

7:18pm - brenda hutchinson

bell-ringing at sunset

saturday march 29th - mccormick hall/university art museum [click here for directions](#)

6:47am - brenda hutchinson

bell-ringing at sunrise

9am to 12pm - coffee reception

time for tour campus audio-works, ipods available in the *Mendel Music Library*

12pm to 1pm - break for lunch

1pm to 3pm - narrative panel

thomas y. levin

kristin oppenheim

stephen vitiello

mendi + keith obadike

3:30pm to 5:30pm - mediation panel

ruben gallo

camille norment

ed osborn

tianna kennedy

5:30pm - closing reception

7:19pm - brenda hutchinson

bell-ringing at sunset

SONIC FRAGMENTS

narrative and mediation in sound art

03/28/08 - 03/29/08

a festival and symposium

princeton university, princeton, nj

<http://sonicfragments.artdocuments.org>

SONIC FRAGMENTS AUDIO WORK TRACK NUMBERS, LOCATIONS, and NOTES

1 - Wherever you are starting from

Welcome to the Sonic Fragments Sound Art Festival and Symposium! You are listening to a collection of site-specific audio works created for the Princeton University. At the beginning of each track, you will hear a number, a location, and the name of an artist. At this point you should pause your mp3 player, look for the track's number on the map you have been given, and walk to where you are meant to be. At that time, press play and listen. When the track has finished, you will hear the number, location, and artist name of the next track. Again, pause the track, look it up on the map, and then press play to listen to it – and so on. When this message is over, decide whether you'd like to listen to the tracks in order, or in shuffle mode. Either way, there are about two and a half hours of audio, so feel free to take a break. We hope you enjoy listening, and wandering around the university. If you have any questions, or would like to download a map, please visit sonicfragments.artdocuments.org.

There are about two and a half hours of audio on your shuffles, so feel free to take breaks. We hope you enjoy your tour. If you have any questions about Sonic Fragments, please visit sonicfragments.artdocuments.org.

2 - Michael T. Bullock – Woolworth Center Basement – Prequel

All the sounds in Prequel are from a fragment of a piano piece I wrote while at Princeton (Rapprochement, 1994), which I recorded on cassette in one of Woolworth's piano rooms prior to its complete renovation. After Princeton I put the tape in a shoebox that stayed in my parents' barn for the next decade, forgotten. When I found it again, I discovered that the spare, quiet little piece played in the quiet little room had become inhabited with pre-echoes that had grown naturally over the decade that the tape went unplayed. (Pre-echoes occur when magnetism is transferred between adjacent windings on a tape spool, such as in a cassette. This happens over time as a tape sits in storage.) I'll never get bored with the possibilities of decaying media; some of the best sound processors are time, patience, and forgetfulness. Stored sound, like memory, doesn't sit in abstract stasis; it drifts, flows, blurs, and grows when we aren't listening.

3 - Samson Young – Lounge of Woolworth Center Foyer – Feng Shui

Since the founding of the People's Republic of China in 1949, feng shui has been officially deemed as a "feudalistic superstitious practice" and a "social evil" according to the state's atheistic Communist ideology and discouraged or even outright banned at times. Persecution was the most severe during the Cultural Revolution, when feng shui was classified as a custom under the so-called Four Olds to be wiped out. Feng shui practitioners were beaten and abused by Red Guards and their works burned. After the death of Mao Zedong and the end of the Cultural Revolution, the official attitude became more tolerant but restrictions on feng shui practice are still in place in today's China. Communist officials who had consulted feng shui were sacked and expelled from the Communist Party.

4 - Johanna Hallsten – Mendel Music Library – credo

This piece is has developed out of an interest concerning duration and translation taking place in everyday experiences, with specific emphasis on language and sound. I am particularly interested in how sound is mediated and translated into a number of none sonic formats that to some extent renders it mute or silent; and how this is then again translated back into a sonic environment, seeping into it over a period of time.

For 'credo' I specifically wanted to translate a fragment of the musical notations of Johann Sebastian Bach's Mass in B-Minor which was conducted by Arthur Mendel in the late 1940's/50's. 'credo' is a verbal mediation which explores the complexities of rhythm, the visual language of music and its interweaving with the silent instants and the stumbling across an inherent soundscape that moves and shifts its ground for each new interpretation.

The piece is intended to be engaged with whilst either walking around the exterior of the Mendel Music Library, where the work mixes with the urban soundscape; or whilst meandering around the library itself and its long corridors and drawers of sheet music collections.

5 - Betsey Biggs - The park benches under the trees behind Woolworth - Wood Spell

The little enclave of park benches behind the music building has always felt a bit like a refuge in the woods to me. I go there to slow down, to listen in slow motion, to hear under the surface of things, to gaze upward at the branches overhead. This sounds to me like what I might hear if I just listened hard enough, the residue of musical daydreams; and it was indeed formed from fragments of the performance of a chamber piece I dreamed up while sitting in this very place, now deprived of directionality and scattered gently like so many leaves underfoot.

6 - Jon Brumit – the nearest payphone - "New Verizons (609) 921-9766"

"New Verizons" is an eleven-part document of an unguided trek through Princeton to find as many pay-phones as possible within a three hour period. The initial recordings were garnered using my cellphone to ring the bells of each discovered phone and serve as the foundation to recreate a type of filmic event, wherein the phone's musicality is portrayed as a protagonist engaged in an event on the distant horizon, disappearing at the instant of our arrival.

The listener might well conclude that the event depicted within each filmic moment is the final battle, near the base of the Radio Tower Eating Club (G3) on the Hill of Meggido at Friend Center, between the surviving rebel Q-factor Operators of PU's last VCXO (self-proclaimed as *GODCOM* since colonizing the area surrounding the tower circa 1756 AD and successfully legislating the "Frozen Dinner" mandates) and the rival returning Strategic Analog Transmission Attack Node Technologies Inc, the highest ranking Colonial Dinner Club Forces of the now defunct Spatial Development Wire-Clearance Corporation (known for their inner-colonizing organic CSA tactics), both of whom use predominantly sound waves as weapons during battle. It has been consistently remarked that this particular type of Armageddon is noteworthy due to the rivals' incessant near-misses within each episode of battle as the 1s and 0s of *S-Tech* frequently pass both above and below, respectively, the combatant *GODCOM*'s sine waves, however modulated, as well as the reported sightings of food matter lining the gutters of Prospect Avenue since the inception of the 'Conceptual Food Fight' movement concurrent with the moving of the college to Princeton NJ in 1756.

I would encourage you, if walking around, to ask passersby as to the locations of any pay-phones or call the numbers directly and listen.

7 - Michael Schumacher – Robertson Hall – Revolving Door

From the Center for American Progress website: "The "revolving door" between business and government has swung rapidly in President Bush's second term. In just a few months, scores of administration officials have flocked to industry jobs, cashing in with the corporations they once regulated. Also, a slew of former industry executives are bringing their corporate-friendly approach to the oversight and execution of public policy."

The recording is of the revolving door on the east side of Robertson Hall, home of the Woodrow Wilson School. The door opens on one side into the building's lobby and on the other to a small pedestrian plaza.

8 - Jon Brumit – the nearest payphone - "New Verizons (609) 921-9689"

see above note #6

9 - Preston Poe – Bench by architecture building – Rivers Edge

This project was an interesting challenge because I have never been to Princeton, and have only recently relocated to the Northeast. I found the campus sprawling and otherworldly, modern and old, contemporary and historical. As I wandered from place to place, listening to footsteps and conversation, I began to look for a place to draw me into it. Thinking of a place to sit and reflect on the permanence and the history, the scholars, students and visitors, I spotted a handmade wooden bench under a modest grove of trees.

As I was sitting there I imagined that someone who spent a lot of time in one of the buildings there had perhaps constructed this simple wooden bench from lumber left behind from other projects, maybe rejected lumber from a construction site, or a home remodeling project. It seemed to be an honest reflection of the small out the way spot itself. Not a place for traffic and people watching so much as a place to be alone in peace, away from the steady traffic of life.

This piece is a simple piece for reflection. A moment to facilitate the reconnection of the body and soul, as the world rushes along.

10 - Jennifer Schmidt - Stairwell of the Architecture Building - "2 Hands 1 Month: Looking for Eduardo Paolozzi"

Located within the stairwell of the Architecture Building, a sculpture by Eduardo Paolozzi becomes the protagonist within a performative game of hide-and-seek.

11 - Jon Brumit – the nearest payphone - "New Verizons (609) 921-9764"

see note above #6

12 - Seth Cluett – Princeton Art Museum, straight back as far as you can go, turn right, untitled still life with bottles – with morandi

About twice a week since I began living in Princeton in 2005, I've visited a small, untitled painting made by Giorgio Morandi. Any mimetic reference in Morandi's paintings, drawings, and prints can be reduced to two categories: still lives with his collection of small bottles and vessels, and the landscape outside his studio window. He produced hundreds of each, so many in fact that to think of them as simply still lives or landscape paintings is to deny the work of which the painted subject is only a trace. I have spent time with this one painting, but I spend time with other things, books, hundreds of recordings of roadside streams, ice, recordings of nearly every body of water I've spent time near, people's footsteps on all manner of surfaces recorded surreptitiously. This work is at an intersection between qualities of time spent, time passed, and time remembered. My love for how the edges of the objects in this painting meet in the paint, the intersection of the wall and the floor, and the complicated grays are surpassed only by the calm of objects as markers of time and experience.

13 - Michael Early – Princeton University Art Museum Perimeter - Within These Walls

Engaging with the perimeter of the Princeton University Art Museum, Within These Walls was created as a meditation on the nature and boundaries of a space which presents us with the work of artists. The suggested instructions for the piece are as follows:

Approach the entrance of the Princeton University Art Museum, keeping the large bronze sculpture on your immediate left. Once you reach the entrance, turn left. Passing behind the sculpture, circumambulate the building, always keeping the walls of the museum to your immediate right. Return to where you started.

14 - Brenda Hutchinson – McCormick Magdalena Abakanowicz’s installation, “Big Figures,” - Star Strangled Banner

This version of the national anthem is sung in the key of the most disruption for the Long Tube and voice. The length of this tube (9'6" X 1.5" diameter) has been very generally matched to the female voice. It is a struggle to sing the Star Spangled Banner in this key. The distortion of the melody occurs at the vocal cords when the sound waves return from the bottom of the Long Tube to the top. They interfere with normal mode of vibration of the vocal cords and produce the unpredictable variations on the melody.

15 - Stephen Spera – Princeton Chapel – Ascension

While seeking out places of sonic interest, it was natural to be drawn to Princeton's Chapel. While standing at a side Altar, i heard ethereal voices, and some laughter. I was frozen, as i knew they could not be simply drifting in from outside. Then i realized that they were rising up from a vent beneath the pews. The words "I can't Remember" seemed to me strangely appropriate, even though my idea was to make, but only if the possibilities presented themselves, a Requiem for my lifelong friend and musical collaborator, Quintino Anthiny Racciatti. But as I began working with the source material, the field recordings and the Chapel sounds, there was a requiem there, almost building itself. Within my generative processes i was finding much phantom material, and the plaintive 'can't remember' wasn't something i felt would be fitting for use in a requiem, then the words of Rainier Maria Rilke, from the first Duino Elegy came to me....

