

The World Forum for Acoustic Ecology
in partnership with the
Midwest Society for Acoustic Ecology
and the
World Listening Project

present

Listening for the Future

July 9-11, 2010

Friday July 9, 2010

'Citizen Sound' Symposium and Concert

Columbia College, Building C
33 E. Congress Parkway, Chicago IL

*

Saturday July 10, 2010

Soundwalks

Indiana Dunes National Lakeshore, in Porter, IN
and Wicker Park, in Chicago

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Sunday July 11, 2010

Concert and Radio Broadcast

Gallery 400 at UIC
400 S. Peoria Street
Chicago, IL
and WLUW, 88.7 FM

Schedule of Events for Friday, July 9, 2010

Columbia College, Building C
33 E. Congress Parkway, Chicago IL

OPENING RECEPTION

5:00 PM

*

'CITIZEN SOUND' SYMPOSIUM

5:30-7 PM

Introductory Remarks

Keynote Talk - Lou Mallozzi

Eschewing Intelligence? Why "Ecology" Makes Me Nervous

Keynote Talk - Grahm Balkany

Destructive Interference: An Attempt to Save the Total Environment of Walter Gropius

Reports from the Chapters

BASE, SWSAE, NYSAE, MSAE

Closing Remarks

*

DINNER BREAK

7:00-8:15 PM

*

FRIDAY CONCERT: PLACE+INTERFACE

8:30-10:00 PM

Edmund Mooney

The City, The Brain and Ecstasy

Viv Corringham

Singing in Place

-Intermission-

Andrea Polli

Sonic Antarctica (excerpts)

Eric Leonardson & Michelle Nagai

Sounds of Wood, Metal and Wires

Schedule of Events for Saturday, July 10, 2010

FUTURE PLANNING MEETING (ASAE BOARD MEMBERS AND CHAPTER LEADERS ONLY)

9-11 AM

We welcome your questions, ideas, wishes and other thoughts as we prepare for this meeting. Please speak to one of the organizers or send an email to asae.member@gmail.com if you have something to share.

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DUNES SOUNDWALK

2-4 PM

Meet at Millenium Station, Chicago IL, for travel to Miller Station in Indiana. We will depart from Millenium station at 12:21 (train #605, arrives Miller at 1:21) and return on the 4:16 train (#608, arrives Millenium at 5:23). There is a 15 minute walk between the Miller Station and the Paul H. Douglas Environmental Education Center where the dunes soundwalk will begin.

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DINNER BREAK

6:15-8:15 PM

Those who wish to dine together will proceed to the Wicker Park neighborhood, where there are a large number of restaurant choices in the vicinity of the evening soundwalk.

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CHICAGO NIGHTLIFE SOUNDWALK

8:30-10 PM

Meet near the fountain in Wicker Park. Close to the intersection of Damen Avenue, Wicker Park Drive and Schiller Street.

Schedule of Events for Sunday, July 11, 2010

Gallery 400 at UIC
400 S. Peoria Street
Chicago, IL

CONCERT: SOUNDING PLACE

3:30-5:00 PM

*

Andrea Williams

San Francisco Bay Area Soundscape

Chicago Phonography

Live Set

-Intermission-

Andrea Callard

Breathing with Five Trains in Muncie

Jamie Davis

Something the City Said

*

CLOSING RECEPTION

5-5:30 PM

Program Notes for Concert Works (Friday)

Edmund Mooney's *The City, The Brain and Ecstasy* is a two-channel soundscape collage with live foley (a.k.a. sound-effects).

Viv Corringham presents *Singing in Place*, a cycle of songs based on walks she has taken alone or with others in different neighborhoods throughout North America and Europe. Featuring environmental sounds and snippets of conversation recorded in each location, and combined with her electronically treated vocalizations, the songs represent the spirit of each walk.

