

ear to the earth 2012

NON-PLACE / PLACE

A SONIC EXCHANGE

Monday, November 26

INSTALLATION 2-8pm

CONCERT 8pm

Judson Church
55 Washington Square South

ATTENTION:
PLEASE DO NOT TOUCH THE ARTWORK.
IT IS A SENSITIVE INSTRUMENT OF SOUND.
PLEASE KEEP YOUR HANDS OFF.



ABOUT THE PROJECT

Gill Arno and Daniel Neumann organize in space and time the field recordings sent by multiple phonographers from many countries. A group of local sound artists and musicians, performing with acoustic as well as electronic instruments, create an acoustic topology of where we are in a world of non-place spaces, of presence and solitude.

The concept of non-place is based on anthropologist Marc Augé's observation that airports, railway stations, leisure parks, hotel chains, and supermarkets, for examples, are places of transience that are not significant enough to us to be considered places in our lives. They are non-places because they do not relate to us, or contain a history that we share, or an identity that is ours, whereas we have a relationship and feel a history and identity with what we think of as places. In Augé's words, "Non-places are the real measure of our time ..." They suggest a perspective of, as he calls it, supermodernity, in which travelers feel part of a larger world yet feel solitude, as if they are always yet never at home.

Daniel Neumann explains the concept as represented in the music: "The musicians on-site in Judson Church are confronted with an acoustic environment of displaced recordings which address the notion of non-places. Gill and I have specified different modes of listening as the 'score' for the concert, which the musicians follow in their reactions to the environment and to each other. We chose musicians that have a vocabulary of textural, unusual sounds rather than traditional, expressive melodies, and in their listening and reacting, we ask them to remember that neither places nor non-places ever exist in pure form. One can have characteristics of both and can change into the other."

LIVE PERFORMANCE

Monday, November 26, 8pm

LISTENING STATES: 1 TO 7

The performers improvise together by following instruction scores that they build independently, either before or during the performance. Scores are constructed by following a set of rules which rather than indicating what to play guide the perceptual focus within the installation toward specific ways to listen.

ANDREW LAFKAS	ACOUSTIC BASS
BARRY WEISBLAT	ELECTRONICS
BEN OWEN	SPEAKER BOXES
DAVE RUDER	ELECTRONICS
DAVID GALBRAITH	ANALOG SYNTH
DIA	SLIDE PROJECTOR
JASON BROGAN	GIUITAR
JENNIFER GROSSMAN	ALTO SAX
MADELEINE SHAPIRO	CELLO
RICHARD KAMERMAN	GIUITARRON
TYLER WILCOX	SOPRANO SAX

ANDREW LAFKAS is currently thinking about music as a way of bringing people and ideas together; realizing beauty through shared experience and group intuition.
sacredrealism.org/andrewlafkas/index.html

BARRY WEISBLAT was born in Brooklyn in 1975 and remains one of the unsung heroes of deep and investigative Sound thought. Beyond a long-running commitment to participating in the underground's underground of improvisation and a dynamic sense of musical conversation, Weisblat has extended his reach and pool of knowledge beyond rubbing the surface of the black box of sound to designing and implementing his own systems. Translating light into sound, sound into action, action into thought, and thought into light, Weisblat's ceaseless curiosity and simultaneous obsessive desire to participate and join in dialogue has pushed his output farther out than most people can see or conceive of. Some collaborations include work with Margarida Garcia, Andrew Lafkas, Toshio Kajiware, Marcia Bassett, Matt Valentine, Otomo Yoshida, Mattin, Tim Barnes, Greg Pope, Toshi Nakamura, Sean Meehan, Dion Workman.

BEN OWEN works with sound, recording, light, projections and print. benowen.org

DAVE RUDER I came into this project assuming I'd play clarinet. Upon further discussion and reflection on the core ideas of this project, my sonic vocabulary on clarinet felt somewhat arbitrary. Tonight I'll be performing on a small electronic set up that magnifies internal elements less likely to be featured, like the sound of tape recorders during playback and recording.

DAVID GALBRAITH is an artist and composer based in Brooklyn, New York. Galbraith explores the couplings between art, music, technology and the body through his installations, compositions, sound works, and performances featuring live electronics and custom software. Galbraith's work has been presented internationally at P.S.1/MoMA, The New Museum of Contemporary Art, and KW Institute of Contemporary Art (Berlin), among others. The novels of W. G. Sebald provide a deeper engagement with place and are profound reactions to the historical legacy of the totalizing abstraction of space in the 20th century.

DIA is a Berlin established stereotype analyzer, who uses convincingly simple action words to convey his experiences and illustrate his qualifications with phrases like "Dia has a strong background in social curatorial work" or "Dia identified 'Musical Generics' for the first time in 2011". Some of his stutter artifacts can come into view under the "lost and found" section at mikrodisko.net.