"Angels don't know whether it is the living they are moving among, or the dead. The eternal torrent whirls all ages along in it, through both realms forever, and their voices are drowned out in its thunderous roar."

16 - Jon Brumit – the nearest payphone - “New Verizons (609) 921-9707” see above note #6

17 -Brent Fariss – East Pyne Archway – East Pyne Archway

Archways have always fascinated me. They often seem like a portal to another place. Even with the shortest distance to walk, you feel like you are entering another environment. Archways, depending on the weather, wind, surroundings etc...can create a wonderful sound, often just a type of hum that changes with the direction of the wind or the temperature. Being from Texas, I particularly like the snowy image of the archway. The idea of so much snow is foreign to me, except when visiting other geographical areas. It seems buried...under a haze, and brings to mind many sonic qualities. The people taking shelter in the photo of the archway seem like they could move to entirely different environment with just a few simple steps.

This particular installation re-imagines resonant qualities of the archway, enhancing certain frequencies to allow the listener to “get lost” in the proposed portal the archway offers.

18 - Leah Rico – East Pyne Courtyard – A Wasted Miracle

If our current moment is a culmination of history, what impressions have been stitched together to fashion our most basic experiences of space and time? "A wasted miracle" investigates how language-based phenomena are necessarily elusive when it comes to giving finite meaning in an historical narrative. Using the Neo-Gothic architecture of East Pyne hall as a metaphor, the audio is comprised of fragments of digitally altered speech structured on the elements that make up this style: the mathematical symmetry of classical Palladian architecture and the "eloquent vulgar" of the Gothic style. The resulting piece looks at the tension in historical documentation between eidetic memory and abstraction.

19 - Stephan Moore – East Pyne Arch – Underpasses

Underpasses: A sense of weight, of the vague danger of being crushed by solid structures suspended above you. Occupied. Activity happening in unseen rooms. A rainstorm? Immense space reflecting the sound of hidden, moving objects. Walk slowly.

20 - Brenda Hutchinson – wherever you are standing - dailybell2008

In the late summer of 2006, I attached a 250 lb. bell to a small trailer on the back of my Honda and towed it 8100 miles around the country. I rang it and invited everyone I met to ring it. Since that time, I have wanted to find a way to spark a connection that a tolling bell can awaken among the people who hear it.

Then in February of 2007, I went to the Ganges River in Varanasi, India. Every morning at dawn and every evening at sunset thousands of people gathered on the bank of the river. Chanting voices and ringing bells greeted the sunrise every morning. It happened every single night as well. And it had been going on for a very, very long time.

As a culture, it seems we reserve our bell ringing for special occasions like weddings, funerals, sacred ceremonies and commemorations. Our bell ringing is not often associated with the time of day as it once was. dailybell2008 is a practice and an invitation. It is an attempt to reawaken and celebrate our connection to something elemental and indisputable and to share that experience with as many other people as possible.

21 - Tianna Kennedy and Chad Laird - Alexander Hall - Otranto Hall

Otranto Hall is a site-specific audio work that explores the Gothic roots of Princeton's architectural program. Built in the 1890s, Princeton's Gothic buildings such as Blair Hall and Holder Tower (as well as the earlier Victorian Gothic buildings such as Alexander Hall) drew upon the Gothic revival tradition then associated with European Romanticism, which found one its earliest expressions in Horace Walpole's Strawberry Hill. Walpole's villa was a false ruin, and marked a drastic turn away from the Neo-classical expression of Enlightenment ideals. Walpole was also a writer; his novel *The Castle of Otranto* initiated the genre of Gothic Horror. Our audio collage, *Otranto Hall*, attempts to integrate the random and delirious tone of *The Castle of Otranto* with the sonic space of Princeton's campus, hopefully helping to foreground the irrational underpinnings of the architectural elements used to give form to emerging American academic ideals. The audio fragments are drawn specifically from elements of the novel that concern the rite of passage from female adolescence to bride - a passage that *The Castle of Otranto* renders untenable and tragic because of patriarchal misdeeds. This work then also strives to highlight the relation between the horror genre and anxieties that stem from entering into adult social existence, a transition that the university institutionalizes.

22 - Jon Brumit – the nearest payphone - "New Verizons (609) 924-9867"

see above note #6

23 - Alan Goodrich – Cannon Green - What Pulls Us Apart Brings Us Together

My piece is titled "What Pulls Us Apart Brings Us Together" and is intended for Cannon Green. After learning a little bit about the Green's history, the buried cannon seemed an apt metaphor for the project of the university in general, namely, the accommodation of multiple points of view or voices around a single point. Conflict or crisis is a necessary outcome of such a project, as multiple points of view struggle to synthesize or reconcile. The buried cannon on the green produces a space around which a multitude of voices can converge. The cannon itself is the guarantee of the conversation, a focal point which also reminds us that the conflict will never escalate to a full battle, that the very ground of the conversation is made of conciliation. My piece, made for the Green, gives the listener an ambient experience of voices gathering in response to a crisis, in this case, a siren of unknown origin. The piece grows in intensity, and has a definite climax, but the anticipated cataclysm never arrives – the peaceful resolution invites the listener to repeat the audio.

24 - Jon Brumit – the nearest payphone - “New Verizons (609) 921-9772”

see above note #6

25 - Scott Smallwood – Walking Down Nassau Street – Nassau Parade

Scott Smallwood's work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are often textural, always in an attempt to be mindful of space and subtlety.

Nassau Parade is one of a series of field recordings made during the cicada Brood X invasion in June of 2004. At the time, I was living in an apartment in downtown Princeton on Nassau street, directly across from Nassau Hall, where graduation is held. During the parade, I stuck a stereo microphone out of the third floor window of my apartment. More of these pieces can be heard at <http://silvertone.princeton.edu/~skot/cicada/>.

26 - Jon Brumit – the nearest payphone - “New Verizons (609) 252-9833”

see above note #6

27 - Kenneth Kirschner – Intersection of Route 206 and Nassau Street - May 19, 1988

I was born at Princeton Medical Center and lived the first 18 years of my life on Randall Road, just behind the Princeton Shopping Center. Somewhere along the line I started writing music. When I was a senior in high school at Hun (just down 206 from the university), I composed a score for a production of Tennessee Williams' *The Glass Menagerie* (in which the role of Tom, incidentally, was played by a kid from West Windsor named Ethan Hawke). Despite the fact that I've been composing continuously for the two decades since then, certain friends and family members stubbornly insist that the overture from that show represents the apex of my musical achievement - presumably for its pathologically catchy melody. For this 2008 reinterpretation, I've taken a damaged, third-generation cassette copy of that little teenage pop song and used state-of-the-art technology to make it sound even worse - crushing it down to mono, emphasizing the noise in the old recording, sending it through an acoustic model of a telephone to enhance the sense of time and distance. Despite all the sonic degradation, you can still whistle along with the chorus, if you must.

28 - Jon Brumit – the nearest payphone - “New Verizons (609) 924-9877”

see above note #6

29 - Debra Swack - The London Plane Tree in the Courtyard north of Blair Hall – Birdsongs: The Language Gene

Birds use trees for shelter from inclement weather, protection from predators, to create nests and to provide food in the form of berries, fruit, nectar, seeds and flowers. Certain trees attract more species of birds such as Sycamore and the Plane trees. The London Plane tree is a cross between the American Sycamore and the Oriental Plane tree.

The largest London Plane tree in the area is located in the courtyard north of Blair Hall. In the 1800s horticulturist crossed the American Sycamore with the Oriental Plane tree and created the London plane tree. It is frequently planted in cities and both the sycamore and the plane tree are identified by their variegated bark.

Blair Hall was designed by Cope and Stewardson in 1897 whom were among the first to apply the Tudor Gothic style to American college dormitories. Blair Hall is thought to be their masterpiece. Trees were usually planted in conjunction with new buildings such is the case with Blair, Dod, Little and Brown Halls on the

Princeton campus.

30 - Jon Brumit – the nearest payphone - “New Verizons (609) 921-9671”

see above note #6

31 - Leonel Kaplan – Cleveland Tower – What Kind of Tool Am I?

The Modern Movement saw the Gothic tradition of architectural form entirely in terms of the "honest expression" of the technology of the day, and saw themselves as the rightful heirs to this tradition. This philosophy was "What Kind of Tool Am I" point of departure; a site-specific piece composed to be projected at the Princeton Graduated College's, especially before going upstairs the beautiful 173-foot tall Cleveland's tower. It can be projected also at any other tower too.

To create a microcosm representing the Gothic revival architectural movement from the early 20th century, environmental sounds were the most important facts. Wooden steps, opening doors and the treading of stones were all taken into account and were essential to the construction of the story as if one could contract space and time through acoustic events. The various perspectives create incisive spaces, distances, heights and deepness to becoming immersed in the experience. Musically, I worked mostly with extended instrumental techniques and a little bit of synthesis complementing the continuum made by the percussion (bells and bass drum essentially), who represents spiritual meditation. Another very important element on the piece is the soprano sax's interaction with the environmental sounds. They are all the time constructing ascending geometrical figures through the piece and creating an end by its own.

32 - Jon Brumit – the nearest payphone - “New Verizons (609) 921-9648”

see above note #6

33 - William Basinski – Cleveland Tower – “The Tower”

“The Tower” has to do with the in-between spaces, both psychically and physically (walking around campus for example... particularly from a perspective of the loner. We all experience this when we come to a strange new place knowing no-one, but sometimes there are those who cannot socialize or feel or become ostracized and fall into a state of perpetual isolated agony. We have seen all too frequently in the past few years what kind of desperate, tragic acts can come from this type of alienation. It is my hope that if this small effort can bring attention to this kind of isolation that we can all relate to, it might help people to think about it, to reach out to others, to be more gentle with each other and perhaps even try some random acts of kindness that can surprise and delight anyone.

34 - John Kannenberg - David Smith's Cubi XIII, near Spelman Hall (btwn Pyne Hall and Dinky) - For David Smith: Cubi XIII and Cubi VII - A Conversation

Using David Smith's Cubi VII (at the Art Institute of Chicago) as a "double" for the Putnam Collection's own Cubi XIII, this piece invites the listener to enable a conversation between the two sculptures and their locations in different cities. A recording of the composer striking nine pieces of metal acts as a sort of refrain, while also being a sonic referent to Cubi XIII's nine metal shapes. These sounds were then processed to create the drone that weaves throughout the piece. Field recordings of Cubi VII in Chicago, made from six vantage points (a sonic referent to Cubi VII's six shapes) are presented here in a linear form, slowly moving the listener counter-clockwise around the park in which the sculpture sits. As the field recordings fade away, the drone and metal sounds briefly continue. This quiet coda allows the listener the opportunity to add to the composition the sound they hear outside their headphones while walking around Cubi XIII on the Princeton campus, completing the conversation between the two sculptures.

