

((audience))

((AUDIENCE01))

Shorts Program

Jamie Allen, "Introducing" (2007)(5:17)

Bryan Jacobs, "Within Scenes of Hurt" (2007-9) (7:00)

Loud Objects, "Underwater Chickens" (2008) (2:30)

Simona Brinkmann, "Ghost Herd" (2006, 2008) (5:15)

Uli Schuster, "the central perspective for a blind person" (2008, 01:00)

Feature Program

Natasha Barrett, "Trade Winds" (2006) (53:00)

Late Night Program

Cedric Maridet, "Into the Night" (2006) (17:20)

Emmanuel Madan & Anna Friz, "The Joy Channel", (2007) (33:50)

Featured Artists / Works-in-Progress

Jodi Rose

Michael Northam

Raphael Lyon

WORK DESCRIPTIONS

JAMIE ALLEN's *Introducing* presents "all the unintended prologues one is exposed to most every time one listens to recorded music;" the sound of cassette tapes being jostled, the sonority of a CD player drawer closing, etc. With its heavy bass channel and use of LFE, Allen's work plays with abstract, conceptual phonography in the dynamic range of conventional Hollywood action films.

Trade Winds by **NATASHA BARRETT** is inspired by the vast expanse of sea: a composition unleashing the musical potential of recordings from the 100-year-old sailing ship *Dyrafjeld*, from above and within harbour, shore and open oceans around the world, and an interview from a retired Norwegian captain. From a narrative listening position *Trade Winds'* macrostructure consists of two halves: the first exploring culture and fables, the second exploring nature and science. The central pivot is inspired by the chapter *Mobilis in Mobili* from *20000 Leagues Under the Seas* by Jules Verne. Professor Aronnax and his companions are rescued by the Nautilus. After being submerged in pitch blackness "... a sliding sound became audible. You could tell that some panels were shifting over the Nautilus's sides... revealing a sight that no pen could describe." Throughout *Trade Winds* the reference to Captain Nemo is evident in various manifestations of organ recordings.

SIMONA BRINKMANN's *Ghost Herd* consists of the sound of a bison stampede, treated spatially. The bison are heard approaching from the 'front' as a distant rumble. As the rumble turns louder, the animals are heard stampeding the space occupied by the listener before running off to disappear into another low lingering rumble, and then silence, in the opposite direction. Brinkmann is interested in silence as a negative space for sound and noise, and her work is a composition of silence as much as it is of sound.

BRYAN JACOB's *Within Scenes of Hurt* was created from snippets of audio taken from movies which display various states of human, nonverbal emotional expression. Sounds of actors in scenes of extreme turmoil were captured, stretched, frozen, and examined. This piece is part of the artist's investigations of innate understandings of the human voice.

The Joy Channel is an experimental multi-channel transmission work by **ANNA FRIZ** and **EMMANUEL MADAN**. It takes the hybrid form of a science-fiction style radio drama and an experimental sound/transmission art piece.

Although originally developed as a psychiatric home tele-treatment procedure for long-term depression patients, the entertainment potential of transmitting emotions over radio frequencies is soon monopolized by corporate broadcasters. Hi-Zenith Inc, based in Fortress Alaska, begins broadcasting pure standardized emotions to the general public on The Joy Channel®. This sudden domination of the EM (formerly FM) radio spectrum encroaches upon another, more arcane radiophonic practice: radio-empathic communion. Wandering in the relative silence of wasted urban and ex-urban spaces in the central continent, small communities of empaths had begun to form and to reach out to one another. They discovered that the FM radio spectrum, largely abandoned during the upheavals that accompanied the population collapse of the late 21st century, was open ground for a type of communication not yet experienced in human history: tele-empathy. These neo-nomads developed the sensitivity to feel one another across greater and greater distances without the use of transmitters or receivers. Their process is rudely interrupted when Hi-Zenith's standardized emotional broadcasts go live to air from coast to coast.

Two versions of the piece have been developed to date: a theatrical live performance which premiered at Radio Tesla's RadioVisionen:250 Jahre Radio in Berlin, October 2007, and a broadcast work commissioned by Kunstradio in May 2008. The Kunstradio version has been submitted for ((audience)) and invites the audience to listen in to the communications of radio-empathic communities wandering the de-populated wastelands of New North America. Their communications are disrupted when the Hi-Zenith Corporation encroaches upon this territory with its initial coast-to-coast broadcasts of The Joy Channel.

CEDRIC MARIDET's *Into the Night* recreates an experience of walking at night. A mixture of field recordings taken along the path from Pak Tam Au to Dailong Wan in Saikung Country Park in Hong Kong, as well as synthesized tones; the piece "aims at being a journey into the night, into a dark and mysterious world of unknown and invisible creatures."

LOUD OBJECTS (Kunal Gupta, Tristan Perich, Katie Shima) “Underwater Chickens” is a 5.1 sound experiment that extends the Loud Objects' live show into the cinema space. Working with low-level electronics, the Loud Objects solder together microchips on an overhead projector, building live circuits to create an assault of 1-bit noise.

ULI SCHUSTER is a Berlin-based sound artist. This work is a verbal meditation on spatial orientation.

((audience)) is curated by Alexis Bhagat and Lauren Rosati. ((audience)) is a sponsored project of ((audience)) is a sponsored project of Harvestworks, a non-profit organization founded in 1977 that supports the creation and presentation of art works achieved through the use of new and evolving technologies.