Andrea Polli will present audio excerpts from *Sonic Antarctica* - a project that features recordings of the Antarctic soundscape made during her seven-week National Science Foundation residency in Antarctica during the 2007/2008 season. Sonic Antarctica features natural and industrial field recordings, sonifications and audifications of science data and interviews with weather and climate scientists. The areas recorded include: the "Dry Valleys" (77°30'S 163°00'E) on the shore of McMurdo Sound, 3,500 km due south of New Zealand, the driest and largest relatively ice-free area on the continent completely devoid of terrestrial vegetation. Another is the geographic South Pole (90°00'S), the center of a featureless flat white expanse, on top of ice nearly nine miles thick. 20 minutes.

Eric Leonardson and **Michelle Nagai** present a duo of live improvised music played on self-built instruments. Eric plays the "Springboard", an electroacoustic percussion instrument made from inexpensive and readily available materials. The Springboard has been featured in Leonardo Music Journal and Nic Collins' "Handmade Electronic Music: The Art of Hardware Hacking". Michelle will perform on the "miniMARTLET", a scaled-down version of her light-sensing, neural network-driven tree bark interface.

Program Notes for Concert Works (Sunday)

Andrea Williams will present a live electro-acoustic soundscape performance using small instruments and field recordings of the San Francisco Bay Area made between 2006 and 2010.

Andrea Callard will present *Breathing with Five Trains in Muncie*, a two-channel work composed. Andrea writes: "From 1954-66, I lived in Muncie, Indiana when the city was busy with industrial commerce. There is a network of railway tracks built to move products made with glass, zinc, steel, copper, and so on. The factories are gone but freight trains are still prominent in the Muncie soundscape. Trains pass through around the clock on many different tracks that intersect the roadways. Approaching each intersection, each train is required by law to blow the train whistle to warn people who might be crossing the path of the train. This is an endless piece of warning that I enjoy very much and hear as music and I often make recordings. The five trains we will hear are only a small sample and do not reflect the variety of the ways the train whistles are blown. We hear the dry breathing of person who is asleep near me and trains that move from far away then closer. Between the first and second train, there are Canada Geese flying overhead".

Jamie Davis will present *Something The City Said*, an experimental sound work that is meant to express the musicality of an urban soundscape. Davis, accompanied by several other singers and members of the audience, will conduct the performers as they interact with a sound recording that features urban field recordings and the voice of a single violin.

Speaker/Artist Biographies

Born and raised in Denver, Colorado, **Grahm Mathew Balkany** came to Chicago, Illinois over one decade ago in pursuit of the city's historic architecture. An alumnus of Rice University, today he holds degrees in architecture and engineering from the Illinois Institute of Technology. Presently Grahm oversees a design practice in addition to being involved in numerous nonprofit activities in the Chicago area. Before the turn of the millennium, Grahm was a cofounder of the advocacy group Preservation Chicago. More recently, he served as the founder and director of the Gropius in Chicago Coalition.

Andrea Callard's interdisciplinary practice moves through fine art, communication media, and education. In 2010, her 1977 film 11 thru 12 was preserved by the National Film Preservation Foundation and screened at the 56th Short Film Festival Oberhausen, the Orphans 7 Film Symposium, the Austrian Film Museum, and Pleasure Dome in Toronto. She contributes to Giant Ear, an online radio project of the New York Society for Acoustic Ecology. Callard produces short video stories for the recycling company Green Planet 21.

Chicago Phonography Formed in 2008, Chicago Phonography is a loose collective of artists interested in promoting new activities in listening by broadcasting raw, unprocessed field recordings as an ensemble in a context of live improvisation.

Viv Corringham is a British sound artist, vocalist and composer, based in Minneapolis and London, who has worked internationally since the 1980s. Articles about her work have appeared in Organised Sound (UK), Musicworks (Canada), Playing With Words (UK) and For Those Who Have Ears (Ireland). She received an MA Sonic Art with Distinction from Middlesex University, England, and has had many awards, including a 2006 McKnight Composer Fellowship through the American Composers Forum. Her work usually involves walking, as a method of investigating people's relationship with place and how that links to an interior landscape of memory and association. The experiences and materials gathered on these walks find their way into gallery installations, headphone works and concert pieces. Recent work has been exhibited or performed at Serralves Museum of Contemporary Art Portugal, Abrons Arts Center New York City, Meridian Gallery San Francisco, MCAD Gallery Minneapolis, Galata-Perform Istanbul, Rochester Art Center Minnesota, Binaural Artist Residency Portugal, Women in New Music Festival Los Angeles, Soundworks Festival Ireland, Minnesota Sur Seine Festival St Paul, Strange Strolls Festival Australia, Placard Headphone Festival London, Hearing Place Australia, and The Sound Art Museum in Rome, Italy.