35 - MR Daniel - Princeton Battlefield Park - "Ringing, O' Tongues of Freedom"

The quiet, the dawn, the wet weather, the negotiation of Washington with "time expired" soldiers whose service was to end 31 December 1776. The loss of Colonel Mercer (Mercer County). A small but strategic victory forcing the British to abandon most of New Jersey, and convincing Spain and France of the viability of the American effort. The 1843 bell from the U.S.S. Princeton harkens memory through actual and suggested sound, while the monument created by American sculptor Frederick William MacMonnies (1863-1937) compels the same through sheer magnitude and the nostalgic grandeur of the Beaux Art aesthetic. A hushed contemplation of memory, freedom, loss, and hope during a time when select men and women claimed The Battle of Princeton as insurance towards their eventual freedom. Featuring nighttime field recordings of the Bell and Battle Monument, renderings of the Monument inscription, digital processing, and voice with the participation of Steve Adams, MR Daniel, and Joshua Guild.

Princeton Battle Monument Inscription
(Battle of Princeton 3 January 1777)

Here Memory lingers
To recall
The guiding mind
whose daring plan
outflanked the foe
and turned dismay to hope
when washington
with swift resolve
marched through the night
to fight at dawn
and venture all
in victorious battle
for our freedom

36 - Jon Brumit – the nearest payphone - "New Verizons (609) 924-9870" see above note #6

Administration: Dean of Admission, West College, E2; VP for Campus Life, Nassau Hall, E1; Dean of the Chapel, Murray-Dodge Hall, F2; Dean of the College, West College, E2; Dean of the Faculty, Nassau Hall, E1; Dean of the Graduate School, Clio Hall, E2; Dean of Undergraduate Students, West College, E2
 Admission (undergraduate and graduate), Clio Hall, E2
 Alumni Council, Maclean House, E1
 Architecture, School of, G2
 Art Museum, F2
 Athletic event ticket office, Jadwin Gym, I6
 Auditoriums: Betts, School of Architecture, G2; Dodds, Robertson Hall, G2; Helm, 50 McCosh Hall, G2; Richardson, Alexander Hall, E1; Taplin, Fine Hall, H4; Wood, 10 McCosh Hall, G2
 Bus tickets, newsstand kiosk, Palmer Square, E1
 Career Services, 201 Nassau St., H1
 Communications, Office of, D0

Community and Regional Affairs, 22 Chambers St., D0
Daily Princetonian, 48 University Place, D2
 Davis International Center, Frist Campus Center, G3
 Employment, Human Resources, New South, E4
 Engineering and Applied Science, School of, I1
 Exhibits: Art Museum, F2; Firestone Library, F1; Mudd Library, I2
 Fields Center for Equality and Cultural Understanding, 86 Olden St., I2
 Financial aid, undergraduate, West College, E2
 Food, phones, restrooms: Frist Campus Center, G3
 Garden Theatre, G1
 Gardens, Prospect, F3
 Gymnasiums: Dillon, E3; Jadwin, I6
 Health Center, McCosh, G3
 Housing Office, MacMillan Building, E5
 Human Values, University Center for, Marx Hall, G2

Information: Frist Campus Center, G3; Public Safety, 200 Elm Drive, E5; Communications Office, 22 Chambers St., D0
 International Center, Frist Campus Center, G3
 Jewish Life, Center for, G3
 Library, Firestone, F1
 Limousine (to Newark Airport), Nassau Inn, Palmer Square, E1
 Lost and found, Public Safety, 200 Elm Drive, E5
 Ombuds Office, 179 Nassau St., G1
 Parking: visitor, garage (lot 7), E5 (campus shuttle stop); parking information: Public Safety, 200 Elm Drive, E5; TigerCard Office, A floor, New South, E4
 Prospect, Nassau Hall, E1
Princeton Alumni Weekly, 194 Nassau St., H1
 Princeton Institute for the Science and Technology of Materials, Bowen Hall, I2
 Princeton University Store (U-Store), D2
Princeton Weekly Bulletin (and calendar of events), Communications Office, 22 Chambers St., D0

Prospect House (and Gardens), F2
 Provost, Nassau Hall, E1
 Registrar, West College, E2
 Restrooms: Frist Campus Center, G3; West College, E2
 Security: Public Safety, 200 Elm Drive, E5
 Snack bar, Frist Campus Center, G3
 Taxi, Nassau St., E1
 Teacher Preparation, Program in, 41 William St., H2
 Telephones: Frist Campus Center, G3; Nassau Street, E1
 Theatre: Berlind, D4; Garden, G1; Intime, Murray-Dodge Hall, F2; McCarter, D4
 Train station (Dinky), D4
 Treasurer, New South, E4
 Women's Center, Frist Campus Center, G3
 Woodrow Wilson School of Public and International Affairs, Robertson Hall, G2
 Princeton University operator: 609-258-3000
 Emergency: 911

Building Directory

5 Ivy Lane, H3
 22 Chambers Street, D1
 48 University Place, D2
 58 Prospect Avenue, I2
 71 University Place, D3
 91 Prospect Avenue, J3
 99 Alexander Street, C4
 106 Alexander Street, D4
 120 Alexander Street, D4
 126 Alexander Street, D5
 179 Nassau Street, G1
 180 Alexander Street, D6
 185 Nassau Street, H1
 200 Elm Drive, E5
 201 Nassau Street, H1
 228 Alexander Street, D7
 262 Alexander Street, D7
 1879 Hall, G2
 1912 Pavilion, G5
 1952 Stadium, G6
 Alexander Hall, E1
 Architecture Laboratory, H5
 Architecture School, G2
 Armory, H5
 Art Museum, F2
 Baker Rink, E5
 Bendheim Center for Finance, H2
 Bendheim Hall, H2
 Berlind Theatre, D4
 Boathouse, G7

Bobst Hall, J3
 Bowen Hall, I2
 Burr Hall, G1
 Caldwell Fieldhouse, I5
 Campus Club, G3
 Chancellor Green, F1
 Chapel, F2
 Chilled Water Plant, E5
 Clio Hall, E2
 Cogeneration Plant, E5
 College Road Apartments, D3
 Computer Science, I2
 Computing Center, J3
 Cooling Towers, E6
 Corwin Hall, H2
 DeNunzio Pool, I6
 Dickinson Hall, G2
 Dillon Court East/West, E3
 Dillon Gymnasium, E3
 Dodge-Osborn Hall, F3
 East Pyne, F2
 Edwards Hall, E2
 Elementary Particle Laboratory, J6
 Elm Club, I2
 Energy Research Laboratory, J2
 Engineering Quadrangle, I1-2
 Eno Hall, F4
 Fields Center, I2
 Fine Hall, H4
 Firestone Library, F1

Fisher Hall, H2
 FitzRandolph Observatory, J5
 Frick Laboratory, G2
 Friend Center, H1
 Frist Campus Center, G3
 Graduate College-Old, B5
 Graduate College-New, A4
 Green Hall, G1
 Guyot Hall, G3
 Henry House, F1
 Hoyt Laboratory, H1
 Icahn Laboratory, G4
 Jadwin Gymnasium, I6
 Jadwin Hall, H4
 Jewish Life, Center for, G3
 Jones Hall, F3
 Lenz Tennis Center, F6
 Lewis Science Library (under construction), H4
 Lockhart Hall, D2
 Lowrie House, A1
 Maclean House, E1
 MacMillan Building, E5
 Marx Hall, G2
 McCarter Theatre, D4
 McCormick Hall, F2
 McCosh Hall, G2
 McCosh Health Center, G3
 McDonnell Hall, H4
 Moffett Laboratory, G4
 Mudd Library, I2

Murray-Dodge Hall, F2
 Nassau Hall, E1
 New South Building, E4
 Palmer House, C0
 Parking Garage (Campus), E5
 Parking Garage (Prospect Avenue), J2
 Peyton Hall, H4
 Powers Field at Princeton Stadium, I4
 Princeton Stadium (Powers Field), I4
 Princeton University Press, H2
 Prospect House, F3
 Robertson Hall, G2
 Scheide Caldwell House, F1
 Schultz Laboratory, G4
 Shea Rowing Center, G7
 Springdale Golf Club, C5
 Stanhope Hall, E1
 Stephens Fitness Center, E3
 Thomas Laboratory, G4
 Train Station (Dinky), D4
 University Store, D2
 Von Neumann Hall, J2
 Wallace Hall, H2
 Warehouse, D4
 Weaver Track Stadium, I5
 West College, E2
 Whig Hall, F2

Woolworth Music Center, G3
 Wyman House, A5

Undergraduate Residential Colleges

BUTLER COLLEGE
 Bloomberg, F5
 Class of 1915, F4
 Cuyler, F3
 Wu, F4

FORBES COLLEGE, C5

MATHEY COLLEGE
 Blair, D2
 Campbell, E1
 Edwards, E2
 Hamilton, D1
 Joline, D1
 Little, E2

ROCKEFELLER COLLEGE

Buyers, E2
 Campbell, E1
 Holder, E1
 Little, E2
 Madison, D1
 Witherspoon, E2

WHITMAN COLLEGE
 1981, E4
 Community, E4
 Fisher, E4
 Hargadon, E4
 Lauritzen, E4
 Murley-Pivrotto, E4
 North, E4
 South Baker, E4

WILSON COLLEGE
 Class of 1927-Clapp, F4
 Class of 1937, F3
 Class of 1938, F4
 Class of 1939, F3
 Dodge-Osborn, F3
 Feinberg, F3
 Gauss, F4
 Walker, F3
 Wilcox, F4

Upperclass Dormitories

1901-Laughlin, E3
 1903, F3
 2 Dickinson Street, D3
 Brown, F3
 Dod, E2
 Foulke, D2
 Henry, D3
 Little, E2
 Patton-Wright, F3
 Pyne, E3
 Scully, F4
 Spelman, E3
 Walker, F3

Graduate College

Residential and dining complex, A4
 Wyman House, A5

Eating Clubs

Cap and Gown, I3
 Charter, I3
 Cloister, I3
 Colonial, H2
 Cottage, I3
 Ivy, H3
 Quadrangle, H3
 Terrace, G3
 Tiger Inn, H2
 Tower, G3

SONIC

FRAGMENTS

03/28/08 - 03/29/08

narrative and mediation in sound art

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Sound Art ~ Spring 2009

[Main](#) | [February 2009](#) »

January 28, 2009

syllabus

Syllabus: Sketch

This syllabus is a guide. It will help to give you a sense of the pace of the course, with the due dates for each of the major, student –generated, course components. Essential readings, examples of sound art and technical resources will be introduced weekly. My expectations for you are high. When possible, I will respond to student interests in an improvisational manner and shape the course accordingly. I will, periodically, add readings, technical tips and conceptual frameworks to cultivate the inquiry and creative work that I expect from all students.

The specifics of the related artistic, intellectual, and technical resources will be posted online. It will be your responsibility to check regularly to learn about upcoming events and available resources.

ARTS 3605 / ARTS 5650 Sound Art

1/20

Week 1~ Introductions and Course Overview

Readings: What is Sound Art?

