

Women In Sound/Women On Sound Symposium Schedule 13th of November,
Lancaster Institute for the Contemporary Arts

Symposium 2015



WOMEN IN SOUND

WOMEN ON SOUND

Location: Lancaster Institute for the Contemporary Arts
Lancaster University

When: 13th of November, 2015

What is happening: Papers
Art installations
Concert

Link to website: www.wiswos.com

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Times	Details	Titles	Space
09:30	Registration		LICA foyer
10:00	Introduction talk Linda O Keeffe	Women in Sound/Women on Sound	
	First Session		Jack Hylton Music Room
10:10	Sam Thulin	Interview with Andra McCartney and Reflections on <i>In and out of the sound studio</i> : a Canadian project examining and documenting the work of female soundmakers	
10:25	Caro C	Visibility is key – the importance of highlighting what we are doing to increase representation and voice of women working in sound	
10:40	Lisa Whistlecroft	From site-specific to listener-specific - did I transport you or did I just lose you?	
10:55	Discussion		
11:05	Break		
	Second session		
			Jack Hylton Music Room
11:30	Tansy Spinks	The Actual, Activated and the Associative in Sound: introducing a new strategy in approaching the site-specific artwork.	
11:45	Liz Medoff	A Woman's Voice: Early 20th Century Commercial Music and Trauma in the 21st Century TALK CANCELLED	
12:00	Joanne Scott	Sampling Salford: 'musical quotation' and the female voice	
12:15	Discussion		
12:30	Lunch break		LICA foyer
	Art walk	Arts Works	
13:30	Artists		Installation spaces and Peter Scott gallery
	Amanda Gutierrez Vazquez	<i>Giants Are Sleeping</i>	
	Anneke Kampman	I Will Leave You Now And This Loudspeaker Will Take My Place	
	Jenn Grossman	Eternal Drift	
	Lisa Whistlecroft, Louise Ann Wilson, Nigel Stewart, Janan Yakula	<i>Matchless</i>	
	Lori E Allen	Worming Out of Shit	

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	Lucy Pankhurst	Voices From No Man's Land	
	Nichola Scrutton	At First Light	
	Nikki Sheth	<i>Hawaii</i>	
	Rebecca Louise Collins	Listening to Water	
	Steph Horak	Rain Dance (apophenia)	
	Keynote speaker		
15:00	Liz Dobson	Digital Riot Grrrls. Riot & Reverb'; a social psychologist's approach to enabling girls in music technology	Jack Hylton Music Room
15:30	Keynote Discussion		
15:40	Break		
	Third session		
			Jack Hylton Music Room
16:00	Tami Gadir	The Gendered Turntable: women DJs and our machines	
16:15	Lucie Vagnerova	Women in Electronic Sound Production: Expanding Categories	
16:30	Shelly Knotts, Alexandra Cárdenas, Joanne Armitage	Women in Live Coding: Evolving Diverse Communities of Practice.	
16:45	Discussion		
	Fourth session		
			Jack Hylton Music Room
17:05	Linda Marshall Griffiths	Journeys into the Underworld – silence in radio plays	
17:20	Jo Hutton	Droning On and On: What is it with Women and Drones	
17:35	Marilou Polymeropoulou	Challenging gender indifference in the chipscene network	
17:50	Discussion		
18:10	Break for food and drinks		

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20:00 - 21:30

CONCERT Full Of Noise

Jack Hylton Music Room

Octopus Collective and Brona
Martin

Composers - sound artists

Brona Martin

Karen Power

Annie Mahtani

Cathy Lane

Virginie Viel

Linda O'Keeffe

Beyond the Lakes

forever ricefields

Past Links

Preparations for an Imaginary Conflict

I belong to the Sea

May's Song & Sara's Story

Women in Sound/Women on Sound

Lancaster Institute for the Contemporary Arts

Lancaster University

November 13th 2015

ABOUT

Women's role in sound has largely been excluded from academic texts. The author Douglas Kahn in his seminal work, *Noise Water Meat*, noted that there had been no 'fruitful studies of females' in sound and/or music studies, though there exist numerous contributors to various sound disciplines. However, there are now some seminal texts that have been written by women on sound, which have contributed to various fields of study from ecology to music technology, urban and noise theory, listening practices and history. These authors include Pauline Oliveros, Andra McCartney, Mags Adams, Karin Bijsterveld, Hildegard Westerkamp, and Emily Thompson, to name a few. There are also publications which have sought to give voice to those working as creative sound practitioners such as the books *Her Noise*, and *Pink Noises: Women on Electronic Music and Sound*. This symposium launches a new network that seeks to redress a growing knowledge gap concerning the impact women have in the field of sound studies, particularly within sound and music technology. The network has plans to develop knowledge nodes, and potential creative and research collaborative opportunities. This first symposium will start the conversation about where the network will go, and how members can play a role in its development.

For this symposium we invited submissions of work, which would explore thematically the role of women in and on sound. We expected a small number of people to become involved in this event, in part because of the location, a remote/ish part of North West England, and because it was just a one day event we felt that this might not encourage people to travel great distance. Instead, we had a phenomenal response from artists and theorists from as far as Australia, the US and Japan. With such a vast interest in the discussion it seemed necessary to bring this project in to the virtual realm, so those who could not attend (we had a very long waitlist) could engage with the event. We now have a website, which will evolve in accordance with the discussions that take place at WISWOS, a twitter and facebook presence, for those who want to engage with the emerging themes and discussions on the day.

We are delighted to have Liz Dobson as our keynote speaker, who will present her work on the Yorkshire Women's Sound Network, as well as a concert developed by Brona Martin and the Octopus Collective.

We welcome our presenters, artists, performers and attendees to this first Women in Sound/Women on Sound symposium.

Linda O Keeffe

Women in/on Sound Committee

Linda O Keeffe
Sam Thulin
Alan Marsden
Liz Dobson

Support

Billy Glew
Hyeyoung Maeng

Student support

Hayley Wanless
Jess Horton
Emma Wallond
Thomas Muszynski

Artworks

Rebecca Louise Collins: *Listening to Water* (2013)

Statement

Listening to Water is an artistic investigation into sensory connections to the landscape. It seeks to ask: how might listening inform our sense of place? How can a shift in the gaze allow ancient resonances to appear?

Three artists from distinct backgrounds set out to explore how aural engagement with ancient well sites in and around Ceredigion and Powys, counties in Mid West Wales might reveal aspects of the landscape more often obscured. Through walking, writing and field recordings taken at each site, connections between the vibrational quality inherent in both animate and inanimate objects are sensed. Poetic textural fragments and atmospheric sounds give an insight into their journey across the shifting landscape of Mid West Wales. In this installation the audio track is played through a transducer speaker submerged in water collected from one of the well sites invoking the connection between vibration and matter.

Developed in collaboration with Naomi Heath, Jane Lloyd Francis and support from Aberystwyth Arts Centre.