JASON BROGAN resides in Brooklyn, New York, and as a curator, musician, and theorist, he works with musical and non-musical material.

JENNIFER GROSSMAN is an experimental composer/sound sculptor/multi-media artist whose work fluctuates between the spaces of the sensorial and the emotional, the composed and the accidental, the repressed and the expressed, always questioning layers of reality. Ethereal and time-based, it positions sound and art as delicate architectures of physical and mental space as a means to heighten consciousness and promote active, layered perception. Through her participation in "Non-place / Place", she will explore these themes through performative collaboration, engaging in specific modes of listening to dictate her responses to sound.

Called a "cello innovator" by Time Out New York, cellist **MADELEINE SHAPIRO** has been a recognized figure in the field of contemporary music for three decades; as a cellist, producer of chamber music concerts, and as a teacher. She is the founding director of ModernWorks, an ensemble formed in 1997 to perform and commission recent chamber works for strings; performs as a solo recitalist throughout the United States, Europe and Latin America, and directs the Contemporary Music Ensemble at the prestigious Mannes College of Music. modernworks.com/musicians/shapiro.html

RICHARD KAMERMAN artistic interest is aimed foremost on the task of magnification. small sounds, small gestures - made large. Inconsequential events - made important. the vast difference made to a narrative by a small change in focus. room acoustics, microphone/pickup placement, and amplification are often very important to his live construction of sound and he places great weight on the embracing of unintended consequences - e.g. errors in translation/format conversion, bursts of feedback, power supply failures. although primarily a percussionist, he rarely sits behind a drum kit, preferring to explore the percussive behaviors of various repurposed electronics, ranging from computer circuit boards to a system of found mechanical parts - fans, motors, etc - that he has been developing since 2006. frequent collaborators include reed evan rosenberg (as the duo tandem electrics), billy gomberg & anne guthrie (as delicate sen), steven flato & corey larkin (as fyxxis), jordan topiel paul, eric laska, gregory reynolds, and the composers quintet frogwell.
richardkammerman.com

INSTALLATION

Monday, November 26, 2-8pm

NON-PLACE / PLACE:

SOUND MATERIAL CONTRIBUTED TO THE INSTALLATION

ALAN COURTIS (ARGENTINA) TOKIO TRAIN

BERND SCHURER (SWITZERLAND) CONSTRUCTION SONOR - ENVIRONMENT 1

ERNST KAREL (U.S.) HEADWORKS: CHELSEACREEK; DEER ISLAND

ESTHERB (CANADA) BONAVENTURE HIGHWAY, GRIFFINTOWN

GIL SANSON (VENEZUELA) FROM A TO B/HIGHWAY

GILLES AUBRY (SWITZERLAND/GERMANY) TERMINAL X (DEPARTURES)

JASON KAHN (U.S./SWITZERLAND) GIESSHUEBEL

JODA CLÉMENT (CANADA) THREE RECORDINGS OF DISTANT TRAINS

JOHN GRZINICH (U.S./ESTONIA) LODZTUNNEL - INTERNAL AMBIENCE

JORDAN PAUL (U.S.) AIRPORT SMOOTH JAZZ RECORDING

MARTIN JANICEK (CZECH REPUBLIC) NP TUNEL, 1-9

MURMER (U.S./ESTONIA) KENTING HARBOUR; MUHLENBERG LOBBY

PALI MERSAULT (FRANCE) AUTOROUTE

PATRICK FRANKE (GERMANY) LABOR SONOR

SEBASTIEN ROUX (FRANCE) FOUR PERSONS WALKING TOWARDS THE
CENTRE OF SPIRAL JETTY

SIMON WHETHAM (UK) HYDROPHONE RECORDING, GUADALAJARA, MEXICO.

ALAN COURTIS TOKIO TRAIN

Tokyo in february.

Japanese winter on

a crowded train.

Peace & Chaos

Recorded in a Train trip in Tokyo,

Japan, February 2011

mastered in Buenos Aires,

october 2012

Alan Courtis was born in 1972 in Buenos Aires, Argentina. He was a founder member of Reynols.

He has more than 200 solo releases and collaborations on many well- labels like: P.S.F., Blossoming Noise , No-Fi, Antifrost, RRR, Tonschacht, 267Lattajjaa, Quasipop, Riot Season, Kning Disk, Beta-Lactam, Prele, Matching Head, 8MM, Public Eyesore, Herbal, Smittekilde, Sedimental, Slottet, Alt.Vinyl, Pogus, Mikroton, MIE, etc. He has toured extensively in Japan, Europe, USA, Australia, NZ & Latin America and has collaborated with musicians like: Pauline Oliveros, Lee Ranaldo, Nihilist Spasm Band,