~ IN ~

1/27

Week 2 ~ Site and Sound

Share one minute sound sketches re: 1/20/2009

Sound explorations

Reading:

[The Art of Noises](#) Luigi Russolo

Gather sounds for site-sound sketch

2/03

Week 3 ~ Acoustic Ecology/World Soundscape Project

Discuss Readings :: What is Sound Art? and The Art of Noises

Field recordings

Share 1 minute site-sound sketch

Experiment with found sound / local noise

2/10

Week 4 ~ Sound Maps

Share 1 minute remixes of class archive of site sounds

Sound Artist Presentations

2/17

Week 5 ~ Spark Festival

[Spark Festival](#)

Sound Studio time

UK sound artist [Ray Lee](#) @ the Walker

2/24

Week 6 ~ *Site Sound Presentations*

~ IN BETWEEN ~

3/03

Week 7 ~ Embodied Sounds

Guest Artist: Bert Fraher

DIY - Piezos and mini-amp

Sound Artist Presentations

3/10

Week 8 ~ Interactive Sound

Experimental and Media Arts exhibition visit

Introducing the Arduino

Sound Sketch presentations

Sound Artist Presentations

~ 3/17 ~ Spring Break ~ no class ~

3/24

Week 9 ~ Circuit-Bending

Sound Artist Presentations

Present "Embodied Sound" Project Concept

3/31

Week 10 ~ Embodied Sound Projects

Sound Artist Presentations

Replay ~ presenting work to date

~OUT~

4/07

Week 11 ~ *Embodied Sound Presentations*

4/14

Week 12 ~ Transmission Art

Sound Artist Presentations

Independent Project sketches - discussion

4/21

Week 13 ~ Transmission Art continued

Sound Artist Presentations

Independent Project proposals continued

4/28

Week 14 ~ Independent Project studio time

5/05

Week 15 ~ *Independent Project Presentations*

5/12

Week 16 ~ *Independent Project Presentations*

Administrative Details:

Your attendance is essential to the success of the course experience for you and the class. You will be allowed one absence. Given our one meeting per week class scheduled, each class is unique and not replicable. Each subsequent absence thereafter will lower your grade by 1/2 letter grade per absence. All critique days must be attended and engaged in with full participation.

To encourage you to actively explore the area described as embodied sound you will be oriented to soldering and electronics in the W123 studio space, the eXperimental Media Studio. If you have been oriented to the tools in the sculpture area, you are encouraged to use these as well. Over the course of the semester you will be introduced to other sound related resources including the installation and performance space. Additionally, you are encouraged to draw upon the resources in other departments and colleges at the university and to propose interesting visiting presenters for the class.

In order to fully participate in the class you will need to bring work in process and necessary resources with you to each class so that you will be able to use the in class studio time to both share and further develop your projects. As a participant in this course, you will be allocated storage space for ongoing work and you are encouraged to revisit work during the course of the semester.

All Projects are due as completed projects at the beginning of class on the due date and will not be included in the required critique if they are not ready for the scheduled critique.

The nature of a studio art course is such that you will need to devote out of class time to creating artwork, doing research and developing your own relationship to contemporary art processes and theories.

This course exists as a catalyst for your artistic development, as a context for producing art and as a community of people committed to stimulating dialogue about art and ideas as they relate to us individually and socially.

Overview of Evaluation:

20 % attendance and participation and project sketches

20% presentations (1 artist presentation and 1 skill sharing presentation)

20% project #1 presentation and related blog documentation, full participation in the critiques

20% project #2 presentation and related blog documentation, full participation in the critiques

20% project #3 independent project and related blog documentation, full participation in the critiques

Posted by Diane Willow at 9:28 PM | [Permalink](#) | [Comments \(0\)](#)

one_donovan

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Posted by donov096 at 4:41 AM | [Permalink](#) | [Comments \(0\)](#)

Brian Larson

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Posted by lars1839 at 3:51 AM | [Permalink](#) | [Comments \(0\)](#)

Tim Krause

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Posted by kraus268 at 3:50 AM | [Permalink](#) | [Comments \(0\)](#)

1 Ben

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Posted by hans2445 at 3:46 AM | [Permalink](#) | [Comments \(0\)](#)

1 Ben

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Posted by hans2445 at 3:46 AM | [Permalink](#) | [Comments \(0\)](#)

1 Ryan

[Download file](#)

Posted by murph523 at 3:46 AM | [Permalink](#) | [Comments \(0\)](#)

1Drew

[Download file](#)

Posted by ande8344 at 3:46 AM | [Permalink](#) | [Comments \(0\)](#)

1 Jonathan

yip yip yip rrrrrrrradio.

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Posted by Jonathan at 3:45 AM | [Permalink](#) | [Comments \(0\)](#)

it's such a good feeling

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Posted by Broc Blegen at 3:44 AM | [Permalink](#) | [Comments \(0\)](#)

1 Joe Kane

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Posted by kane0136 at 3:43 AM | [Permalink](#) | [Comments \(0\)](#)

1 Kelsey

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Posted by bosch035 at 3:40 AM | [Permalink](#) | [Comments \(0\)](#)

January 27, 2009

What is Sound Art ~ Keith Townsend Obadike

[Keith Townsend Obadike](#) discusses his perspective on sound art in this essay [Sound in Art](#) .

Posted by Diane Willow at 8:54 PM | [Permalink](#) | [Comments \(0\)](#)

Sonic Fragments

[Sonic Fragments](#) was a 2 day festival and symposium held at Princeton 03/28/08 - 03/29/08.

The focus is on narrative and mediation in sound art.

The follow offers a more in depth description:

We hear while we are in the womb, long before we see. For the rest of our lives, hearing essentially precedes the rest of the sensorium, as we move through a world of sonic fragments which affect us phenomenally and emotionally but of which we are often unaware. These fragments are mediated by our environment, our bodies, our individual and collective memories, and the technologies that pervade contemporary life: from books to radio to television to iPods. Through these mediations sounds give rise to stories, which though they might be as hazy as an aura, begin to narrate the world we move through as they themselves move through our bodies and minds.

Sonic Fragments is a sound art festival and symposium exploring how these mediations effect meaning in our lives, and how artists are actively engaging narrative and mediation in their work. We are hoping for a diverse and interdisciplinary dialogue between scholars and artists, between theory and practice.

Our panelists include William Basinski, Jon Brumit, Rubén Gallo, Brenda Hutchinson, Tianna Kennedy, Thomas Y. Levin, Camille Norment, Mendi + Keith Obadike, Kristin Oppenheim, Ed Osborn, Michael Schumacher, and Stephen Vitiello.

Exhibition artists include William Basinski, Betsey Biggs, Jon Brumit, Michael Bullock, Seth Cluett, M. R. Daniel, Michael Early, Brent Fariss, Alan Goodrich, Johanna Hallsten, Brenda Hutchinson, John Kannenberg, Kenneth Kirschner, Leonel Kaplan, Tianna Kennedy, Stephan Moore, Preston Poe, Leah Rico, Jennifer Schmidt, Michael Schumacher, Scott Smallwood, Stephen Spera, Debra Swack, and Samson Young.

Posted by Diane Willow at 8:36 PM | [Permalink](#) | [Comments \(0\)](#)

essentials

Required Text: [Sound Art: Beyond Music, Between Categories](#) by Alan Licht

Required materials: headphones with 1/8" inch connection.

Optional materials: jump drive of at least 512MB will be helpful

Posted by Diane Willow at 7:30 PM | [Permalink](#) | [Comments \(0\)](#)

free103point9

[free103point9](#) is a New York State-based nonprofit arts organization establishing and cultivating the genre Transmission Arts by promoting artists who explore the idea of transmission or the physical properties of the electromagnetic spectrum for creative expression.

Posted by Diane Willow at 7:21 PM | [Permalink](#) | [Comments \(0\)](#)

Sound Transit

[SoundTransit](#) is a collection of environmental sounds.

It is described as "The SoundTransit project revolves around a growing collection of environmental

sounds recorded by 'soundhunters' from all over the world. Each sound artist described the place and moment of the recording, the characteristics of the location or the peculiarity of the sound itself. These stories add another dimension to the sounds; one that connects and simultaneously exceeds time and place.

"

Posted by Diane Willow at 4:52 PM | [Permalink](#) | [Comments \(0\)](#)

January 26, 2009

What is Sound Art ~ Annea Lockwood

Annea Lockwood shares her perspectives on Sound Art in an online [interview](#) with N.B.Aldrich.

You can [download](#) this document as well.

Posted by Diane Willow at 5:49 AM | [Permalink](#) | [Comments \(0\)](#)

What is Sound Art ~ Stephen Vitiello

Stephen Vitiello shares his perspectives on Sound Art in an online [interview](#) with N. B. Aldrich.

You can [download](#) this document as well.

Posted by Diane Willow at 5:45 AM | [Permalink](#) | [Comments \(0\)](#)

January 23, 2009

Macaulay Library of Natural Sound

The [Macaulay Library](#)

The Macaulay Library at the Cornell Lab of Ornithology is the world's largest natural sound and video archive of animal behavior. Its mission is to collect and preserve recordings of each species' behavior and natural history and to make them available for research, education, conservation, zoos and aquaria, wildlife managers, publishers, the arts, and both public and commercial media. Since 1930, recordists of all backgrounds have contributed their recordings, which now number to several hundred thousand in total. A large percentage of the recordings can be searched and played online. The Library also provides

services for consultation, custom compilations, and professionally edited versions of its assets.

Posted by Diane Willow at 9:05 AM | [Permalink](#) | [Comments \(0\)](#)

The Freesound Project

[The Freesound Project](#)

The Freesound Project aims to create a huge collaborative database of audio snippets, samples, recordings, bleeps, ... released under the Creative Commons Sampling Plus License. The Freesound Project provides new and interesting ways of accessing these samples, allowing users to

- * browse the sounds in new ways using keywords, a "sounds-like" type of browsing and more
- * up and download sounds to and from the database, under the same creative commons license
- * interact with fellow sound-artists!

The Freesound Project is a collaborative database of Creative Commons licensed sounds. Freesound focusses only on sound, not songs. This is what sets freesound apart from other splendid libraries like ccMixer.

Posted by Diane Willow at 8:14 AM | [Permalink](#) | [Comments \(0\)](#)

Ray Lee Siren 2/20 -2/21

[Walker Art Center presents:](#)

UK sound artist Ray Lee's bewitching sonic sculptures become an extraordinary choir that produces mesmerizing drones and whirls of light in a carefully shaped hourlong sound /theatrical performance. An indescribable experience, Siren incorporates 30 large metal tripods at varying heights with rotating arms that generate electronic tones. In near darkness, two performers set each arm in motion, building a dramatic, immersive spectacle of choreographed movement, light, and sound while the audience is free to roam the McGuire stage. Siren was a hit of the 2007 Edinburgh Fringe Festival.

Listen to [Siren](#)

Posted by Diane Willow at 7:41 AM | [Permalink](#) | [Comments \(0\)](#)

January 22, 2009

Music and Sound Studies ~ Spring Schedule

The dynamic [Music and Sound Studies Initiative](#) is inviting an amazing roster of artists, musicians and theorists to campus this spring.

our first event of the season ::

Friday 1/23 [Jonathan Sterne](#)

Posted by Diane Willow at 9:02 PM | [Permalink](#) | [Comments \(0\)](#)

January 21, 2009

UbuWeb

[UbuWeb](#)

Posted by Diane Willow at 1:48 AM | [Permalink](#) | [Comments \(0\)](#)

Sound Art : Beyond Music, Between Categories

Alan Licht's [Sound Art : Beyond Music, Between Categories](#) will be the required text for the semester.