Bio

Rebecca Louise Collins is a creative arts researcher based in the North East of England. She works in a transdisciplinary and international context across the fields of performance studies and sound. Her practice is concerned with the sonorous aesthetics of contemporary performance and its potential for participatory engagement. She has recently submitted her practice-based PhD investigating aural attention across theatre and gallery contexts.

She has performed and exhibited her work in the UK, Germany and Spain in festivals and conferences including Performance Studies International, The Reina Sofia Museum (Madrid, Spain), Arena Festival (Nuremberg, Germany), The Arts Depot (London, UK), The Basement (Brighton, UK) and Arnolfini (Bristol, UK). She is an associate artist with Cap-a-Pie and Newcastle University and a member of ARTEA, a group of multi-disciplinary researchers based in Madrid, Spain.

www.rebeccalouisecollins.com

Jenn Grossman: *Eternal Drift*

Statement

Eternal Drift gathers and shapes common found and electronic sounds into a dynamic, other-worldly soundscape. Inspired by the phenomenon of the event horizon, or “the point of no return” at the edge of a black hole, the piece explores the experience of riding the line between falling into nothingness, while constantly gravitating back to center, simultaneously seeking direction towards a concrete destination, but always feeling subject to the forces of entropy and destruction. Referencing techniques of musique concrète, *Eternal Drift* blurs the line between the material and the ephemeral, the sonic and the melodic, actively embracing chance synchronicities as to sway between musical form and aural environment.

Bio

Jenn is an NYC-based electronic composer and sound installation artist. Her recent practice is focused in multichannel sound work, vocal, sax, and electronic explorations, sound sculptures, public sound interventions, and ambient soundscape design collaborations with filmmakers and movement artists. Interests include sound's ability to heighten perception of the real, to shift brain and body states, and engage us in an expanded sense of time, space, and self.

She holds a BFA in Sculpture and an MA in Music Media & Sound Arts and has presented at conferences including Sound Signatures at the Universiteit Van Amsterdam, the Sounds, Images, and Data Conference and the International Conference of Auditory Displays at NYU. Her works have been installed and performed in various New York arts and music spaces such as the MoMA PS1 Printshop, Front Room Gallery, Harvestworks, the Knockdown Center, Open Source Gallery, Fridman Gallery and the New York Transit Museum, for the Deep Listening Conference's Cistern Dream session, Vox Novus's 60x60 surround sound mix, the OPENSIGNAL festival, for NYU's

Society of Women in Technology, Bushwick Open Studios, the NYC park tunnels, garbage cans, and stairwells.

jenngrossman.wix.com/sound; soundcloud.com/jenn8grossman

Steph Horak: *Rain Dance (apophenia)* audio and video, 6mins 02secs

Statement

Rain Dance (apophenia) is an audio-visual work about accident. Here, the sound and visual elements have been composed in isolation from each other. The video is without effect or editing, simply filmed from the window of a bus journey in London, and the soundtrack is rhythmically loose enough to provide apparent moments of connectedness between the elements. Apophenia is the human tendency towards “the unmotivated seeing of connections” accompanied by a “specific experience of an abnormal meaningfulness”. The artist does not seek to hide the lack of deliberate union in sound and the video, and the name *Rain Dance* invites the viewer to understand the tricks, or lack-of, utilised to highlight moments of noticing beauty in mundane routines.

Bio

Steph Horak is a London-based audio-visual artist. She performs using homemade instruments and systems for voice, and exhibits video installations. She has performed and collaborated with various artists including a recent release with Dirty Electronics and John Richards on Mute Records for the Mute Synth II. Horak graduated from Goldsmiths in 2013, completing an MA in Computational Studio Arts. Aside from her practice, she works on Research Special Projects for the Embodied Audio Visual Interaction group in the computing department at Goldsmiths.

stephorak.wordpress.com

Anneke Kampman: *I Will Leave You Now And This Loudspeaker Will Take My Place (2015)*

Statement

Sound recordings are subjective; documentation is not just a hollow version of reality, but it is itself a complete, autonomous entity that exists within its own space and time, and with its own role and implications in the world. My recordings are not documents of a particular reality but should be thought of as the produce of certain collisions, representations of these interactions, in this case between a voice, acoustic space and a microphone, between a hand and a computer, between a mechanical speaker and a listener: The resulting vocal object so completely obscured by technical processes that it bears little resemblance to the voice that originally produced it, oscillating between my own voice and electroacoustic sound - the two elements repeatedly conflated.

This work seeks to play with our assumed notions that what we hear is equivalent to what we see – even when this relationship appears implausible. By attempting to make a ‘new’ sound audible – transforming the sound of my own voice into one other than that which we might expect - I hope to encourage new practices of listening

Bio

Anneke Kampman is a singer, composer and sound artist currently based in Glasgow Scotland. Anneke makes electronic music by exploring her voice as an object: aiming to highlight its poetic, gestural, political and structural potential. She uses technical processes to extend the voice, expanding its sonic possibilities in order to disrupt notions of vocal orthodoxy. Anneke's interest in digitally processed sound is not limited to voice, and her compositions also often include synthesizers, field recordings and acoustic instruments. Recent works, such as *the as if body loop* have seen her practice expand to include moving image works, installation and text.

Since releasing her first cassette *Ageold* in 2013 on Gizeh Records, Anneke has gone on to produce commissions for the BBC Tectonics Festival, undertaken a month long residency in the Klangendum Studio at Worm Rotterdam and performed extensively in the UK and Europe. She has also released 2 albums and an EP with the band Conquering Animal sound on Chemikal Underground Records, including the Scottish Album of the Year nominated ‘Kammerspiel’.

Lucy Pankhurst: *Voices From No Man's Land*

Statement

Voices From No Man's Land is a historical narrative; a collection of stories reflecting on the events that took place in the trenches during Christmas of 1914. The songs reflect experiences of the soldiers on both sides of the conflict - their bravery, fear and their humanity. They range from light-hearted melodies and coarse trench calls, to tender 4-part hymns. Commissioned for the 2014 Ageas Salisbury International Arts Festival, the premiere took place in Salisbury Cathedral. It was presented as an installation over two hours, with a chorus of 100 men, brass quartet and electronic soundtrack; featuring narrated extracts from letters, orders and poems from 1914.

In addition to my own extensive historical research, I worked closely with the members of the festival chorus to incorporate memories passed down from fathers and grandfathers with firsthand experience of the war, to try and create a sonic time-capsule; completely submerging the audience in the subject matter.

Following a studio recording session in November 2014, I have re-worked the material into a thirty-minute audio track. It is this representation that will be used as an installation at the WIS/WOS symposium.

"Dedicated to those who shared songs on one remarkable day in December 1914"

Bio

Lucy has received many compositional accolades; most notably in 2011 when she became the first female composer to win a British Composer Award in the Brass/Wind Band category. *In Pitch Black* was also the first brass band work to receive a BCA. Her contribution to *Diversions After Benjamin Britten* and the PRSF-funded electro acoustic brass band work *Th'owfen Raconteurs* were also shortlisted for the award in successive years.