Jim O'Rourke, Yoshimi, Phill Niblock, Eddie Prevost, Otomo Yoshihide, KK Null, Rick Bishop, Tabata, Toshimaru Nakamura, L.A.F.M.S., Thomas Dimuzio, Rudolf Eb.Er, Kouhei, Seiichi Yamamoto, Tetuzi Akiyama, Lasse Marhaug, Ashtray Navigations, Rapoon, Uton, Birchville Cat Motel, The New Blockaders, Kaffe Mathews, Jaap Blonk, Jazkamer, C.Spencer Yeh, Okyung Lee, Avarus, & Kemialiset Ystavat. His music always has strong experimental sense and usually based on high-skilled techniques of prepared sound, tape manipulations, processing of field recordings, live electronics, objects, cymbals, synthesizers, computer tools, playing traditional (both acoustic and electric) instruments as well as self-built, strange and unusual instruments (eg. unstrung guitar). myspace.com/courtis

BERND SCHURER CONSTRUCTION SONOR - ENVIRONMENT 1

Bernd Schurer is an artist who mainly focuses on the work with sound in a variety of contexts. He has realized compositions and audioworks for film, media- and soundinstallations, as well as for the stage and he has realized one opera score, all of which cover a broad spectrum of distinct aesthetics. His main interest lies in conceiving systems, that are autonomous, interactive or self- contained, trough the use of digital- and computer aided techniques, mostly applying "experimental methods", as well as a healthy dose of research, "skepticism" and daydreaming. He often collaborates closely across different media with other artists. His works have been staged internationally and have received some acclaim and rewards.

*Born 1970 in Zurich; Studies in Philosophy and Film Science at the University of Zuerich. Bachelor of Arts, Hochschule für Kunst und Gestaltung Luzern. domizil.ch/schurer.html

ERNST KAREL HEADWORKS: CHELSEACREEK; DEER ISLAND

"What I've decided to contribute [...] are recordings from two facilities called 'headworks', which are part of the sewage treatment infrastructure, in the Boston area. These are the places where raw sewage is first sent, and where it goes through a preliminary 'screen' for large objects (toilet paper, etc.) which is filtered out, and then the rest of the raw sewage is sent via enormous pipes underwater to the main sewage treatment plant at Deer Island. As far as how these fit into the idea of place/non-place, this infrastructure is inextricably connected to a specific historical moment, and contemporary civilization is impossible without such places. Indeed, each of us is quite intimately connected, quite directly, to such places, as we send our bodily waste to them multiple times per day. But it's a kind of place about which most of us rarely think, and which almost none of us ever experience with our senses. So it's a place which is essential to our ability to live in urban environments, as most of us humans do these days, but experientially it's very abstract, invisible, not experienced, not considered. We know that something happens to sewage, but we don't know exactly what. These recordings are of the vacuum pumps that draw sewage through the screens for this initial filtering, managed intensively by a human staff."

Ernst Karel works with analog electronics and with location recordings. His audio work includes electroacoustic improvisation and composition; sonic ethnography; fieldwork-based research in the anthropology of sound; recording, mixing, and sound design for public radio and for nonfiction film; solo and collaborative sound installations; etc. Current music-sound collaborative projects include the long-running electroacoustic duo EKG and the New England Phonographers Union. His often collaborative work in electroacoustic improvisation and composition has been released on Another Timbre,

BoxMedia, Cathnor, Dead CEO, Formed, Kuro Neko, Locust, Lucky Kitchen, and Sedi-mental record labels, among others.

Karel currently manages the Sensory Ethnography Lab at Harvard University, where as Lecturer on Anthropology, he teaches a courses in Sonic Ethnography.

ESTHERB BONAVENTURE HIGHWAY, GRIFFINTOWN

This field recordings is part of a following up on an outdoor site specific exhibition that I curated for Darling Foundry (Montreal) about the urban future of the Bonaventure highway in Montreal in the newly gentrified neighborhood of Griffintown, one of the oldest industrial areas of Canada. Now this area is in between: one of the oldest stable with horses resists to the developers, right next to a lot of construction sites - destruction for building new houses. The Bonaventure Highway was built in the 60's when the mayor did believe in Montreal, and wanted it to become an international city. 1967 hosted the universal Expo.

Since then, it has not received a proper maintenance. Judged as a dangerous infrastructure, plans to destroy it are on the table. After a lot of consultations, a project will be built there after the destruction of this massive structure. A large boulevard as we find in all huge north american cities will take place.

The field recordings that I took are from Ottawa street, a street crossing the highway - raw field recordings of 5min 59 from a walk with the recorder.

While working in contemporary visual and sound art as an independent curator and writer, EstherB also plays the toy turntable, (man)handles vinyl records, and records sound-scapes. She lives and works in Montreal.

GIL SANSÓN FROM A TO B/HIGHWAY

Some thoughts on places and non-places:

There are already more or less established notions of what places and non-places are, and these can be useful to some degree. It is the generalization and easy classification of these notions what we, artists and composers working with sound, should avoid without having asserted our individual assumptions first. We tend to associate non-places with specific locations such as shopping malls, banks, airports, supermarkets and so on, based on the premise of the high levels of impersonality inbuilt on these buildings from the onset. Yes, non-places do have a studied neutrality and standard features that renders one's experience of them in a way that is stripped of all features of individuality. The aim seems to be for every person to have the same experience.