Posted by Diane Willow at 1:43 AM | [Permalink](#) | [Comments \(0\)](#)

January 20, 2009

What is Sound Art ~ Alvin Lucier

Alvin Lucier shares his his perspectives on Sound Art in an online [interview](#) with N. B. Aldrich. You can [download](#) this document as well.

Posted by Diane Willow at 11:16 PM | [Permalink](#) | [Comments \(0\)](#)

What is Sound Art ~ N. B. Aldrich

N. B. Aldrich explores the question of what is Sound Art via a series of interviews.

His introduction to the questions that shape the emerging genre of Sound Art can be downloaded [here](#).

You can access this series on his site, [EMF](#)

Posted by Diane Willow at 11:11 PM | [Permalink](#) | [Comments \(0\)](#)

Sound Art

Sound Art shapes aesthetic space and time. It is a new media genre that relates to the visual arts and music but is neither music nor visual art. We will investigate the powerful capacity of sound to shift our perception through the experience of listening and the process of producing sound art. A range of creative explorations and technologies will be introduced to engage you in an artistic process of realizing your individual and collaborative ideas with sound.

You and all of the students will be asked to contribute to an evolving database of community resources and personal inspirations. The experience of listening, a series of sonic explorations and sound sketches, an artist presentation, two sound art projects and one independent project will provide opportunities for you to develop basic fluency with the process of developing your artistic language with sound. A series of readings, responses, and discussions will broaden and deepen our understanding of the emergence and evolving scope of Sound Art.

The collective endeavors of this semester-long investigation will be documented and archived on the course blog through the active participation of all students.

Syllabus: Sketch

This syllabus is a guide. It will help to give you a sense of the pace of the course, with the due dates for each of the major, student-generated, course components. Essential readings, examples of sound art and technical resources will be introduced weekly. My expectations for you are high. When possible, I will respond to student interests in an improvisational manner and shape the course accordingly. I will, periodically, add readings, technical tips and conceptual frameworks to cultivate the inquiry and creative work that I expect from all students.

The specifics of the related artistic, intellectual, and technical resources will be posted online. It will be your responsibility to check regularly to learn about upcoming events and available resources.

ARTS 3605 / ARTS 5650 Sound Art

1/20

Week 1~ Introductions and Course Overview

Readings: What is Sound Art?

~ IN ~

1/27

Week 2 ~ Site and Sound

Share one minute sound sketches re: 1/20/2009

Sound explorations

Reading: <http://www.ubu.com/papers/russolo.html>

[The Art of Noises](#) Luigi Russolo

Gather local noise and found sound

2/03

Week 3 ~ Acoustic Ecology/World Soundscape Project

Field recordings

Share 1 minute sound sketches of found sound / local noise

2/10

Week 4 ~ Sound Maps

Share 1 minute remixes of class archive of site sounds

2/17

Week 5 ~ Spark Festival

[Spark Festival](#)

Sound Studio time

Sound Artist Presentations

UK sound artist [Ray Lee](#) @ the Walker

2/24

Week 6 ~ *Site Sound Presentations*

~ IN BETWEEN ~

3/03

Week 7 ~ Embodied Sounds

DIY - Piezos and mini-amp

Experimental and Media Arts exhibition visit

Sound Artist Presentations

3/10

Week 8 ~ Interactive Sound

Introducing the Arduino
Sound Sketch presentations
Sound Artist Presentations

~ 3/17 ~ Spring Break ~ no class ~

3/24
Week 9 ~ Circuit-Bending
Sound Artist Presentations

3/31
Week 10 ~ Embodied Sound Projects
Sound Artist Presentations
Replay ~ presenting work to date

~OUT~

4/07
Week 11 ~ *Embodied Sound Presentations*

4/14
Week 12 ~ Transmission Art
Sound Artist Presentations
Independent Project sketches - discussion

4/21
Week 13 ~ Transmission Art continued
Independent Project proposals continued

4/28
Week 14 ~ Independent Project studio time

5/05
Week 15 ~ *Independent Project Presentations*

5/12
Week 16 ~ *Independent Project Presentations*

Posted by Diane Willow at 10:49 PM | [Permalink](#) | [Comments \(0\)](#)



Swack, Debra

Debra Swack

US sound artist

—>

[biography](#)

—>

Interview: 10 questions

1. When did you start making music, what is/was your motivation to do it?

I started writing music around 10. I found that I preferred writing music as opposed to playing it, taught myself guitar and keyboard and began composing music for those instruments.

2. Tell me something about your living environment and the musical education.

My father was a Julliard trained composer of chamber music whose archives are in the Lincoln Center Performing Arts Library. I spent many childhood summers at Tanglewood and sometimes went to ASCAP events at Lincoln Center or parties at Stanley Drucker's house who was first clarinetist for the NY Philharmonic for over 50 years and toured with Leonard Bernstein. His wife had a chamber music group that performed my father's music, sometimes at Weil (Carnegie) Hall. My father started me on the piano and then switched me to violin when I was 7 because he felt it was a more social instrument. I preferred the piano but I became first violinist and concert master in the school orchestra. I also sang in the choir.

3. Is making music your profession? What is the context in which you practice music nowadays?

I previously worked in the recording industry for PolyGram Records/Deutsche Gramophone/Philips and have presented my sound and video work at Princeton University, the University of California at Irvine, the New Museum, Eyebeam, the Beecher Center for Arts and Technology, White Box Gallery and the Museum of Natural History. "95 Chimes"; a soundart installation relating Brian Greene's idea of String Theory to music was first presented in ASCI's Sci-Art Symposium at the Museum of Natural History in

2002 in conjunction with the Einstein Exhibit. It was later mastered at Banff Centre for the Arts under a co-production grant and is now in the new media collection of the New Museum.

4. How do you compose or create music or sound? Have you certain principles, use certain styles etc?

I favour an overall tonality and structure verses simply making noise or sound effects when composing sound works. Structure doesn't have to be rigid or formal as a Bach fugue but I like the idea of counterpoint which my father liked to say is like characters having a conversation in a theatrical play. I also like some forms of minimalism because it provides basic structure and has roots in both visual art and music. It makes it easier to unify sounds with visual images since I am also a visual artist.

5. Tell me something about the instruments, technical equipment or tools you use?

I look for things with musical and acoustical qualities. I've recorded chimes in the recording studio at Banff Centre for the Arts under a co-production grant and then edited and composed music in Protools. Sometimes I use field recordings like those used for "Birdsongs; the Language Gene" which premiered in the "Sonic Fragments Soundart Festival" at Princeton University in March 2008.

6. What are the chances of New Media for the music production in general and you personally?

The internet, sound art festivals and galleries provide forums. Of course it's always nice to be invited to contribute something to an event.

7. How about producing and financing your musical productions?

Sometimes I'm asked to participate, as with White Box Gallery in Chelsea where I showed "Little Wars; the Carousel Project" (Carousel means "little wars" in Italian and therefore previously had a militaristic meaning). "Little Wars" is a virtual 3D immersive video animation comprised of carousel horses and animals accompanied by my father's music "Four Burlesques for flute and Bb clarinet (Shawnee Press)." Sometimes I get grants or grants for in-kind services such as access to a recording studio at Banff where I mastered "95 Chimes." "Little Wars" was also mastered at Banff under a co-production grant.

8. Do you work individually as a musician/soundartist or in a group or collaborative?

Sometimes alone, and sometimes I collaborate by creating videos to accompany my father's music or by working with other sound artists like at Eyebeam's Gallery in NYC.

If you have experience in both, what is the difference, what do you prefer?

I like doing both, collaboration allows you to get outside your own head and to experience new ideas and ways of thinking and doing things. Sometimes collaboration helps crystallize other projects and ideas.

9. Is there any group, composer, style or movement which has a lasting influence on making music?

I like all kinds of music, chamber, jazz, rock, minimalism, experimental. Lately I've been listening to Steve Reich, Stan Getz, Aaron Copeland and Polynesian music, having recently returned from a trip to the South Pacific.

10. What are your future plans or dreams as a soundartist or musician?

To listen and write more.

out of competition:

Can	works	of	yours	experienced	online	besides	on	SoundLAB?	Where?
List		some			links		&		resources

<http://rhizome.org/member.php?1040643>

<http://www.banffcentre.ca/bnmi/coproduction/archives.asp>

http://www.banffcentre.ca/bnmi/coproduction/2005/95_chimes.asp

<http://escholarship.org/uc/item/0h35f4zs?display=all>

http://nyartsmagazine.com/index.php?option=com_content&view=article&catid=43:may-2003&id=1305:sci-art-itas-all-in-the-gut-grand-unified-theory-m-1000

http://dumbledore313.blogspot.com/2007_10_01_archive.html

<http://www.archetime.net/artists.html>

<http://www.sonicfragments.artdocuments.org/participants.html>

<http://www.kloone.anjeroosjen.com/archief/klooneweb.pdf>

<http://www.asci.org/druck540.html>

http://en.wikipedia.org/wiki/Irwin_Swack

Comments are closed.

SOUNDLAB SUPPORT



Debra Swack (USA)

September 13th, 2010 | Category: • soundart, ••• USA

Debra Swack

is a new media and sound artist whose projects have been presented at The University of California at Irvine, White Box Gallery, Eyebeam, Princeton University, The New Museum, The New York Hall of Science, The Banff Center for the Arts, The Arts and Genomics Center in Amsterdam and Vancouver, Xerox's Palo Alto Lab, Real Art Ways (Sol LeWitt Collection) and the Beecher Center for Arts and Technology. Publications include Mark Batty/ Random House, e-Scholarship's "The Emotions-after Charles Darwin", MIT's "Art and Innovation at Xerox Parc" and "Information Arts", Ars Electronica Cyberarts 2005, Kloone4000, Allegories of the Genome, Art Calendar, NY Arts, PhotoReview (selected by Philip Brockman of the Corcoran) and Printmaking Today.

"Birdsongs; the Language Gene" (which reconfigures birdsongs into human music) was previously presented in the "Sonic Fragments" sound-art festival at Princeton University in 2008 and is in the collection of the New Museum. "95 Chimes"; a sound installation relating music string theory to music was first presented in 2002 at the ASCI SCI-Art Symposium at the Museum of Natural History in New York and was mastered in 2005 in Banff Centre for the Art's recording studio under a co-production grant. She also has worked collaboratively with her father, classical composer Dr. Irwin Swack (whose archives are in Lincoln Center), most notably on "Little Wars; the Carousel Project"; an animated video using his piece Four Burlesques for Flute and Bb Clarinet.

She is currently preparing "Animal Patterning Project" (a bio-art/ animation exploring the genetic alteration of the patterning of animal skins to make them more aesthetic for human exploitation) and "Digital Maze Symmetry Project" (participant s can "grow" and interactively navigate through their own 3D software designed virtual architectural maze space) for publication by Mark Batty for Random House in "Infinite Instances: Studies and Instances of Time."

ALL ARTISTS --> A-Z ---> (1937)

- [.About](#)
- [.Curators](#)

S o u n d L A B Cologne 2010

10 Years [NewMediaArtProjectNetwork]:||cologne



edition.07 soundCELEBRATION



soundCELEBRATION

that's the title of the SoundLAB VII - the final edition of SoundLAB celebrating 10 years [NewMediaArtProjectNetwork]:||cologne.