Lucy's music has been featured on National television and radio – most recently in March 2015, when *Footprints* (recorded by pianist Grace Francis) was aired during BBC Radio 3's International Womens' Day programming. Recent projects include an installation as the opening event of the 2014 Salisbury International Arts Festival and a large-scale work for three brass bands for the 2015 Brass; Durham Festival. The latest ABRSM brass syllabus features some of Lucy's solo works, as published in the new *Shining Brass* books.

Rachel Pimm & Lori E Allen: *Worming Out of Shit*

Statement

A presentation by artist Rachel Pimm in collaboration with archaeological sound designer Lori E Allen. The work explores Pimm's research into the roles of soil strata and landfill in the composition of the earth's surface and Allen's material excavations and distortions of found audio. *Worming out of Shit* uses language and soundscape to hint at the instability that results from the aggregation of organic and man-made materials and our coexistence with naturally occurring architectures.

Bios

Lori E Allen (born 1975, St Louis) lives and works in London and Berlin. Allen received an MA from The Institute of Archaeology, University College London in 1999 and a BA in Anthropology and Classical Studies from New York University in 1997. Allen uses audio sources including obscure dialogue, background noise, cut-up word percussion, distorted popular television themes, and original compositions to re-composite broadcasted media in the creation of new pre-digested audio landscapes. Current projects include an upcoming solo release on Tapeworm (Berlin) entitled *Tears of the Material Vulture* (2015); sound&/ videoscape design with *Tears/Ov*; and a collaborative piece addressing the formulation of memory among the neighbouring community of the Westlake landfill, St. Louis, Mo. Past projects include collaborative work on Manhattan Neighbourhood Network public access television programme *Madame Chaos* (1995-1996). Allen was shortlisted for Sound and Music's Embedded Composer programme with *Cafe Oto*, 2015.

Rachel Pimm (born 1984, Harare) lives and works in London. Pimm received an MFA in Fine Art from Goldsmiths, University of London in 2013. Her work has been included in recent programmes at the Chisenhale Gallery, Royal Academy, Serpentine Gallery, Zabłudowicz Collection, South

London Gallery, London and Auto Italia, London. In 2015 Pimm was shortlisted for the Converse X Dazed Emerging Artist Award.

Nichola Scrutton: *At First Light*

Statement

Arising from a current strand of exploration around ideas of impermanence and the ephemeral, *At First Light*, a vocal meditation, was inspired by the play of light at sunrise and a notion that each moment may be filled with the past, present and future. The process of making the piece involved repeated exploration of the material ideas using a simple MAXMSP patch, with the final work being created in a single real-time improvisation. While a version of the piece was ultimately fixed to become *At First Light*, inherent in the process and the material is an idea of transient evolution – emergence, cycle and decay.

Bio

Nichola Scrutton is a composer, sound artist and performer based in Glasgow. Some recent self-directed projects and interdisciplinary collaborations include: Choreographers and Composers Lab 2015, Phoenix Dance Theatre; Radiophrenia live-to-air commission; Creative Scotland Artists' Bursary Award; sound design – Martin O'Connor's *Theology* (CATS Award nomination for Best Music and Sound Category); *HearAfter* vocal installation (GoMA, Glasgow; Ohrenhoch, Berlin; The Auricle, Christchurch); *Post-Industrial Broadcast #1* winner 2013 IAWM Pauline Oliveros Prize and featured on 2014 Framework Radio CD *Seasonal Issue #7*; vocalist – Hanna Tuulikki's *Away with the Birds* (Tramway, Tectonics Festival, Isle of Canna); Sonic Bothy ensemble. In other work, Nichola was a Teaching Fellow for two years in Music, University of Glasgow; sound artist – *Hooks + Bites* Glow Co-Create, Curriculum for Excellence; co-leader – *HumDrum*, drumming/singing events for women. Nichola's AHRC-funded practice-based research in electroacoustic composition at the University of Glasgow led to her PhD Award in 2009 (portfolio *Hearing Voices*).

Nikki Sheth: Hawaii (2014)

Statement

This stereo piece is a sonic mapping of the different micro-climates encountered during a road trip taken across The Big Island, Hawaii in 2013. The journey passes through tropical climates, vast volcanic deserts, monsoon rains and travels to the highest point on the island, Mauna Kea, where amongst the snowy mountaintop, beautiful views and astronomical research facilities are found. It marks changes in local climates and geographies whilst being structured in an arch form, framed by the sound of the ocean. Changes in atmosphere, climate and altitude influence the piece strongly and the micro-climates of Hawaii are represented sonically in this electroacoustic work.

Bio

Nikki Sheth is an Electroacoustic composer currently based in London following an MA in Electroacoustic Composition at the NOVARS Research Centre, University of Manchester and a BA in Music at Oxford Brookes University. Her main focus is Electroacoustic Soundscape works in both stereo and multi-channel and she has had experience working with visuals and creating interactive installation works. She is strongly influenced by environmental source sounds, having taken recordings in the UK, Australia and Hawaii.

Her work has been performed as part of the Sonic Art and Diffusion Festival in Oxford in 2012, the Sonic Arts Fusion Festival in Salford, 2014 and at Manchester Theatre In Sound in 2014. She has curated events such as a Late Night at Manchester Museum in 2013 and smaller Electroacoustic performances at local venues around Manchester.

Various participants: Works from *In and Out of the Sound Studio* project

Statement

In and out of the Sound Studio was a collaborative multimedia project that aimed to examine and document the working methods of several female sound producers, from a variety of media (such as radio, film sound, television, hypermedia, performance art) and in different institutional contexts. The

website, which has since been compiled into a PDF, was one element in an effort to establish a greater sense of community among women sound producers who are separated by geographic space, occupation, or disciplinary boundaries. It aimed to make their working methods and philosophies accessible to emerging and established sound producers, as well as scholars in the fields of women's studies. The *In and Out of the Sound Studio* project was directed by Dr. Andra McCartney. The works presented at the WISWOS symposium are radio documentaries produced by Andrea-Jane Cornell on the practices of sound producers Dianne Ballon, Hélène Prévost, and Chantal Dumas. These documentaries were an outcome of a major international conference in 2005 that was a central part of the *In and Out of the Sound Studio* project.

Bios

Andra McCartney is an associate professor of Communication Studies at Concordia University, Montreal, Canada. She is a soundwalk artist who gives public walks and makes interactive installations with Toronto artist Prof. Don Sinclair. Her *In and Out of the Sound Studio* research project investigated the working practices of soundmakers from a range of different professions, focusing particularly on the work of prominent women soundmakers. McCartney has published writings widely in journals and edited collections, including *Organised Sound*, *Soundscape*, *Musicworks*, etc. She also produced recordings, performances and radio works. Her works can be heard on the internet, on CBC radio, and on CDs produced by Deep Wireless, Terra Nova, and the Canadian Electroacoustic Community.