Stepping out of generalities, a picture rich in shades and paradox appears. One's own political persuasion will no doubt color his/her experience of a given sound phenomenon. Even further deep, instinctive behavior is often mistaken for rightful indignation, a feeling of self satisfaction is often mistaken for a moral phenomenon, as reason has a way to justify pretty much everything.

We can safely say, then, that even the most undifferentiated of field recordings of a given non-place will generate different responses upon listeners, as each listener brings with him/hers a full composite of prejudices and emotional predisposition. It takes a lot of effort to be able to suppress this excess baggage to every listening experience and it can never be guaranteed, but it is important and necessary. In this regard, sound art has a great advantage, for it can effectively abstract a sound from its actual context and be inserted in a different context that can highlight a specific part of it. This highlighting of a fact, a focus on a detail or the aesthetic possibilities of subtly altering the sound environment of a given space are often enough for many artists that want to stick to the essentials when it comes to communicate their ideas.

The two sounds I'm submitting, one, the sound of a highway, and two, the sound of a bus ride (from A to B), are an example of sound taken for what it is, without any intervention other than setting a stereo microphone and pressing the record button (the highway recording) or simply pressing the record button (the bus ride, recorded straight in mono with the recorder inbuilt mic). Afterwards, different conditions for listening the recordings allow

for as many possible reconfigurations, until the sound in the recordings becomes the justification of the recording in itself. In the sound of the highway pitch becomes the gist, once our ears become accustomed to the constant stream of sound and its pressure. This in no way negates the conditions in which the recordings were made and it is mostly a strategy to avoid expectations as to what the sound should be doing. Sound tends to behave in ways other than we desire, something that every person who has tried to record sound can attest. The example of the shadow of the observer doing the inquiry actually obscuring the truth under observation (Wittgenstein) is ever more apt here. What I'm saying is that they might be some truth in the recordings I've made, and that's why I refuse to give anything resembling univocal interpretation of them.

Gil Sansón (1970) is a composer and contemporary artist, essayist and curator. His work deals mostly with the notion of paradox and it is mostly influenced by philosophy, rather than aesthetics. The other main preoccupation of his work is the porosity of his conception of genre, that he applies to musical composition, visual arts and to some degree in his writing. Seemingly more active in the fields of sound art and modern composition. His works can be found online and on a select number of record labels, and his scores are performed by likeminded musicians and fellow composers.

GILLES AUBRY TERMINAL X (DEPARTURES)

While the inside of airports have become entirely controlled spaces with specific light and acoustic design, the few dozen meters one need sometimes to walk from the gate to the inside of the aircraft provide a radically different experience. One can hear and feel the sound of airplanes, their size & movements, the air, the light, the temperature and the vastness of a place which has obviously not been conceived for pedestrians. As a *frequent flyer*, I've recorded some of these moments between September 2008 and January 2011, both before taking off and after landing.

The piece *Terminal X (departures)* is a selection of 9 of these recordings arranged in a simple sequence, with only the departure sections. As flying is always related to a kind of apprehension due to possible risks, the path leading to the aircraft becomes a temporary place of heightened consciousness, in which each step consists in performing an act of faith in technology.

Gilles Aubry is a Swiss artist & musician living in Berlin since 2002. His artistic practice is based on an auditory approach of the real informed by researches on cultural and historical aspects of sound production and reception. Combining ethnography, critical discourse and formal experiments, Aubry's work somehow fits in a Western tradition of art documentary. His sonic images (phonographies) of more or less identified situations stand as an attempt to challenge problematic aspects of visual representations. Website: www.soundimplant.com/gilaubry

JASON KAHN GIESSHUEBEL

Recording duration: 23.03

Recorded: November 1, 2012, Zurich, Switzerland

The title of my recording takes its name from a railway station located in the southwest corner of Zurich's Alt Wiedikon area. The actual recording was made a short walk from the station, where an elevated highway (national route 3W), a river (the Sihl), a walkway parallel to the river (Sihlpromenade) and a railway bridge over the Sihl (used by the Zurich Stadtbahn S10 and S4) all converge.

I initially chose the Giesshuebel area in the context of Auge's definition of *empirical non-places*, focusing my interpretation on the anonymous circulation of trains, bicyclists, walkers, joggers and the steady flow of traffic from the highway above. People are passing

one another all the time here, but never acknowledging each other's presence. The area is a virtual knot of coming and going, an ebb and flow of people and events, yet everyone enclosed in their own movement, lending a sense of social desolation and fragmentation to this tangle of bridges and walkways. Taken then in the context of Auge's notion of using the idea of a non-place as an instrument for measuring the sociality of a place², the Giesshübel area eminently qualifies as a non-place.