More than 100 soundartists from all continents prepared partially on

• Calendar:

◦ November 2010

M	T	W	T	F	S	S
◀ Aug						
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

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- All artists
- All curators
- SIP - Interview Project
- SoundLAB - soundworks



• Editions

- 2010 - Edition 7
- SoundLAB VII - soundCELEBRATION

occasion of this unique anniversary a soundart composition celebrating soundart at it's best - pointing to a wonderful non-visual form of digital art.

Thanks a lot to all the participants making SoundLAB VII a true celebration!

Enter SoundLAB VII

Here is the list of participating artists

—>

Adern X (Italy)

Alessandro De Caro (Italy)

Anvil and Stirrup (aka Antti Sakari Saario and Iain Armstrong)

Mario Asef (Argentina)

Stephen Ausherman (USA)

Dean Bagar (Croatia)

Tautvydas Bajarkevicius (Lithuania)

Gaia Bartolini (Italy)

Adam Basanta (Canada)

Gennaro Becchimanzi (Italy)

Vincent Bergeron (Canada)

Marcus Beuter (Germany)

Manuella Blackburn (UK)

Jason Bolte (USA)

Brigid Burke (Australia)

Guiseppe Cantelmo (Italy)

Eduardo Paz Carlson (Uruguay)

Ivan Carreno (Spain)

CAYCEPOLLARD (Brazil)

Hunter Cole (USA)

José Collazo Méndez (Spain)

Jay Critchley (USA)

Bartira de Sena e Souza (UK)

Paul Devens (NL)

Craig Dongoski (USA)

• 2009 - Edition 6

- SoundLAB VI - soundPOOL

• 2008

- "soundOBJECTS" exhibition

• 2007 - Edition 5

- SoundLAB V - soundSTORY
- open feature
- curated feature: South Africa
- curated feature: Spain II

• 2006 - Edition 4

- memoryscapes
- curated feature Chile
- m'scape01
- m'scape02
- m'scape03
- m'scape04
- m'scape05
- m'scape06
- m'scape07
- m'scape08
- m'scape09
- m'scape10
- m'scape11
- m'scape12

• 2005 - Edition 3

- open feature
- curated feature Australia
- curated feature Germany

Marcin Dopieralski (Poland)
Matthew Dotson (USA)
Dario Elia (Italy)
Jeanne Fremaux (Croatia)
Satoshi Fukushima (Japan)
Matt Griffin (USA)
Peter Gyselinck (Belgium)
Scott Hall (USA)
Le Tuan Hung (Vietnam)
Brenda Hutchinson (UK)
Yuichi Ito (Japan)
Edorta Izarzugaza Barrena (Spain)
Paul Jamrozy (UK)
Stefan Jürke (Germany)
Timo Kahlen (Germany)
Sybill Kalff (Germany)
Lionel Kaplan (Argentina)
Koji Kawai (Japan)
Lewis Kaye (Canada)
Jerry King Musser (USA)
Andras Kiss (Hungary)
Piphos Kollias (Greece)
Pavel Kopecki (CZ)
Tilman Künzel (Germany)
Marco Lampis (Italy)
Dario Lazaretto (Italy)
Philipp Andrew Lewis (USA)
Signe Liden (Norway)
Owen Lloyd (USA)
Edwin Lo (Hongkong)
Jesus Lopez (Venezuela)
Malcom Litson (UK)
Wittwulf Y Malik (Germany)
Philip Mantione (USA)
Jabier Martínez (Spain)

• 2005 - Edition 2

- open feature
- curated feature Bulgaria
- curated feature Canada 2

• 2004 - Edition 1

- open feature
- curated feature USA
- curated feature Spain
- curated feature Canada 1
- curated feature New Zealand
- curated feature Norway

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- March 2009
- January 2009
- November 2008
- October 2008
- September 2008

Luigi Mastandrea (Italy)
Miguel Maters (NL)
Natalie McQuade (Australia)
Wolfgang Menzel (Sweden)
Johnny Milner (Australia)
Mondual (Turkey)
David Mooney (USA)
Alexander Mouton (USA)
Luke Munn (New Zealand)
Meri Nikula (Finland)
Michael James Olson (USA)
Ufuk Onen (Turkey)
Ed Osborn (USA)
Cesary Ostrowski (Poland)
Carl Palme (Germany)
Rebekkah Palov (USA)
Stephano Pasquini (Italy)
Alberto Picciau (Italy)
Per Platou (Norway)
Rudi Punzo (Italy)
Sol Rezza (Mexico)
Ann Rosen (Sweden)
Benjamin Rossignol (USA)
Antonio Sassu (Italy)
Günther Schlienz (Germany)
Alexander Schubert (Germany)
Ashley Scott (Australia)
Johannes Sistermans (Germany)
Matthew Sochocki (USA)
Sarah Soriano (USA)
Yolando Spinola (Spain)
Bijing Zhang (China)
Morgan Stary (USA)
Katrin Stumreich (Austria)
Debra Swack (USA)

- o July 2008
- o June 2008
- o April 2008
- o March 2008
- o January 2008
- o November 2007
- o September 2007
- o August 2007
- o June 2007
- o May 2007
- o April 2007
- o March 2007
- o January 2007
- o December 2006
- o November 2006
- o October 2006
- o September 2006
- o August 2006
- o June 2006
- o May 2006

- Enter directly -->

 **SoundLAB I**

 **SoundLAB II**

 **SoundLAB III**

 **SoundLAB IV**

 **SoundLAB V**

 **SoundLAB VI**

 **SoundLAB VII**

- Search

Justin Thompson (USA)
Zoltan Tonka (Hungary)
John Transue (USA)
Antonia Valero (Spain)
Hsiao-Lan Wang (Taiwan)
Wonderfeel (Australia)
Adrian Zalewski (Poland)

Enter SoundLAB VII



- current internal calls
- ColoneOFF 2011 - videoart in a global context
- Shoah Film Collection



VideoChannel



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LANGUAGE
INTERNATIONAL
FESTIVAL

- Featured links
- FILE - Electronic Language Festival
- Sound Space 2008
- Yeosu Art Festival
- Network

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- [Agricola de Cologne MPC](#)
- [Cinematheque](#)
- [Cologne OFF](#)
- [Media/Art/Cologne](#)
- [New Media Fest](#)
- [netEX - networked experience](#)
- [netMAX - magazine](#)
- [selfportrait - a show for peace](#)
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- DANMite, student blog
- flickr

- people
- courses

bcox /thesispage /coxproposal /coxmproposal /coxprojectdesc

Search Highlight: Found debra swack through Google
Lea Cox, Class of 2008

DANM Thesis Project Description

Becoming Bird: Sound, Image, and Movement

I. Introduction

Becoming Bird, an art work in three parts related by sound, image, and movement, explores how birds encounter the world and how birds are perceived by humans, allowing the audience three different modes of experience: a physical tour in nature, a virtual tour on a website, and a public art installation. The thesis examines how we as humans might take the point of view of birds, and thereby enter a different consciousness of that world we share with this “other”, an “other” lived on the Earth long before we humans arrived. We have never known a world without birds. However, we are now living during one of the major mass extinctions of life forms on this planet, one indicator being the disappearance of bird species. Many of the extinctions and declines are not even noticed because humans are less and less connected with the sounds, smells, sights, and subtle clues of the natural world.

The sounds of birds is one of the ways that humans can still be awakened with wonder and delight to the world outside of human-produced electronic and mechanical sounds. The purpose of my project is to engage people in activities, both virtual and material, having to do with human relationships with birds, to raise awareness, sensitivity and appreciation of birds, and to explore and perhaps uncover new ways of connecting humans to birds. My thesis project is a unique opportunity to research both the scientific and the cultural aspects of birds, to reassemble this information into an immersive artistic synthesis of visual and sound art, literature, performance, direct observation, scientific knowledge and new media technology, critically but playfully questioning human-bird relationships.

I envision my work as a triptych, with three separate pieces unified by bird song, but through different media, and focused on three different concepts of human-bird relationship: pet birds, birds in nature, and birds as conceived by artists. It is a triptych in another sense, in that it is presented in three different modes of experience: direct experience in nature, a virtual experience on a website, and an art installation. Culturally the triptych has appeared in many forms, such as the medieval triptychs that folded inward to reveal a different image when folded than when unfolded; or the idea of a trilogy, involving a cycle with beginning, middle, and end. The number 3 also suggests the idea of the stratum, a borderline joining two discontinuous episodes, or two evolutionarily discontinuous life forms, bird and human.

II. Theory

Direct Experience

People become aware of birds primarily through their sounds, their colors and profiles, and their movements. A hummingbird buzzes by and we hear a high pitched sound and we may then see a flash of red feathers. A robin wakes us up in the morning as it leads the “dawn chorus”, or we see it hopping around on the ground pulling up worms after a rain. We hear the sometimes obnoxious sounds of a Scrub Jay or a Stellar’s Jay, or see their blue feathers aggressively dominating a birdfeeder. Yet increasingly people are becoming cut off from the physical and natural world, largely because of our electronic technology, as predicted in 1972 by Edward S. Reed:

“As this is written, billions of dollars are being spent to create continent-wide information superhighways along which will flow every conceivable kind of information except one. The information being left out of these developments is, unfortunately, the most important kind: the information-termed ecological-that all human beings acquire from their environments by looking, listening, feeling, sniffing, and tasting – the information, in other words, that allows us to experience things for ourselves...For understanding our place in the world, ecological information is thus primary, processed information secondary.”

Birds, Humans, and Music

Zoomusicology, an area of musical research promoted by Francois-Bernard Mache in 1983, questions present anthropocentric definitions of music. A zoomusicological approach takes a structural view of music, analyzing musical organization and universal musical attributes, instead of emotional and behavioral aspects (Martinelli). By doing so it challenges both behaviorist approaches to music as well as ethnomusicology, and questions the dichotomy between nature and culture. According to a zoomusicological perspective, music must avoid being analysed from an anthropocentric point of view, just as decades ago ethnomusicologists said that anthropological phenomena should avoid being analyzed through a Eurocentric perspective (Martinelli).

Almost all existing birds, with the exception of a few species of pelicans, vultures, and storks, are capable of vocalization (Welty and Baptista). Birds have evolved a specialized organ, the syrinx, analogous to the human larynx, to produce their vocal sounds. Whereas the human larynx is situated at the top of the trachea, the avian syrinx is much closer to the lungs, allowing the syrinx to access both bronchi to produce extremely complex songs (Catchpole and Slater). Similarly to the human voice, birds can modulate their songs by stretching and retracting their necks, and by opening and closing their bills (Catchpole and Slater). True songbirds appear to have developed a special forebrain circuit for learning and producing songs (Nottebohm), analogous to learning centers in the human brain.

Like the Neanderthals, some of the earliest Homo sapiens produced musical instruments that could mimic birds, primarily flute-like instruments. Recently, 9,000 year old multi-note flutes made of the ulnae bones of a Red-Crowned Crane, Grus japonensis were found at an early Neolithic site of Jiahul, in the Central Yellow River Valley Province of Henan, China (Zhang, Harbottlen, Wang, and Kong). Bird bones are hollow in order to optimize the bird skeleton for flight;thus, bird bones are ideal for making musical instruments and these flutes are still playable today.