Andrea-Jane Cornell improvises with field recordings, radio waves, and object-instruments. A gleaner of sonorities, she transforms and transmits ambiances through performance, installation and across short and long range radio transmission channels. She is engaged in a quest for the sharawadji effect, that elusive sonic phenomena that occurs when a fissure in the expected outcome of a sonic event erupts into a sublime all encompassing motif. Her solo work has been presented at the Htmles festival (Montréal), Signal and Noise (Vancouver), NSCAD (Halifax), Modern Fuel Vapors Series (Kingston), Kunstradio (Vienna), and Free103point9 (New York). Collaborative radiophonic works with Émilie Mouchous have been presented by Chicago's RADIUS network (Rise and Shine), 24 gauche series at Espace Project in Montreal, and Galerie Verticale in Laval. She formed the *hymnotic* duo Le fruit vert with Marie-Douce St-Jacques in 2011, which has performed at the centre des arts actuels SKOL, Suoni per il popolo festival, MUTEK and The Festival Écho. She conjures susurrations in the spoken-word-swashing sound duo with Tim Darcy.

Amanda Gutiérrez Vázquez: *Giants Are Sleeping*

Statement

Giants Are Sleeping aims to reflect the identity, transformation, and ownership of one Chicago electrical substation. Exploring the relationship between human memory and architecture, the installation pairs an interview with Kenneth Corrigan, a bookseller who inhabited the abandoned electrical substation in 1984, with a charcoal animation that uses substation photo archives as its main reference. Drawing techniques are the vehicle to convey symbolic connections that link the historical aspects of these buildings, while the radio becomes the narrative's voice over. Electrical substations can be seen as living organisms now fossilized by new technologies. Nevertheless, historically they represented a step forward in modernity's achievement of energy equality for working class citizens. Their development and configuration generated questions concerning the role that electric light and power could have in transforming society. These substations became a familiar landmark in the neighborhood, though hidden and deceptive, not inhabited by humans.

Nowadays, these electrical substations function as shells that hide and protect the complex mechanisms that generate and transmit the grid. These locations are turning into historical artifacts, lost in time and the urban network. Neutral and almost invisible, these buildings replaced neighborhood electric plants as the city's primary architectonic construction that controlled the distribution of electric power to consumers.

Bio

Born in Mexico City, Gutierrez completed her graduate studies at The School of the Art Institute of Chicago, specializing in Performance and New Media. For twelve years, she has worked in the field of performance and sound art, fusing the two disciplines in installation projects. Among her video

series is *A brief history of fictions*, which consists of four projects performed under the same methodology and work strategies from documentary and performance. This series has won two awards: The Fellowship Competition 2007 and CAAP 2008, and was selected as a finalist for the national award Artadia Art Chicago 2009. Gutiérrez has had artist residencies at CMM (Multimedia Center) in Mexico City, Mexico (2001), ZKM (Zentrum für Kunst und Medientechnologie) in Karlsruhe, Germany (2002), and Artist Village in Taipei, Taiwan (2009). She has also received scholarships from the Artist Residencies Program 2009 FONCA-BANFF Centre and the prize-EMARE EMAN at the residency FACT Liverpool.

Lisa Whistlecroft, Louise Ann Wilson, Nigel Stewart, and Janan Yakula: *Matchless*

Statement

Matchless is an art dance 'short' distilled from a walking performance specific to Jack Scout, an intimate location of bewitching beauty and extraordinary aesthetic, cultural and scientific value, overlooking the vast sands and tides of Morecambe Bay. The performance work was conceived and directed by Nigel Stewart and Louise Ann Wilson, and was performed twice daily over ten days in September 2010. The 19-minute film, *Jack Scout (Redux)*, with video editing by Janan Yakula and sound design by Lisa Whistlecroft, was completed in 2013. *Matchless* was premiered at Dance Cuts in the same year.

The film fragments and abstracts the environmental, historical and performance issues of the live event to create a long view of the interactions between movement, sound and landscape – and the fragility of both human life and the ecosystems of a liminal environment.

The film sound is built from recordings made at the site of the performance during two days of documentary filming. The sound design melds these intentionally objective documentary location recordings with more subjective, abstract, enhanced (computer-processed) sound to create a soundtrack intended to unify the disparate elements of the visual sequence and provide a continuity of narrative across a post-dramatic artform.

Bios

Lisa Whistlecroft is a composer and sound designer fascinated with the sounds around us in everyday life. She tries to use sound to enhance and expand our understanding of the world and people's place within it. lisa.whistlecroft.net

Louise Ann Wilson is a maker of site-specific, walking-performance that reflects upon and transforms 'missing' life-events. Recent projects include *Warnscale* and *The Gathering*. Louise is a doctoral researcher in LICA at Lancaster University. www.louiseannwilson.com

Nigel Stewart - Dancer and Choreographer. Nigel is a dance artist and scholar with a focus on phenomenological philosophy. He is the Artistic Director of Sap Dance and Senior Lecturer in the Lancaster Institute for the Contemporary Arts.

Janan Yakula is a creative media lecturer, videographer and photographer who collaborates with artists. Works include a range of projects from site specific installations and dance films to work being exhibited in galleries. www.jananyakula.com

Paper Presentations

Caro C: Visibility is key – the importance of highlighting what we are doing to increase representation and voice of women working in sound

Abstract

This will be a somewhat informal presentation from a practitioner's perspective, talking about the importance of highlighting women working in sound who are dedicated to the craft/science of what they do and dare to be rare/do their thing creatively.

As a female electronic music composer and performer and a studio recording engineer/producer, I have been asked many times to explain the complex question of why there are so few women working in my field. This became tiresome and I started to feel it would be much more helpful to be making more visible and heard what we are doing. I will address two examples of positive actions with which I am involved:

1. I will refer to my work in developing Delia Derbyshire Day (DD Day) – an almost annual event in Manchester, with national touring events and on-going education programme. DD Day commissions mainly female artists based in NW England to respond to the fascinating archive of the late great Delia Derbyshire – a pioneer of electronic music in the UK and most famous for creating the iconic original Dr Who theme for the BBC in 1963. DD Day works in partnership with the Delia Derbyshire Estate and University of Manchester (home of the archive). Inspired by Delia's work and working methods, I have designed and deliver music technology courses in partnership with One Education Music (was Manchester Music Service) in primary schools in Greater Manchester, enabling more young girls accessibility to music technology and thereby allowing them to consider working in sound as a realistic option.

2. I would also like to refer to a positive initiative I am part of that focuses on highlighting women in sound in action at work. I am a member of female:pressure, an international database and network supporting women in electronic music, club culture and related fields. We now have a Female Pressure Photo archive of women in sound at work with photos of women at work in the studio and behind the desk – these are not press shots. This initiative was initiated by electronic music composer and producer AGF, a member of female:pressure. It was inspired by Bjork's *Pitchfork* article in January 2015 where she notes the lack of photographic documentation of women at work in the studio. This is a collective effort to demonstrate women and their use of technology in music and media production.