In a further sense, it almost seems as if the City of Zurich had done its best to desiccate a potentially beautiful area, with random urban planning and stalled public works projects (the bridge of the 3W highway was never completed, hanging in space and signaling the limits of unsupportable consumption strategies run dry -- more cars, more people, more city, etc.). I feel that the idea of a non-place also reflects this emptying of a place's potential energy and allure. Finally, the Sihl river's constant churning across gravel and stone, fighting its way around concrete pillars and massive steel foundations, provides a constant backdrop of a kind of static to the area's sound environment, a presence analogous to being caught between radio stations, storms of mangled frequencies and lost voices, trails of music. Non-places of the ether. Standing below the sound of tires buzzing across concrete, trains lumbering into the station, their iron wheels squealing and deep bass vibrations shaking the ground, and the river a seething mass of white noise, creates a sense of spatial disorientation. One is lost between vibration and its reverberation in the space between overpass and water. A non-place delineated by sound.

The Giesshübel encompasses many aspects of the "non-place," but despite this, it hasn't withered away. Graffiti artists make use of its ample concrete surfaces; people get their exercise, walking and running along the river and in the Klopstockwiese park nearby many birds still sing.

¹ "Empirical non-places": meaning spaces of circulation, consumption and communication." Marc Auge, Non-Places, An Introduction to Supermodernity (London, UK: Verso, 2008) p. viii

² "That does not mean, however, that either place or non-place exists in the absolute sense of the term. The place/non-place pairing is an instrument for measuring the degree of sociality and symbolization of a given space. ibid p.viii

Jason Kahn was born 1960, New York, USA; based in Zürich, Switzerland. Composition, installations, percussion, electronics. Exhibitions and concerts in museums, galleries, art spaces, festivals and clubs throughout Europe, North and South America, Australia, Egypt, Hong Kong, India, Israel, Japan, Korea, Lebanon, Malaysia, Mexico, New Zealand, Russia, Singapore, Turkey and South Africa. Sound pieces for film, dance and radio. From 1997–2009 ran the CD label Cut.

JODA CLÉMENT THREE RECORDINGS OF DISTANT TRAINS

all three recordings were an attempt to capture an elusive sound which has always fascinated me, that of distant trains, passing at night, echoing through the city and filtered and displaced by the contours of the surrounding environment. These recordings were all taken at what could best be described as crossroads, or outskirts. Here is a brief description of the recordings. I will send more detailed notes shortly.

recording 1 - wind, recorded inside ziploc bag, with branches, apartment building, multiples voices/languages, wall reflection, adjacent neighbourhood, distant traffic, children's activity, etc.

recording 2 - valley, distant train, traffic, construction, rain, voices, weather

recording 3 - distant highway traffic, winter wind, trains, city hum

Toronto based artist Joda Clément has been performing and composing experimental music in Canada for over 10 years, developing a unique repertoire of methods for

working creatively with sound. His work utilizes analog and acoustic instruments, microphones, found objects and noises recorded from natural and urban environments, investigating hidden properties of sound, space and recording techniques that transcend a distinction between audio and source.

JOHN GRZINICH LODZTUNNEL - INTERNAL AMBIENCE

I read your description here and immediately thought of a place (or non-place) I visited this spring. While conducting a workshop in Lodz Poland (exploring the idea of "urban sound ecology" of all things) we ended up in an old 19th century drain tunnel directly under one of the main squares (called "freedom square"). The tunnel no longer serves its original purpose and is now a "museum" making it very much a non-place in my opinion. It also happens to have amazing acoustics. We ended up making a performance in the tunnel and running the sound up to an audience in the square. You can get more of an overview here: maaheli.ee/main/archives/2963 [4]

This recording is just the ambience in the tunnel captured near one of the holes that runs to the street level so the everyday traffic sounds are filtered and mixed with the reverberant ambience.

John Grzinich, born in New York state 1970 is an artist currently living and working in Estonia. Grzinich has worked primarily with sound composition, performance, and installation since the early 1990s and performed and worked on projects extensively throughout Europe and the US. Areas of interest range from; phonography, found objects, sound and performance, film sound, itinerant sound actions, abandoned space, site-specific sound installations, collaborative sound actions, environmental sounds, and extended tonal and atonal drones. Grzinich is also project co-ordinator for MoKS, an artist-run international residency center and project space in southeast Estonia. For comprehensive information please visit www.maaheli.ee

JORDAN PAUL AIRPORT SMOOTH JAZZ RECORDING

Jordan Topiel Paul (B. 1985, NYC) is a musician, artist and educator living in Brooklyn, NY.

MARTIN JANICEK NP TUNEL, 1-9

"I decided to record various tunnels in Prague, Czech Republic because I was actually fascinated by the acoustic characteristics and diversity of each tunnel...changing with dimensions, proportions and number and type of cars passing.