Are there any reasons why early humans might have wanted to imitate bird song? Any modern human with fully functioning ears can hear and mentally process bird songs in a natural environment. Humans are awakened by birdsong at dawn. We know that humans were interested in birds at least 17,000 years ago because of depictions of birds on the Lascaux Cave in Southern France. Birds are prevalent in mythology and prehistoric iconography and often link the living and spiritual realms; some prehistoric music might have been an attempt to communicate with birds as proxies for spirits.

Birdsong is a type of tonal language, and tonal languages are more effective for communicating long distances in forested environments. Many human languages have been and continue to be tonal. Many contemporary non-European indigenous cultures imitate birds in their tonal music. The Kaluli of Papua, New Guinea integrate birds into all of their traditions and believe that the birds communicate with them (Feld); the Temiar jungle people of Malaysia believe that illness is a sign that the soul is lost and use musical sounds to help patients find their way home; one of these is a 2-toned sound, imitating the call of the Golden-throated Barbet (Podulka, Rohrbough and Bonney).

Interspecies imitation of vocal sounds between humans and birds works both ways. Many birds, such as mockingbirds, Mynah birds, and birds of the parrot family, imitate human sounds and incorporate them into their repertoires. There is an active area of scientific research to determine the intelligence of Amazon parrots and their ability to learn and use human vocabulary (e.g. Irene Pepperberg’s work at MIT with the recently deceased parrot named Alex). There is an interesting story about Mozart and a companion Starling, where the bird supposedly learned one of Mozart’s compositions and “publicized it” by singing it in the neighborhood, being the first musician to publicly perform the music. Mozart was so attached to this bird that he dedicated a composition to the bird after the bird’s death, which coincided with the death of Mozart’s father.

Images of Birds in Human Culture

Seeing birds is a very different experience from that of hearing birds. How we see the world around us is governed by a complex combination of ecological information which is processed by the physiological capacities, and cultural-psychological conditioning of individual humans. When we look at birds we see creatures very different from ourselves. These creatures have feathers and can fly; they have a beak and claws but no teeth; they lay hard-shelled eggs in nests and regurgitate food to feed their young; and many migrate seasonally over extremely long distances. Many of these qualities, such as the ability to fly and the beauty of feathers, give birds a “super-human” or mystical quality. While this basic set of characteristics differentiates birds from humans, within this common set of traits is extreme diversity, resulting from continued adaptations to dynamic changes in local ecosystems and global climate over long periods of geologic time.

The diverse characteristics of birds include many behaviors that suggest similarities with many human behavioral traits: some birds form lifelong partnerships with their mates and family structure is important to most birds; some bird calls sound like laughter; many birds seem “vain” and “proud”; birds tilt their heads in an “inquisitive” gesture; some birds seem wise while other birds seem warlike or peace-loving. This combination of super-human and human qualities appears in the iconography and stories of virtually every world culture. Birds may represent some of the most powerful beings, such as the falcon-headed Egyptian god Horus or the mythical Phoenix, and in many creation stories, birds or bird eggs precipitated the birth of humans.

Unfortunately for birds, radical changes in human perceptions of birds occurred with the rise of monotheistic religions that identified birds and other non-human animals as inferior and subject to the will of humans. The objectification of birds increased with the rise of scientific methods. The transformation of birds as super-human creatures to inferior beings or even objects has had devastating effects on the populations of birds. The European explorers collected birds, both dead and alive, to add to their collections in zoos and museums. Baudrillard in his Simulacra and Simulation writes

“Once animals had a more sacred, more divine character than men”, “but their status was lowered with the progression of humanism and reason, and that as more and more species are destroyed by our culture, specimens are archived in wildlife reserves and zoos.”

The detailed images of birds created by Audubon came from specimens that were killed and stuffed. Birds do not willingly sit still for their portraits. Human technology has advanced so that moving images may be captured from a distance, enabling humans to monitor and capture images of birds through surveillance devices which are believed to be not harmful to the birds.

Movement Toward Becoming Bird

In my reading of Deleuze and Guatarri's A Thousand Plateaus, I was intrigued by the following passage in the chapter on "Becoming Animal...:

"We must distinguish three kinds of animals. First, individuated animals, family pets, sentimental, Oedipal animals each with its own petty history, "my" cat, "my" dog. These animals invite us to regress, draw us into a narcissistic contemplation, and they are the only kind of animal psychoanalysis understands...and then there is the second kind: animals with characteristics or attributes; genus, classification, or State animals; animals as they are treated in the Great divine myths, ... archetypes...(Jungian)...and finally there are the more demonic animals, pack or affect animals that form a multiplicity, a becoming, a population, a tale...or once again, cannot any animal be treated in all three ways?"

I thought about this passage, and found this to be a way to frame my project, in the sense that to enter the bird's world, to "become bird", one needs to find an entryway, in the border milieu or stratum between the two heterogeneous forms comprising "humans" and "birds". To do this requires a "molecular transformation". I see Music as an "entry point", where music is emanating from different living bodies as an "intensity" providing "relations of movement and rest between molecules or particles, capacities to affect and be affected". Through bird song, direct observation, imagery, and imagination the relationship between birds and humans can be transformed. It is the idea of the Carnival, which turns social relationships upside down, treating the "other" as equals. In this sense my project is a "concerted carnival".

III. Praxis

Outline of Thesis Project (Triptych)

Proposed Title: Becoming Bird: Sound, Image and Movement

1. Outdoor: Site Specific: Audiotour of Arboretum: Title: They Surround You: Watching, Listening, Recording:

part of trail is repeated so that the audience experiences it from the opposite direction;

- A. Narration (audiotour) -- issue of whether to use CD player, ipod, cellphone
- B. Book (painted- passed from person to person- taken from the participant to contribute to a community art work)
- C. Map with Photos and stops
- D. Coloring Instruments
- E. Bag
- F. Invitations
- G. Navigation Issues -- marks along the path?
- H. Interviews?
- I. Webcams?

Birds in Nature: Audio musical art tour of the UCSC arboretum that directs the walker to listen to birdsongs corresponding to some of the different geographical regions represented by the living plant collections. The audience hears two kinds of birdsong: recorded and live. The recorded birdsong was captured some time in the past, copied, edited, sampled, and integrated into the narrative of the audio tour. The live birdsong is what the audio tourist hears in the background, competing with the recorded sound, and with the urban traffic noises of motor vehicles, airplanes, human voices, and other sounds. This calls attention to the fact that birds impacted by and are being forced to adapt to urban noise, by changing the intervals and frequencies of their calls. Their lives depend on their calls.

Birds as Conceived by Humans: The participants are given a book in which they make marks corresponding to suggestions about birdsong and about bird images. The drawings made by the participants are scanned and placed on a website.

2. Website

- A. Info from Arboretum (sound, video, stills, interactivity, images from participants; ongoing)
- B. Info about Installation
- C. Info about Pet Birds
- D. Navigation Issues
- E. Size Issues

3. Installation: 3 sides with bird/human, nature, and fiction

Captive Bird/Human Interactions:

Film of Bird/Human Interactions

Videos and Stills of Pet Birds including Bird Chat

Bird Chat: Bird to bird communication, by captive pet birds through the means of telecommunication. In this art piece I plan to capture video of the vocal responses between birds in different households. I often play recorded bird song to my pet birds, and they are greatly stimulated to respond with their own calls and to fly around the room. However, with recorded sounds there is no possibility of a two-way conversation. I can communicate with my birds by making imitative sounds and we often carry on interspecies two-way conversations. This is an entry that I have into their world, but I would like to allow them to have two-way conversations with other birds, to open up new possibilities for them. This is the nest, the home, the living-space, the territory of the pet birds. But what I am presenting in this piece is an actual recording of an actual "conversation" between living birds, created by new electronic technology.

Birds in Nature: Display Website from Arboretum; Display Photos and Images of Birds in Nature; Scientific Data?

Birds as Conceived by Humans: The third part of the triptych is the borderline, fictional, fantasy, and birds in visual art. Somehow combine visual art, poetry and fictional birds into a video with narration. I will use my own images and musical compositions as well as the drawings of the participants of the Audiotour.

(On the Back Burner, if there is time: there might be a performance of a fictional interaction between birds and humans with elements of both Aristophanes and Daphne Du Maurier. In the Greek comedy by Aristophanes entitled "The Birds", first performed in 414 B.C. at the Dionysus Festival in Athens, Greece, the birds are perceived by the humans as having some ideal world from which the humans want to learn. Humans can converse with the birds, and can even join their world. Du Maurier's short story entitled "The Birds", which provided the basis for Alfred Hitchcock's horror film of the same name, the birds are massing together in destructive attacks on humans, causing one character to repeat "It's the end of the World". My idea is to develop an installation that is an interactive sound and video piece that is based on the sounds of birds, and is activated by an object (feather or nesting material). This is a "bird chorus" as a takeoff from Aristophanes, as a tool to comment on the plight of animals -- mass extinction.

I visualize this piece as either a video piece or an actual performance. In either case the birds would be speaking in their own language, birdsong or bird calls, and the melody would be translated into human language. The birds would be species of California birds, and the human would be trying to negotiate some sort of truce because of bird attacks or bird flu or some other way that birds are able to assert themselves against the human-caused planetary mass extinctions. I would like it to be playful and humorous even though the concerns are real and grave. For example, human noise is encroaching on the sound space of birds. How could this be shown and then have the birds find some creative way of reversing the tables. Perhaps when being disturbed the bird calls could be translated to words that reflect their irritation.

I could see this performance using some kind of a musical instrument composed of a object (feather, parts of a nest??) that activated bird sounds (and other sounds) as well as images on a panoramic screen, inspired by No.E. Sunflower's MFA Emergence performance of a Gamelan concert.)

Components of Installation:

- A. Music and Sound (Birdsong, Naturesounds, Human music, Noise, Narration)
- B. Video (hummingbirds and other birds; categories: nature, art, humans and birds, mediated drawings from tour?: from webcam??)

- C. Stills (art history; documentary photos)
- D. flash animation (fantasy)
- E. Structural Design: Companions, Wild, Fantasy
- F. Lights, Projectors, Screens, etc.
- G. Content: Bird Art, Bird Video, Bird Animation, Bird Sound, Interaction, Books from Arboretum; Permission Issues?
- H. Large Mural of Garden with Giant Birds?
- I. Structure: 3 Sides??