Conclusion: Visibility is key as it seems to me the more we see women fulfilling their technical and creative ambitions, the more women will see this as a possible career or vocation.

Bio

Caro C (www.carocsound.com) is a passionate artist, engineer and facilitator in sound currently based in Manchester, UK. As a producer and performer of electronic music, she has released two albums, provided music/sound for film and theatre and performed live across Europe. Caro is project manager of Delia Derbyshire Day which champions women in sound past and present. She has also designed and delivers music technology courses in primary schools in Greater Manchester, covering the fundamentals of electronic music composition, music production and studio engineering.

Liz Dobson: 'Digital Riot Grrrls. Riot & Reverb'; a social psychologist's approach to enabling girls in music technology

Abstract

As a female music technology lecturer I am frequently asked why there are so few girls entering this field. Unwilling to speculate and tired of resisting (though more than a little curious myself), I set off to Berlin where I interviewed 16 women and 2 men working in related fields: such as live improv, software development, education, djing and music production. Drawing on my own background in education research, sociocultural theory, and Bourdieu's work on the dynamics of power in society, I am now undertaking thematic analysis of these recordings to distill some of the salient

considerations from their stories and experiences. In this keynote I will offer some tentative early observations and introduce the newly formed Yorkshire Sound Women Network; a community of practice developed to support learning while providing access to mentors, equipment and other networks. This work has emphasized, for me at least, the importance of the visibility of women in sound. As a younger woman Ani DiFranco's words inspired me: 'I'm beyond your peripheral vision so you might want to turn your head'. They still do; however, this symposium asks us to look closer without needing to squint, to celebrate the work, graft and reverberance of women in sound.

Bio

Dr Elizabeth Dobson studied composition and music for media at Bangor University before retraining in social psychology of education and collaborative creativity with Open University. She is now a senior lecturer in computer music composition at The University of Huddersfield where she develops her work on collaborative creating within and beyond the music technology curriculum. She has composed music for film, dance and theatre and from her experiences as a practitioner and educational social psychologist she founded CollabHub; a social enterprise that fosters multi-disciplinary collaboration. More recently her attention has turned to providing pathways for girls and women to develop skills in music technology: In 2015 she began an ethnography of Berlin based women working with technology for music and sound, initiated the EQ Network and then launched the Yorkshire Sound Women Network, which provides regular access and learning opportunities for girls and women interested in music and sound technology.

Tami Gadir: The Gendered Turntable: women DJs and our machines

Abstract

The histories of electronic sound hardware and software are inscribed with the histories of gender prejudice (cf. Rodgers, 2010). Yet Donna Haraway (1991) theorised the dissipation of gender with the integration of machine technologies into our lives. Furthermore, producers of techno – a future technology-driven genre of dance music – have often claimed the emancipatory potential that technology affords, as it allegedly renders categorisations that divide communities based on class, ethnicity, gender and sexuality, irrelevant. In my proposed presentation I will contrast these utopian claims by presenting some conversations that I have had with women DJs from over ten countries since January 2015. My participation as a practitioner over six years and attendance of performances of other women DJs also challenge this optimism. The data unambiguously illustrates that women in the contemporary 21st century still encounter real obstacles in practices of and participation in music-technology focused activities. I propose to present this material in an open, participatory format, as one goal of my current research project aligns precisely with that of the symposium: 'giving voice' to women in sound.

Haraway, Donna. 1990. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." In *Feminism/Postmodernism*, edited by Linda J. Nicholson, 190-233. New York and London: Routledge.

Rogers, Tara. 2010. "Introduction." In *Pink Noises: Women on Electronic Music and Sound*, 1-23. Durham: Duke University Press.

Bio

I am a Postdoctoral Research Fellow at the University of Oslo, Norway. I specialise in the participation, sounds and spaces of contemporary, electronically-produced dance music. To date, I have explored the impacts of electronic sound on bodily experience, as well as the relationships between musical participation and aesthetic and political ideologies. My postdoctoral project deals with the experiences of women in dance music, focusing on DJs across international borders. My interview-based approach is complemented with participant observation, my active involvement as a practitioner, and theoretical explorations of agency, power and gender in sound and musical practice. Some of my broader research aspirations include musical utopias and dystopias; the use of musical activities in settings of military conflict; and music and dance scenes in non-Western countries.

Linda Marshall Griffiths: Journeys into the Underworld – silence in radio plays

Abstract

How does silence work in radio plays, and what happens when a radio-play starts to shred words what if characters won't end sentences, they won't they can't they they they wait, wait wait wait

Pause.

What if they, what if they, what if, what...?

Silence eats radio plays.

This piece of practice research uses the journey of Orpheus into the Underworld (Orpheus & Eurydice, BBC Radio Four 8/10/2015) to examine musicality and compositional tools in radio-writing. Why the embrace of silence and words in rhythm is part of making a fully experienced sound-play. Exploring the multi-phonetic, the fugue and narrative movement into silence, this study examines how silence itself can be used both as punctuation and register, with the capacity to arrest time in a sound-work. This paper will include extracts from the play 'Orpheus & Eurydice,' and will itself retract into silence, omit stuff and break into noise at any moment.

Does silence eat radio-plays or do radio-plays breathe silence?

Bio

Linda Marshall Griffiths is an award winning playwright and dramatist, her recent radio-work includes 'Orpheus & Eurydice' for BBC Radio Four and 'Dream of White Horses' for BBC Radio Three. She has also adapted for radio Virginia Woolf's 'To the Lighthouse,' and John Irving's 'A Prayer for Owen Meany' (both for Radio Four). Her adaptation of 'Pinocchio' was recorded and broadcast in surround sound. Her current play 'The Sky is Wider' is for Radio Four in association with the Wellcome Trust. Linda is working on a Practice-based PhD 'on the relationship between words and silence in theatre and radio plays' at York St John University.

Jo Hutton: Droning On and On: What is it with Women and Drones

Abstract

This paper will examine the relationship between the technological inventions and musical creativity of a selection of electronic composers in the period 1950s-80s. These composers (Daphne Oram, Theresa Rampazzi, Eliane Radigue, Delia Derbyshire and Laurie Spiegel) combined technological invention with music composition. What were the actual processes used by each of these composers to push the boundaries of the available technology, in the creation of electronically generated sounds, tones and drones that characterised their electro-acoustic compositions.

Oram was the first person to persuade the BBC to use electronic sound in TV and radio. Radigue (in Paris) and Derbyshire (in London) were amongst the first composers to experiment with music made from recorded sounds on tape machines. What was the musical significance of this physical manipulation of sound, in the form of ¼" tape that was cut, looped, reversed, sped up and slowed down? Rampazzi devised music based on complex mathematical systems. Spiegel, working at Bell laboratories in the US designed one of the first domestic computer programmes for composing music. This paper discusses technology within the creative music process and highlights the contribution of women in this field, who were certainly present in its history, although too often under-represented.