I realised that the tunnels are sort of acoustic knots, places, where the sound is densely accumulated and definitely influences the near environment.

Recordings are made while driving through tunnel in my car and short time before and after, to realize the contrast.

Pedestrians are not allowed to enter these places so, no chance for a social place, but such a quantity of people in cars passing...

The other reason is - the fact, that it is connected with transport which is directly mentioned by M.Augé, and for me personally I have a feeling of tunnel after each longer journey in train, car, even a plane, because of the tube shape cabin-corridor-passway.

I have a feeling once I start a relation /even through just a recording/ with a place, it cannot be a non-place any longer..."

Martin Janicek - sound - artist, sculptor, musician and sound designer. Most of his work features interactive aspects in connection with reduced-simple forms. His approach is conceptually bound to the site-specific character of his work. Born in 1961, originally trained at bronze foundry, involved in collaboration projects since 1998. Numerous site specific projects in Czech Republic and abroad developed in unused spaces and addressing social issues: minorities, homeless people, language.

MURMER KENTING HARBOUR; MUHLENBERG LOBBY

as a recordist looking for an idea of 'non-place' amongst my own recordings, i can't help but wonder if, at least personally, the simple act of recording does not automatically contradict and negate the concept. i feel a connection to any space i have taken the time to record, and find it impossible to then declare this space lacking in history, culture, or social interaction. doesn't every space have a history?

kenting harbour - ropes tying down coast guard boats stretch and rub and water laps against stone steps in a small harbour outside the village of kenting on the southern tip of taiwan. while recording, out of sight, 3 members of the coast guard approached my friends and asked if they could have their pictures taken with them. inside, they had a whole wall of photos with people who'd wandered into that harbour area. this location is theoretically 'off limits' to the public, a no-go zone for national security, but the only result of this seems to be to make the guards themselves a little lonely. recorded on the hot afternoon of 2012.10.24.

muhlenberg lobby - the resonance inside a metal handrail transmits all the sounds from the entryway to the main arts building at muhlenberg college in allentown, pa, along with various vibrations from the building's own mechanics and ventilation systems. the lobby itself is a transient space, mostly passed through in an attempt to reach another destination, but the handrail is even more literally a 'non-place'; it is a resonant space that is unable to contain a human presence, smaller than an ear, which can only be experienced through external means. recorded on the crisp evening of 2012.11.05.

patrick mcginley (aka murmer) is an american-born sound, performance, and radio artist who has been based in europe since 1996. since then he has been building a collection of found sounds and found objects that has become the basis of all his work. in 2002 he founded framework, an organisation that produces a weekly field-recording themed radio show, broad- and podcasting around the world. in 2005, he began working closely with the artist-run organisation MoKS in southeast estonia, relocating there permanently in 2009. most recently mcginley has been giving presentations, workshops, and performances based on the exploration of site-specific sound (with the revenant project) and sound as definition of space. in live performance his interest in field recording has developed into an attempt to integrate and resonate found sounds, found objects, specific spaces, and moments in time, in order to create a direct and visceral link with an audience and location.

murmer's work is about small discoveries and concentrated attention; it focuses on the framing of the sounds around us which normally pass through our ears unnoticed and unremarked, but which out of context become unrecognisable, alien and extraordinary: crackling charcoal, a squeaking escalator, a buzzing insect, or one's own breath.

PALI MEURSAULT AUTOROUTE

This is an unprocessed stereo recording from inside the hollow part of a highway bridge (a technical tunnel that is not supposed to be accessible). What we hear are vehicles hitting the expansion joint on the road as they enter the bridge section, echoing in the tunnel. Recorded in 2009 in Ottmarsheim, France. palimeursault.net

PATRICK FRANKE LABOR SONOR

freelance ornithologist, sound & recording artist

- 2002-08 studies of Media Art at Academy of Visual Arts Leipzig
- 2008 diploma
- since 2008 freelance ornithologist, sound & recording artist
- lives in Leipzig

patrick-franke.info, singwarte.info/Blog-2.phtml

SEBASTIEN ROUX FOUR PERSONS WALKING TOWARDS THE CENTRE OF SPIRAL JETTY

The definition of a geographic space using the dialectic of place/non-place reminds me of Robert Smithson's concept of site/non-site. For Smithson, a site is a work located in a specific outdoor location, while a non-site is a work which could be displayed in any suitable space, such as an art gallery. Following this definition every field recording played back thru a sound system can be considered as a non-site. Rather than a recording of a non-place, here is one of a nonsite: a recording of four persons walking towards the centre of Smithson's Spiral Jetty. And I still wonder: is Spiral Jetty a place or a non-place?