Jamie Davis is a UK-bred, US-based vocalist, instrumentalist and composer. She has performed extensively throughout the US, Europe and Middle East, notably with such renowned groups as the American Symphony Orchestra, New York Philharmonic, Philadelphia Philharmonic, London Philharmonic, New York Choral Society, New York Oratorio Society and the Dessoff Chorus. She performed at the final concert of Lorin Maazel, former Maestro of the New York Philharmonic. Most recently, she performed with Pauline Oliveros in New York. She is currently working on new music for voice, piano, double bass and guitar to be performed with experimental musicians in New York, Montreal and Finland in the fall of 2010. As well, she is pursuing advanced degrees in Psychology, Linguistics and Vocal Performance.

Eric Leonardson is a Chicago-based composer, radio artist, sound designer, instrument inventor, improviser, visual artist, and teacher. He has devoted a majority of his professional career to unorthodox approaches to sound and its instrumentation with a broad understanding of texture,

atmosphere and microtones. Leonardson has been active in Chicago's experimental arts, sound, improvised music, and performance communities since the early 1980s. He is a founder and Executive Director of the World Listening Project and founder of the Midwest Society for Acoustic Ecology. Leonardson is an Adjunct Associate Professor in the Department of Sound at The School of the Art Institute of Chicago.

Lou Mallozzi is a sound artist, arts administrator, and educator in Chicago. His work involves phonography, site, body, actuality, and language in various combinations and collisions; working individually and collaboratively, he has performed and exhibited internationally. He is co-founder and executive director of Experimental Sound Studio, in which capacity he has curated and organized hundreds of sonic arts events for the public and opportunities for artists since 1986. He is also a core faculty member of the Sound Department of the School of the Art Institute of Chicago, where he has taught since 1985.

Edmund Mooney is a composer, sound designer and sound artist. He is a founding member of the New York Society for Acoustic Ecology. His work explores, among other things, the ecstatic soundscape through temporal displacement and re-contextualization of naturally occurring sonic events in combination with digitally altered or created instruments. His work has been presented at Lincoln Center, The Metropolitan Museum, DTW and PS 122, among others. Recent works include sound design for "Mercury Fur" directed by Glynis Rigsby, at The Tank, Sound Walks at Muelenberg College as part of their Ethics of space/Power of Place symposium, and his new album "Beyond Materials" is available all over the internet. He is also hard at work on a terse and emotional collection of pop songs tinged with his particular minimalist verve. Visit him at www.edmundmooney.com.

Composer **Michelle Nagai** creates site-specific performances, compositions, installations, radio broadcasts, dances and other interactions that address the human state in relationship to its setting. She is the recent recipient of a US-Japan Creative Artists Fellowship, sponsored by the National Endowment for the Arts. Her work has been presented throughout the US, Canada and Europe with the support of the American Composers Forum, the American Music Center, the Deep Listening Institute, Eyebeam, free103point9, Harvestworks, the Interdisciplinary Laboratory for Art, Nature and Dance, the Jerome and McKnight Foundations, Meet the Composer, New York State Council on the Arts and Rensselaer Polytechnic Institute. She is a founding member of the American Society for Acoustic Ecology and holds a teaching certificate from the Deep Listening Institute. Nagai is currently a Ph.D. candidate in the department of music at Princeton University. She holds an undergraduate degree with concentration in music composition and multi-media performance from Bennington College. Michelle lives in New Jersey with her husband and son.

Andrea Polli's electronic media works explore global systems and human experience. She often collaborates with atmospheric and climate scientists. Recent works include: a series of sonifications of projected climate change in Central Park and real-time multi-channel sonifications and visualizations of Arctic weather changes and urban air quality. She recently spent seven weeks in Antarctica on a National Science Foundation funded project, see 90degreessouth.org, and she is the Mesa Del Sol Chair of Digital Media at The University of New Mexico.