Bio

Jo Hutton has been a studio manager for BBC Radio and Music programmes since 2000 (the same audio engineering job as Daphne Oram and Delia Derbyshire in the 50s and 60s), working on recordings and broadcasts with the BBC and other orchestras and ensembles.

She recently started her PhD in music research at Surrey University on an AHRC TECHNE scholarship. For her Masters degree at Middlesex University Sound Art department, she studied women composers of electro-acoustic music, has since had articles published in that field and has given talks and guested on radio programmes on her research. Her freelance work includes sound design and music composition for documentary art films and sound design for museums, including the Dickens Bicentenary exhibition at the Museum of London, and the Tower Bridge Museum,

London. From 1995–2000 she worked as a lecturer in sound and music technology at City of Westminster college.

Shelly Knotts, Alexandra Cardenas and Joanne Armitage: Women in Live Coding: Evolving Diverse Communities of Practice

Abstract

Live Coding is a performance practice, which involves writing and editing computer code during a performance. It encompasses several arts practices, but is dominated by music performance. The epicenters of the community are in Europe and Mexico. This paper investigates the foundations of the European and Mexican scenes and how the cultures and practices of these communities impact diversity.

Outside its many pre-histories, the live code scene has been developing since 2002 following the release of SuperCollider's JITLib (doc.sccode.org/Overviews/JITLib.html). Soon after, TOPLAP (toplap.org) was formed, instigating a community manifesto that still influences practitioners.

On the other side of the Atlantic, the Mexican live coding scene evolved in around 2008 from an informal monthly meet up at CENART, Mexico City. Founded on collaboration and shared learning, the scene has quite a different starting point to its European equivalent, and has developed several distinct practices.

Despite women having been present in the scene since its inception, the gender diversity in the European live coding community is still largely skewed towards men. Whilst this is slowly improving, much can be learned from its Mexican counterpart in terms of evolving a healthy and diverse community around music practices.

Bios

Shelly Knotts produces live-coded and network music performances which explore aspects of data and code, performing internationally. She is a PhD candidate with Nick Collins and Peter Manning at Durham University. Her research interests lie in improvisation practices in computer music and designing performance systems which explore data structures for algorithmic and improvised music creation. datamusician.net

Alexandra Cárdenas is a Composer, programmer and improviser, whose work focusses on exploring the musicality of code and algorithmic music. She is a live coding practitioner, performing at the forefront of the Algorave scene. She is currently doing her masters in Sound Studies at the Berlin University of the Arts. cargocollective.com/tiemposdelruido/Alexandra-Cardenas

Joanne Armitage is a researcher and composer based at the University of Leeds. Her interests include physical computing, performance technologies and synchronisation, sound synthesis and live coding. She is currently a practice-led PhD candidate exploring the audio-haptic relationship, and music technology teaching assistant, both at Leeds.

Liz Medoff: A Woman's Voice: Embodied, Sonic Commemoration of Trauma in the 21st Century

Abstract

By virtue of their intense affective realities, both commemoration and the trauma it often strives to represent, are active processes that evolve over time. Yet, most mainstream examples of public memory of trauma, like the Vietnam Veteran's National Memorial, consist of sculptural and architectural objects, fixed in space and time. Using durational media – specifically sound – could be the representational bridge that helps us better connect from our continuous *now* to the traumatic *then*, a change with implications for how we apprehend, and ultimately reduce, trauma. Informed by Pauline Oliveros' *Deep Listening*, I contend that the meditative and affective qualities of immersive listening practices offer great possibility to commemorate and understand trauma. I envision commemoration as rooted in the bodily experience of listening, where the engaged body becomes the monument.

This embodied listening draws on the historically feminine notion of "felt experience" to position the body as a commemorative site. Women matter in discussions of listening and commemoration, and prompt consideration of the construction of listening as inherently "feminine." I explore the

commemorative possibilities of listening through one's body, and also the gendered implications of them. Sonic tools in hand, are women poised to reimagine the memorial landscape?

Bio

Liz Medoff's scholarly-creative research focuses on trauma and representations of it, specifically in instances of large-scale American monuments and memorials. Broadly, her work focuses on commemoration, gender, sound, and architecture. In her studio practice, Liz's goal is to build structures that utilize the bodily experience of listening as a conduit for commemorative engagement. Liz specializes in the study of "emotional culture" – in other words, the intersections of culture and felt experience. Liz is an advisor to undergraduate artists at The School of the Art Institute of Chicago, and has presented work across the United States. Liz received her Master of Arts in Visual and Critical Studies at SAIC.

Marilou Polymeropoulou: Challenging gender indifference in the chipscene network

Abstract

This presentation discusses gender dynamics in the chipscene, an online and transnational network of electronic musicians whose music is characteristic of 8-bit sound aesthetics. The chipscene is geographically dispersed in more than thirty countries and the chipmusicians' social and cultural background varies. However, there is a dominant discourse that places technology at the centre when it comes to composing, communicating, disseminating, and performing chipmusic.

In the years I conducted multi-sited fieldwork in digital and physical places I firstly found that chipmusic was primarily a male-dominated musical activity – although this is gradually changing. Secondly, chipmusicians often argue that there is no judgement based on race, age, or gender, and, in fact, such comments can lead to one's exclusion from the chipscene network.

In my presentation I will examine gender indifference in chipmusic from an ethnographic viewpoint based on three cases: a) certain homophobic comments in 8bitcollective, an online chipmusic community, b) a case of sexist treatment against a female chipmusician, and c) insight from the LGBT community of the chipscene. My aim is to investigate if gender indifference is a prominent characteristic of chipmusicians and, if so, to analyse the reasons behind this.

Bio

Marilou has recently defended successfully her doctoral thesis entitled 'Networked creativity: ethnographic perspectives on chipmusic' at the University of Oxford. Her primary interest is musicians' transnational social networks that are facilitated by the Internet. Her thesis focussed on the chipscene network and the ways in which creativity is dispersed and shared in chipmusic. Marilou has published articles on chipmusic as well as digital research methods. In her free time, she composes darkwave music.

Jo Scott: Sampling Salford: 'musical quotation' and the female voice

Abstract

This presentation arises from an on-going project, exploring the activation of popular music from Salford, through a series of live intermedial events. Live intermedial practice involves the real time mixing of sound, image, object and text and can manifest in a range of modes, from semi-structured solo performances to improvised participatory events. In this presentation, I activate sonic aspects of the developing practice, specifically focusing on the act of sampling popular music from Salford through the looped female voice.

In framing the practice, I will consider the 'grain' of the female voice, and how, in its live performance of sampled material, an '*encounter between a language and a voice*' (Barthes 1977: 181) is created. Through this encounter, the predominantly male musical culture and voices from this area – Mark E Smith, Ian Curtis, John Cooper Clarke and Ewan MacColl – are re-interpreted, re-imagined and re-experienced. Following Barthes' notion of the 'friction' between music and the 'grain' (1977: 182) of the voice, the presentation will explore the transposition of the 'original' music as a 'destabilizing process' (Steinskog 2010: 142), generating productive 'frictions' between a male past and female presence.