Born 1977, Sébastien Roux came to music as a guitarist in different rock groups until beginning a career as an electronic music composer, working along an eclectic variety of formal trajectories: records, listening sessions, music for dance (collaborations with DD Dorvillier and Sylvain Prunenec), radiophonic art (La Muse en Circuit 2005 Radio Art Prize), sound installations (most notably a series entitled "Wallpaper Music", as well as the soundtrack for Precisions Sur les Vagues, with Celia Houdart at the Festival d'Avignon in 2008), sound walks (with Célia Houdart, at Evento Festival 2009 in Bordeaux and at the Festival d'Avignon in 2010), sound design (with designer and architect Olivier Vadrot). Roux worked as a musical assistant to composers Georges Aperghis, Gérard Pesson and Morton Subotnick.

His work is documented by Brocoli, Apestaartje, 12k, Carpark, Room40, n-rec, Optical Sound, Tiramizu and Tsuku Boshi.

SIMON WHETHAM HYDROPHONE RECORDING, GUADALAJARA, MEXICO

"i'm sending you a hydrophone recording from a fountain in a hotel lobby in guadalajara, mexico. I don't actually recall the name of the hotel, and as such i feel this is a perfect place (non-place) to represent. the city itself has a rich history and identity, but there are also many signs of modern life and living - heavy traffic, ubiquitous high street stores, clothing brands, faceless buildings. this recording takes us from the non-place of the hotel lobby, which could be anywhere in the world once inside, to the familiar sounds of electrical buzz and sloshing water, identifiable and evocative of place." -october 2012

Over the past eight years Simon Whetham has developed a practice of working with sound recordings as a raw material for composition. These are often environmental sounds he has captured employing a variety of methods and techniques, in order to obtain discreet or obscured sonic phenomena.

In removing sound from it's source, sometimes amplifying it significantly, it becomes abstract - familiar yet otherworldly. More recently, when presenting work in a performance or installation, for him the space and the objects within become instruments to be played.

Simon has a large number of works published through many specialist organisations, including Touch Music, Cronica, Dragon's Eye, Monochrome Vision and Entr'acte; has performed extensively internationally; collaborated with artists from musicians to performance artists, painters to video artists, dancers to poets; has run listening and field recording workshops in UK, Colombia, Chile and Australia; and received commissions and awards for projects and installations - notably 'Active Crossover'. Supported Arts Council England and PRS for Music Foundation, the project comprises sound installation, performance, collaboration and workshops. 'Active Crossover' has toured six cities in the UK, and also been hosted in Estonia, Argentina and Australia, with future residencies in Chile, Colombia and South Korea.

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TYLER WILCOX born 1979 is a saxophonist, producer and composer from Baltimore Md. currently living in New York City.

LISTENING STATES: 1 TO 7

a guided improvisation through modes of purposeful listening

The following instructions provide the framework for the construction of individual scores, to be performed by a group of improvisers gathered inside the space of the Non-place / Place sound installation. Rather than indicating what to play, the scores will guide each musician's attention to the sounds as they appear and cease. The performers will then respond subjectively, thus establishing individual and collective dialogic relations with the whole resulting sonic environment.

THE SCORE

3 VARIABLES DEFINE HOW TO LISTEN ACTIVELY - THE LISTENING MODES*

- I Causal Listening: focusing on a sound in order to gather information about its cause or source, listen to something, where is it from, context.
- II Semantic Listening: in reference to a code or a language; to interpret a message, signs, signifiers, meanings, direct cues.
- III Reduced Listening: the listening mode that focuses on the formal traits of the sound itself, independent of its cause and of its meaning.

3 VARIABLES IDENTIFY WHAT TO LISTEN TO - THE SOUND MATERIAL

- A the field recordings which constitute the bare sound installation.
- B the sounds produced by other performers within the installation.
- C any other sounds: outside street sounds, audience sounds and other incidentals.

One additional variable establishes the possibility of a passive listening mode
X Unfocused/Unintentional Listening: its function can be described as a way to disengage momentarily the performer's deep concentration.

Each musician determines 7 Listening States prior to the performance by combining pairs of {1 variable from Listening Modes (I - III) + 1 variable from Sound Materials (A-C)}, or a unit of {passive listening mode/unintentional listening (X)}. See below some examples of score sequences.

Before the concert - the 7 Listening States, their sequence, and duration can either be decided beforehand or during the performance. Because durations are decided individually every performer needs to keep in mind to be finished with going through the 7 Listening States around 9pm.
You can assign a limited amount of sounds to each variable of what to listen to. That way the focus will get more defined.

THE CONCERT

During the 60 minutes of the concert each musician goes through his or her 7 Listening States.

The concert begins at 8pm. The installation will be running, providing an acoustic environment.

There is no start signal or introduction: every performer is free to decide his or her entry point and can start anytime between 8pm and 9pm, simply by walking to the place he or she chose and begin with the score.

Transitions between the Listening States can be quick or gradual, they must however be intentional. Performers can re-locate when shifting to a new State. If a performer realizes that his or her listening attention has inadvertently been drifting then he/she should re-focus and return to the current State.