Andrea Williams is a sound artist and composer currently living in San Francisco. She utilizes site-specific elements and perceptual cues to reveal the unseen connections between people and their environment. Her compositions make use of field recordings, instruments, computer technologies and the sound of the performance space itself. She has led soundwalks in New York and San Francisco, and

has shown and performed both solo and with improvisational groups at galleries and alternative spaces, most recently the Diapason Gallery, NPR, Fountain Miami Art Fair, and the Mamori sound artist residency in the Amazon rainforest. Andrea is a founding member of the New York Society for Acoustic Ecology (NYSAE), currently a member of BASE in San Francisco, and is attending Mills College for her MFA in Electronic Music.

More Information

The Midwest Society for Acoustic Ecology (MSAE), founded in 2009, is a chapter of the American Society for Acoustic Ecology (ASAE), the U.S. affiliate of the World Forum for Acoustic Ecology (WFAE), an international association of affiliated organizations and individuals, who share a common concern with the state of the world's soundscapes. Our members represent a multi-disciplinary spectrum of individuals engaged in the study of the social, cultural and ecological aspects of the sonic environment. Learn more about the WFAE on its website: <http://wfae.net>

Listening for the Future guests and organizers were recently featured in interviews on a special online section of The Examiner called [Chicago Teachable Moments](#). Visit www.examiner.com to learn about how these creative artists and cultural advocates discover a wealth of ideas and inspire through their work as educators in electronic media, sound, and the environment. Among those interviewed: Eric Leonardson, Lou Mallozzi, Michelle Nagai, and Andrea Polli.

Acknowledgements

Listening for the Future would not be possible without the generous support of many committed individuals and organizations.

Vocalo.org (89.5FM, Porter, IN) is pleased to support the Midwest Society for Acoustic Ecology as a media sponsor for the Indiana Dunes Sound Walk.

Thank you also to Jean-Pierre Anderson of The National Park Service and the folks at Columbia College and Gallery 400.

And very special thanks to all the ASAE members and student volunteers working behind the scenes to make this event possible.

Listening for the Future Organizing Committee

Eric Leonardson, Chair

Michelle Nagai

Andrea Polli

Assisted by:

Jamie Davis

Jesse Seay

American Society for Acoustic Ecology

Membership Form

The American Society for Acoustic Ecology (ASAE) serves those individuals living in the United States and its territories. Membership in the World Forum for Acoustic Ecology (WFAE) is included with payment of ASAE dues. Members may self-select participation in a local chapter of their choice. If no chapter is designated on this form, a portion of membership dues may be distributed to the nearest existing chapter in the member's home region. As always, contributions above and beyond the price of membership are welcome. ASAE membership benefits include:

- ✓Subscription to Soundscape – The Journal of Acoustic Ecology, the print journal of the WFAE
- ✓On-line journal featuring news and events relevant to members of the ASAE
- ✓Reduced admission to WFAE and ASAE-sponsored conferences and events
- ✓Bonus CDs and other special items from local chapters (varies by chapter)

Name: _____ Title: _____

Business / Institution: _____

Address 1: _____
Street Apt. / Suite

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E-mail: _____ Website: _____

This mailing address is for:

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This registration is for:

Renewal New Member

May this information be included in a members-only WFAE directory? Yes No

What is Your Area of Interest? Feel free to elaborate on the back of this form or a separate sheet.

Membership Type (note that your membership will be valid until the end of the current year only):

Standard Membership \$50 Student/Senior/Limited-Income \$30-49 (pay as you can) \$ _____

Regional Chapter to Join (please check one):

New York Area (NYSAE) Southwest – formerly New Mexico (SWSAE)

Midwest/Chicago (MSAE) Bay Area (BASE)

Mail this completed form with your check or money order to:
ASAE, c/o Michelle Nagai, 224C Harrison Lane, Princeton NJ 08540

Or pay online with a credit card or paypal account : <http://www.acousticecology.org/asae/>
(Please include as much of the info from this form as you can with your online payment)