Bio

Jo Scott is a live media practitioner-researcher and lecturer in performance at the University of Salford. Her research explores the creation, activation and experience of events created through live media modes of practice. Jo has presented her live intermedial practice-as-research at various events and symposia, including a contribution to the 2014 'Networked Bodies' symposium at Watermans Art Centre in Brentford and a live set for the 2015 Sonic Fusion Festival at MediaCityUK, Salford. She is currently working on a project, exploring the relationships between music, place and live intermedial practice, as well as an article for a special edition of the journal *Research in Drama Education* and a Palgrave 'Pivot' publication, titled *Intermedial Praxis and PaR*.

Tansy Spinks: The Actual, Activated and the Associative in Sound: introducing a new strategy in approaching the site-specific artwork

Abstract

This paper will consider a new strategic model in approaching the making of site specific artworks and will introduce two particular works in which gender has been a significant factor in shaping my ideas, *Sonic Ritual*, 2013 and *Leeds! Leeds! Leeds!*, 2013.

The tripartite strategic model I have recently developed allows for different aspects of a site to be explored using sound. The proposal is to consider the making of a site specific sound art work by identifying the *actual* sounds of the site (those we can hear and its acoustics), the materiality of the site that can be *activated* in some way, and most significantly, the *associative* aspects of the site, or those sounds prompted by what the space represents and suggests: its histories and narratives.

My argument is based on the methodologies derived from art, performance art, site-specific art and sound practices rooted in the ground breaking experimental practices of the 1960s, that allows some aspect of the place to determine the sounds heard in the performance.

Bio

Tansy Spinks is an artist, sound artist and educator currently involved in creating sound works for spaces using conventional and non-conventional sound making devices. She has a PhD from London College of Communication (UAL), MA in Photography from the Royal College of Art, BA in Fine Art from Leeds Polytechnic and is a Licentiate of the Guildhall School of Music (violin). Her practice-based PhD involving live, site specific, associative sound performance, was based in the department of Creative Research into Sound Art Practice at LCC, University of the Arts, London with Angus Carlyle, Cathy Lane and David Toop. She is a Senior Lecturer in Fine Art at Middlesex University.

Samuel Thulin (interview with Andra McCartney): Interview and Reflections on *In and out of the sound studio*: A Canadian project examining and documenting the work of female soundmakers

Abstract

This talk/interview will report on the *In and out of the sound studio* project led by academic and soundwalk artist Dr. Andra McCartney from 2000-2006 in Canada. Among the goals of this pioneering, collaborative multimedia project were: 1) fostering "a greater sense of community among women sound producers who may be separated by geographic space, occupation or disciplinary boundaries"; 2) "mak[ing] their working methods and philosophies accessible to emerging and established sound producers, as well as scholars in the fields of women's studies" and sound studies. In addition to a description and summary of the project, I will offer thoughts on how it can serve as precedent and inspiration for further initiatives that seek to create networks and community, and to establish greater awareness around women working in, and studying, sound. The project's methodology is particularly instructive here and will be given specific attention. As well, several of the compositions created by project participants will be presented in the exhibition space at the symposium.

Bios

Samuel Thulin is an artist and researcher currently pursuing postdoctoral study at Lancaster University in the Centre for Mobilities Research. His work is concerned with concepts of mobility, space, and place especially as related to sound. Bringing together sound studies, media studies, and mobilities research, his SSHRC-funded postdoc is an investigation of mobile and in-situ approaches to sound production and composition, examining the diversity of relationships with places and technology involved in these practices. Thulin frequently combines art and research. His artworks exist variously as punctual performances and installations in physical spaces, as online creations, and as geolocated compositions that rely on movement through places in order to be activated. He has shared his work in Canada, the US, Argentina, and countries in Europe. Thulin has a PhD in Communication from Concordia University and is a member of the Mobile Media Lab in Montreal.

Andra McCartney is an associate professor of Communication Studies at Concordia University, Montreal, Canada. She is a soundwalk artist who gives public walks and makes interactive installations with Toronto artist Prof. Don Sinclair. Her *In and Out of the Sound Studio* research project investigated the working practices of soundmakers from a range of different professions, focusing particularly on the work of prominent women soundmakers. McCartney has published writings widely in journals and edited collections, including *Organised Sound*, *Soundscape*, *Musicworks*, etc. She also produced recordings, performances and radio works. Her works can be heard on the internet, on CBC radio, and on CDs produced by Deep Wireless, Terra Nova, and the Canadian Electroacoustic Community.

Lucie Vágnerová: Women in Electronic Sound Production: Expanding Categories

Abstract

Gayatri Spivak calls the Third World woman factory worker the “paradigmatic subject of post-modern neo-colonialism.” How should feminist sound studies address the factory labor of Third World and immigrant women manufacturing electronics used in sound technologies? How can we speak to the repetitive work of women who are racially and sexually stereotyped as having ‘nimble fingers,’ being ‘detail oriented’ and ‘obedient?’ Although they are already de facto entangled in contemporary sound production, scholars have yet to enfold their lives and labor into discourses on electronic sound and women in music.

My paper explores the affective and material affinities between the global underclass of factory women and American composers of electronic music. My aim is to explore ways of thinking across U.S./Euro-centric feminist theory and third-world/diaspora feminism, and thinking across the different theoretical and ethical objectives of feminist sound studies and musicology. I propose that we situate composers’ work with consumer and DIY electronics in the contexts of the global division of labor and the intimate disciplining of women’s bodies. I will argue that expanding the category ‘women in music’ is a necessary step for sound studies, and I will show how this disciplinary decentering alters our interpretation of electronic sound.

Bio

Lucie Vágnerová is a PhD candidate in Historical Musicology at Columbia University. She holds a Bachelor of Arts degree in Music from the University of Nottingham and a Master of Arts degree from Columbia. Her dissertation, titled *Sirens/Cyborgs: Sound Technologies and the Musical Body*, explores composers’ work with sound technologies that challenge traditional notions of the body in music, such as vocal filters technologies of acousmatic address, gesture controllers, and other wearables. Focusing on women composers in the United States, she demonstrates how the construction of electroacoustic and electronic musical bodies challenges gendered technological and epistemological paradigms. She is broadly interested in critical theory, feminist musicology, the social life of technologies, and the intersection of commercial and listening practice. Lucie has presented her research at the University of California Berkeley, Stony Brook University, Harvard University, and Columbia University.

Lisa Whistlecroft: From site-specific to listener-specific – did I transport you or did I just lose you?

Abstract

The use of sound to enhance listeners' emotional responses to a visual or theatrical (or filmic) artwork is a long-established practice. Setting aside considerations of musical works designed for performance in specific locations, site-specific sound (alone, or in association with or at the service of other artforms) is a relatively recent concept, usually based on the ability to record and then reproduce sound - either in its original location at a different time, or elsewhere.