Only play when moved.

After completing the 7 Listening States, each musician steps away from his instrument or leaves the performance with it. As each musician determines independently the duration of his or her performing time, the concert ends whenever one of the following instances occur:

1) At any point before 9pm if all but one of the musicians have finished their sequence of 7 Listening States and have walked away. In other words, whenever only one musician is left, the concert ends.

2) At any point after 9pm the installation (field recording sound) may be stopped; the concert ends as each musician concludes his or her last Listening State and walks away, as described in 1).

NOTES

The re-locating when shifting States should follow a certain focus from the next chosen State in the individual sequence. This could then lead to forming smaller local groups. Occasionally it may be difficult or impossible to determine the Causal or Semantic aspects of certain Sound Materials. In such circumstance, a performer is allowed to switch the current variable I (Causal) or II (Semantic) of a Listening State to III (Reduced Listening).

Always keep in mind the independence between how/what to listen and what to play: for instance, if at the beginning of the concert none of the musicians has a Sound Material "A" or "C" in their score, that should not prevent anyone or all of them to fill the gap and start playing autonomously listening to the occurring silence in their focus-area.

SCORE EXAMPLES

#1

1 {III (Reduced listening) + A (# of field recordings)}	06 min.
2 {I (Causal listening) + B (# of other musicians' sound)}	10 min.
3 {III (Reduced listening) + B (# of other musicians' sound)}	03 min.
4 {I (Causal listening) + C (# of any other sound)}	05 min.
5 {X (passive listening)}	09 min.
6 {II (Semantic listening) + B (# of other musicians' sound)}	02 min.
7 {III (Reduced listening) + A (# of field recordings)}	05 min.
begin at 8:05pm; end at 8:50pm	45 min.

#2a

1 {X (passive listening)}	04 min.
2 {III (Reduced listening) + B (2 of other musicians' sound)}	08 min.
note: move to group	
3 {X (passive listening)}	01 min.
4 {III (Reduced listening) + A (all of field recordings)}	10 min.
note: move	
5 {X (passive listening)}	01 min.
6 {II (Semantic listening) + B (# of other musicians' sound)}	02 min.
note: move to group	
7 {X (passive listening)}	04 min.
begin at 8:30pm; end at 9:00pm	30 min.

#2b

1 {X (passive listening)}	nn min.
2 {III (Reduced listening) + B (2 of other musicians' sound)}	nn min.
note: move to group	
3 {X (passive listening)}	nn min.
4 {III (Reduced listening) + A (1 field recording)}	nn min.
note: move to group	
5 {X (passive listening)}	nn min.
6 {II (Semantic listening) + B (other musicians' sound)}	nn min.
note: move to group	
7 {X (passive listening)}	nn min.
begin time tbd; end at 9:00 pm	nn min.
time of each Listening State tbd	

#3

III C, I B, III C, I A, X, I B, III A

#4

a rather radical, but also possible score would be:
XXXXXXX

LISTENING STATES: 1 TO 7 was written by Gill Arno and Daniel Neumann with contributions by Patrick Franke, David Galbraith, Jennifer Grossman, Richard Kamerman, Andrew Lafkas, Patrick McGinley, Ben Owen, Dave Ruder, Madeleine Shapiro, Barry Weisblat and Tyler Wilcox.

Contains elements from "When Moved", 2011, by Gill Arno, Maria Chavez, Andrew Lafkas, Daniel Neumann and Leif Sundstrom.

*The *Listening Modes* are Based on Michel Chion's essay "The Three Listening Modes".

To Phill Niblock for his 79th Winter Solstice.

NY, November 2012

ABOUT THE CURATORS

DANIEL NEUMANN is a New York-based sound artist originally from Germany. In Leipzig, Germany he co-organized 'AlulaTonSerien', a platform for sound art and music that included concerts, workshops, soundwalks, CD releases, and a radio show. He studied with Emanuele Casale in Catania, Sicily. And he recently concluded an artist residency at Eyebeam Art & Technology Center in New York. He uses conceptual, collaborative, context- and site-sensitive strategies to explore sound and its modulation through space and media. His work has been presented in concerts, installations, and radio programs in different formats and variations in New York and Europe.

Sound artist, performer, visual artist **GILL ARNO** employs sound and light as well as notions of memory, identity, presence and time in complex constructions and performances. He directs the experimental label Unframed and hosts Fotofono, a performance series in his Brooklyn studio. Born in Italy and based in New York, his work has been presented in many North American and European venues, among them Experimental Intermedia, The Kitchen, The Stone, Roulette and Diapason Gallery in New York; at Improvised Music Festival in Seattle; No Idea Festival in Texas; Images Festival in Toronto; Courtisane Festival in Gent, Belgium; Link in Bologna; Staalplaat WS in Berlin; and WORM in Rotterdam.