V. Bibliography

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[Ⓞhttp://www.shakuhachi.com/K-9KChineseFlutes-Nature.html](http://www.shakuhachi.com/K-9KChineseFlutes-Nature.html)

Other Media: Films:

March of the Penguins (Marche de l'empereur, La , Luc Jacquet, 2005) [Ⓞhttp://www.imdb.com/title/tt0428803/](http://www.imdb.com/title/tt0428803/)

The Wild Parrots of Telegraph Hill (Judy Irving, 2003) [Ⓞhttp://www.imdb.com/title/tt0424565/](http://www.imdb.com/title/tt0424565/)

The Birds (Alfred Hitchcock, 1963) [Ⓞhttp://www.imdb.com/title/tt0056869/](http://www.imdb.com/title/tt0056869/)

The Hawks and the Sparrows (Uccellacci e uccellini Pier Paolo Pasolini, 1966) [Ⓞhttp://www.imdb.com/title/tt0061132/](http://www.imdb.com/title/tt0061132/)

Winged Migrations (Jacques Perrin) [Ⓞhttp://www.sonyclassics.com/wingedmigration/index_flash.html](http://www.sonyclassics.com/wingedmigration/index_flash.html)

Music Recordings:

Bernie Krause [Ⓞhttp://www.earthear.com/catalog/profiles/krause.html](http://www.earthear.com/catalog/profiles/krause.html)

Internet Sites: The Birdhouse Network at Cornell Lab of Ornithology, [Ⓞhttp://www.birds.cornell.edu/birdhouse/nextboxcam/barn_owl_ca/](http://www.birds.cornell.edu/birdhouse/nextboxcam/barn_owl_ca/)

Cone Suro Forest Collaborative Observatory for Natural Environments, [Ⓞhttp://cone.berkeley.edu/concierge](http://cone.berkeley.edu/concierge)

Santa Cruz County Birding Guide, [Ⓞhttp://scbirdingguide.org/](http://scbirdingguide.org/)

Other Artists Working in a Similar Field:

Janet Cardiff is a Canadian artist who has produced many audio and video walks as part of museum installations. In her walks she creates a fictional narrative that causes the walker to simultaneously be involved in the narrative of an audio drama (or a video camcorder) while hearing the sounds and the scenes around them in the physical fictional environment created by the physical installation in the museum. The walkers listen to instructions and suggestions. There are shifts between past and present, and memory and reality. These sound walks involve elements of science fiction and investigate the complexities of the technological world, where the distinction between the actual and the imagined is blurred. I could easily incorporate a story into my garden walk. Link: [Ⓞhttp://www.the-artists.org/ArtistView.cfm?id=8A01F1ED-BBCF-11D4-A93500D0B7069B40](http://www.the-artists.org/ArtistView.cfm?id=8A01F1ED-BBCF-11D4-A93500D0B7069B40)

Natalie Jeremijenko is a new media artist and professor at UCSD working at the intersection of biology, engineering and art. Many of her works are large scale public art works investigating how new technologies can transform our environment. One Tree is a project involving the planting of 1,000 genetically identical microcultured tree clones in a controlled environment. Several San Francisco Bay Area arts and educational institutions have sponsored the planting of pairs of these clones in public places in different regions of the Bay Area. This is intended to demonstrate that identical genes do not necessarily lead to identical plants because of environmental effects. It also demonstrates the importance of planting trees everywhere in urban environments. She has also built a special roof garden in New York City, designed to attract birds. (Link: [Ⓞhttp://visarts.ucsd.edu/node/view/491/31](http://visarts.ucsd.edu/node/view/491/31))

Sharon Loper is a sculptor based in Los Angeles who has an installation of human-size hummingbirds at the Museum of Art and History in Santa Cruz. She watched a hummingbird build a nest and raise its young outside her window, and was inspired to make human-scale nests, constructing them as if she were a hummingbird. They range from two to five feet in height and are constructed of a stainless steel armature, chicken wire, cotton, and plant material. She feels that the nest is a way of bringing us to a less complicated space, using nature. She is working on a new project where she plans to make paintings like a gorilla would paint. (Link: [Ⓞhttp://www.sculpture.org/portfolio/sculptorPage?sculptor_id=1000040](http://www.sculpture.org/portfolio/sculptorPage?sculptor_id=1000040))

Cal Arts Professor Sara Roberts uses sound art in some of her work and has invented a sound recording device called an earbee. These simple hand-held can play up to a minute of looped sound that anyone can use creatively for sound and word games, compositions, plays, dances, walks. She used them in a public participatory art

piece where people were given the devices and were asked to make some recordings in a park within a certain time period. At the end of the period, all of the sounds were played simultaneously. Another of her projects, called Silence, was a tour through an abandoned Colorado mine, where visitors were given hardhats and flashlights, and followed audio instructors from a speaker. At certain points they were instructed to turn off their flashlights. Link: <http://www.calarts.edu/schools/music/faculty/roberts.html>

Mark Dion blends the natural science museum approach of categorization and exhibition with his art, blurring the line between natural science and art exhibit. He uses actual museum bird specimens in imaginary fantasy arrangements. Some of his recent work involves urban archeology, such as The Thames Dig. Discarded objects, arranged like a science museum exhibit, take on new meaning and visual interest. I could imagine using ideas of found objects in my work. Also, the idea of my field notebook relating to both science and art is blurring this type of distinction. Link: <http://www.the-artists.org/ArtistView.cfm?id=8A01F351-BBCF-11D4-A9350D0B7069B40>

Laurie Spiegel, music composer (pigeon drama) http://www.cartotheearth.org/reports/0610_festival/ferals.html Debra Swack, New York artist (birdsongs reconfigured) <http://rhizome.org/object.php?47174>

Beatriz da Costa, UC San Diego Professor (Pigeon Blog - using Pigeons to map pollution using GPS devices)

<http://www.pigeonblog.mapyourcity.net/>

<http://www.beatrizdacosta.net/>

Gail Wight, Stanford University Professor: <http://www.notochord.org/>

Might be useful for my project:

(Sound artist Walter Fahndrich created an installation piece called Music for a Quarry for the MASS Moca in 2004. At the nearby Hoosac Marble Quarry he set up 10 loud speakers around the circumference of a circular marble quarry, and tonal music was played for 15 minutes the time of the astronomical sunset every evening. These sounds blended with the twilight bird calls, and created a very contemplative atmosphere. It might be interesting to try a broadcast of bird songs or other tonal sounds at some regular interval for some period of time, to see how it might affect the resident birds. Link: http://www.massmoca.org/event_details.php?id=151)

V. Committee and Timeline Thesis Committee

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Milestones

By November 15th, 2007: Oral review of Thesis proposal with Thesis Committee.

By December 1st, 2007: Create and have approved a 500-1000 word abstract of the Thesis Proposal.

March 22nd, 2008: Publish full draft of research.

April 5th, 2008: Present prototypes of sculptures with audio and video control, and prototype of interactive documentation for approval of inclusion in MFA Show; submit form to Program Manager

mid-April, 2008: file application for Masters Degree to Graduate Division

mid-May??, 2008 : Presentation of installation and interactive documentation at MFA Show.

By June 7th, 2008: Oral defense of final thesis project with Thesis Committee.

12 June 2008: Final Thesis Paper Submission, Digital Documentation of Thesis Project, Filing Final Forms

BUDGET:

1. AUDIO TOUR:

Printing Costs for Invitation and Map Books Coloring Instruments Audio Equipment Cloth Bags

2. WEBSITE

Scanning Video Equipment for Videos in Website Sound Equipment Webcams?

3. INSTALLATION

Preparations for Video, Stills and Sound Physical Structure Projectors Speakers Canvas, Paints Photography

• **Eternal vs Temporary**

Curated by [Keli](#)

Opened on Nov 13, 2007

In starting this project, I thought about what I wanted to say about eternity. What is Eternal and what is temporary?

Temporary: Anger, Hate, External Beauty, music

Eternal: Internal Beauty, The Spirit, Love, Unity, Loyalty, music

The state of mind of anger and hate are temporary because they cannot be sustained. Negative emotions are not of the Spirit.

"The fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, self-control." Galatians 5.

I've focused on pieces that emphasize some aspect of Eternal and Temporary.

What does nature have to do with eternity? Everything. The way we see is only with our eyes, only with our ears. All of nature is both eternal and temporary because life will still exist. There is life after death because the memory lives, the Spirit lives.

Our nature as humans is to react in anger, feel sad, feel happy. An animal's nature is to breed and spread life, but it can feel and sense and love. Our emotions won't bring eternal love and happiness.

You'll notice that I've listed music under both of these. This is because while we will always have musical songs, always be creating sound, songs are only temporary in society. Artists don't stay popular for long, and people get tired of listening to songs. We become de-sensitized to music, and become weary of hearing something every day. As you view the project, think about how you would define eternity, and what people would do with an eternity to live.

• Eternal vs Temporary

A Cristian view of myself in Caracas

By Lalo Diez



"A Cristian view of myself in Caracas" is an interaction with the mouse that as it moves across parts of the screen it asks the questions "Are you me?" and "Are You Blessed?" after clicking the area. I find this to be a very good way to use the computer interaction to spread a message as a Blessing and not shoving it in anyone's face. It feels as if it's eternal because it goes on forever and the mouse always moves the "ego" whenever it rolls over the words.

Eternal Life



"Eternal Life" is a video game in which the user comes back to life an unlimited number of times. It uses the idea of eternal life from religion and mythology.

Birdsongs:The Language Gene

By DEBRA SWACK



"Birdsongs" is again a music presentation, but a different type. The kind of music we find in nature and birds is the kind that is eternal.

The Emotions

By DEBRA SWACK



"The Emotions" is a single picture of a child smiling, and is used by the artist for an idea that situations create our emotions. I disagree. We can be happy and sad without those situations. Our emotions are temporary, but we have the joy of the Spirit.

Animal Patterning Project

By DEBRA SWACK



The "Animal Patterning Project" takes a print of a tiger, zebra, leopard, and other animals and turns it to black and white. It takes the recognizability out of the print by taking the color. It takes away the connection between the pattern and the animal, and in doing so it takes away the emotion we feel towards the animal.

Sonic Map of Battersea Park

By Gaya Gajewska

RHIZOME AT THE NEW MUSEUM

• Eternal vs Temporary

A "Sonic Map of Battersea Park" is a map of hearing the world in sound. Music is going to be around as long as humans can hear sound. But the songs will change.

InfoNaturae

By [Mattia Casalegno](#)



"InfoNaturae" is a series of images and music. The movies piece together lighting the image. Bringing it to "life".

L-Garden

By [eva](#)



"L-Garden" is a representation of a digital project where the user creates a garden and causes a growth process. The user is like "God" in this piece in that they can control life and death in the garden.

Bio

By [Paul McLean](#)

"Bio" is a representation of a life cycle through images. Eternity would still be existing without life. But we wouldn't know about it.

fifteen minutes

By [Rebecca Nagle](#)



"Fifteen Minutes" is an Interaction piece where the artist does whatever viewers tell her to do for fifteen minutes and posts a video of it. Interaction with people is Connection to people which is loving one another as ourselves. Our connection is through the internet. But what would we do for an eternity?

Cacophony of the spirits

By [Andres Manniste](#)



"Cacophony of the spirits" is a representation of a loving family, through computer code as "pixels". Eternity is centered around love.

• Eternal vs Temporary



[Looking At God](#)

By [Pradip Malde](#)

Our Point of View is only temporary, but God knows and sees everything.



[Email God](#)

By [Stewart](#)

Communication with God is essential in a relationship with Him. Eternity could not be understood without a God-figure.



[Fools Paradise](#)

By [Paul Hertz](#)

Music is a part of our everyday existence. Sound is eternal, but words, lyrics, and poems will fade into the background.