In the 'development' of pre-recorded (concrete, representational) sound into more abstract (usually processed) sound, and/or its organisation into what might be regarded as 'musical' forms, the sounds' original site-specific natures are altered, and their ties to their origins become loose, or lost. The suggestive nature of abstract, acousmatic sound, its ability to conjure remembered or imaginary spaces is persuasive; the specificity of the original site becomes a multiplicity of possible sites, individual to each listener. If the sounds are not easily recognisable, or highly contextualised in the work, the result may intrigue and captivate, or confuse and alienate the listener.

This presentation, drawing on the author's own practice, attempts to explore the mutation from utilitarian sound (however beautiful) to artistic (musical?) work.

Bio

Lisa Whistlecroft is a composer and sound designer who lives and works in northwest England.

She writes: My practice is based on the use of sound to enhance and expand our understanding of the world and our place within it. I see sound work as both an art form in itself and as a way of extending or casting new light on other art forms and practices, and on our appreciation of landscape, story, fable, myth and spirituality – where sound may act to complement or contrast with its artistic or mundane surroundings.

I am fascinated with the sounds that are around us in everyday life – both 'natural' and 'man-made'. My working method always starts with sound recordings, which I then combine or manipulate digitally in order to bring out hidden characteristics for the listener's attention – or to transform them into new sounds, which themselves may then evoke new mental imagery or emotional responses.

“Full of Noises” Concert

Octopus Collective and Brona Martin

We are delighted to present an evening of sound works and new music compositions curated by the electroacoustic composer and sound artist Brona Martin, with the support of the Octopus Collective. This concert “Full of Noises” will consist of a selection of multi-channel diffusion and spatial audio works from internationally established female artists.

As part of a PRS ‘Women Make Music’ commission Brona Martin curated a concert for the Full of Noises Festival 1st August 2015, Barrow-in-Furness. This concert featured works by female composers who explore the themes of story telling and soundscape in their work. This concert was also performed in Café Oto, London and now features as part of the Women in Sound/Women on Sound Symposium, Lancaster.

Brona Martin is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Brona has recently completed a PhD in Electroacoustic Composition under the supervision of Professor David Berezan at NOVARS Research Centre, University of Manchester. Her research interests include narrative in Electroacoustic music, soundscape composition and acoustic ecology. Her multi-channel works have included the creative exploration of soundscapes from Ireland, Manchester, Cumbria, West Coast Australia, Spain and Germany. Her works have been performed internationally at EMS, ACOM, ICMC, NYCEMF, ISSTA, NOISEFLOOR, Balance/Unbalance, SSSP, iFIMPac, Sonorities and MANTIS. Recently she received a PRS ‘Women Make Music’ Commission in collaboration with the Octopus Collective, Barrow-in-Furness creating a work in response to the soundscape of Workington, Cumbria. www.bronamartin.com

Karen Power is a versatile, enthusiastic and well received Irish composer who seeks to stimulate, engage and interact with audiences. Her work utilizes two primary sources; acoustic instruments and everyday sounds, spaces and soundscapes. Karen’s output is diverse - both in its approach and delivery - and her primary aim is to capture and translate the essence of an idea through any artistic means necessary.

Some exciting projects include; Gorging Limpet – a collaborative project between sound and experimental film, a commission from UK pianist Andrew Zolinsky - focusing on the subtle individual tuning of pianos, The Arctic Circle Residency, hearSpace (2014) – an exploration into the world of Radio with a new interactive radio art composition, a DAAD Artist-in-Berlin Award for 2015/16 residency, Instruments of Ice (2015) for QME + Arctic Sounds, and once below a new sounds installation + soloists based on Berlin’s underground bunkers. is it raining while you listen – CD released by Farpoint Recordings www.farpointrecordings.com
www.karenpower.ie

Annie Mahtani is a composer and sound artist working and living in Birmingham. After completing her doctoral studies in composition in 2008 she has worked as a freelance composer, performer, curator and educator.

As a composer, Annie has collaborated with dance and theatre and worked on a number of site-specific installations. Her work has been performed extensively in concerts, conferences and festivals internationally.

Annie has completed a number of commissions including those from the University of Birmingham, Rosie Kay Dance Company, Birmingham Hippodrome, Jazzlines and PRS Women in Music.

Annie is a lecturer in Electroacoustic composition at The University of Birmingham. She is also co-director of SOUNDkitchen, a Birmingham based organisation which she founded in 2010, dedicated to promoting local sound artists and composers.

Cathy Lane is a composer, sound artist, lecturer and researcher. Her practice has been shaped by the women’s movement, community activism and a DIY aesthetic and, more recently, by working in schools, colleges and universities. She has collaborated with a number of other artists, composers and musicians including cinematographer Cathy Greenhalgh, textile artist Tessa Brown, composer Nye Parry and she has a long term collaborative relationship with British choreographer Rosemary Butcher. Cathy Lane established the department of Sound Arts and Design and now co-directs Creative Research in Sound Arts Practice (CRiSAP) at the University of the Arts, London.

Virginie Viel is a composer of acousmatic music and a visual artist. Her artistic career began when she started studying visual arts at the Ecole des Beaux-Arts de Caen in France in 2003. During this period she discovered and developed a part of her artistic personality through photography, video and audiovisual installation. From 2008, her work has been enriched by the composition of acousmatic music. She worked with several artists on audiovisual and musical projects in France and Belgium. In 2014 she obtained a Master's degree in acousmatic composition at the School of Arts (Arts2) in Belgium with A. Vande Gorne. She is a PhD candidate in music at De Montfort University in Leicester. Her research investigates the relationships between the musical form in acousmatic music and the visual art practice. Her works have been performed in Belgium, France, Italy and Australia.

Linda O Keeffe is a sound artist and social theorist. She is a full time lecturer of sound studies at the Lancaster Institute for the Contemporary Arts, Lancaster University. She has exhibited and performed in China the USA, Canada and Europe. Recent work includes a solo exhibition for the Leitrim Sculpture Centre in 2014, 'Spaces of Sound and Radio Spaces'. Her work is predominantly sound-based with a focus on socio-spatial aesthetics and phenomenology. She has created works for radio, dance and public installation projects. Her written publications include, 'Thinking Through New Methodologies - Sounding Out the City With Teenagers', published by *Qualitative Sociology Review* (2015), 'Reclaiming Public Space: Sound and Mobile Media Use by Teenagers' published by the *International Journal of Communication* (2015), and 'Memories of sound: socioeconomic, community and cultural soundscapes of Smithfield, Dublin from the 1950s' forthcoming (2015) in the 2nd Ed. of the *Auditory Culture Reader*. In 2014 she was a recipient of the Irish Research Council's New Foundations Award for research. She is president of the Irish Sound Science and Technology Association and editor for the *Interference Journal*, a journal of audio cultures. www.lindaokeeffe.com