

## Book Launch and Symposium

### **The Body in Sound, Music and Performance, *and* Writing on Sound**

This one day symposium launches the book, *The Body in Sound, Music and Performance* edited by Dr Linda O' Keeffe and Prof. Isabel Nogueira. The focus of this event is to explore writing as a practitioner. The day will include: a workshop on writing, a talk on how to get published, a keynote on sonic migrations, and a panel on writing as a form of practice. The day will conclude with a short discussion from a selection of contributors to the book, and the book editors.

### **Schedule for Book launch and Symposium**

#### **Writing Workshop 9 - 11am**

Susie Green and Margaret Schedel

Harnessing the Harness: Embracing Limitation to Engage Collaborative Creativity in the Writing Process

#### Workshop Outline

Using Green and Schedel's chapter, "Cynosuric Bodies" from *The Body in Sound...* we will discuss how to set up communication protocols, share resources and expertise, and move beyond the words on the page. We will unpack the concept of "enchantment" with examples from our interactive Handography exercises that are interspersed throughout the chapter. During the two-hour workshop, you will: 1) have an opportunity to develop collaborative partnerships and new networks; 2) conceptualize a collaborative creative project; 3) design an organizational system for communication and writing; 4) expand upon skills that activate a diverse audience; and 5) brainstorm inventive ways for readers to connect to your written content; You will come away from this workshop with new interdisciplinary approaches to writing that reach through the page.

Book tickets for workshop [HERE](#)

#### Bio

**Susie Green** is a composer, audio-visual artist and vocalist working at the intersection of music, art and science with works featured in film, immersive theater as well as various installations and albums. She is an expert in harnessing the body's movements

to shape sound, expanding theoretically to explore concepts from quantum mechanics, human dynamics, cosmology and biochemistry.

With an interdisciplinary career blending classical training, audio research, and innovative education, **Margaret Schedel** transcends the boundaries of disparate fields to produce work at the nexus of computation and the arts. She has a diverse output ranging from books to sculptures and is internationally recognized for the creation and performance of ferociously interactive media.

### **Short Break 11:00 - 11:15**

To get Eventbrite Ticket to the rest of the symposium and launch please go [HERE](#)

### **How to get published 11:15 - 12:15**

#### **Jennifer Lynn Stoever & Liana Silva**

The founding editorial team of *Sounding Out!: The Sound Studies Blog* will be sharing their understanding of the current state of writing about sound, developed alongside their writers over the last 12 years. The blog has published (and continues to publish) hundreds of posts pushing the boundaries of the field of sound studies and scholarly writing. They will also talk about what it takes to get published in *Sounding Out!* and the importance of putting diversity and inclusion at the forefront of their editorial practice.

#### **Bio**

**Liana M. Silva** works in public education in Houston, TX. She is co-founder and Managing Editor of *Sounding Out!: The Sound Studies Blog*. She also is a nonfiction writer who loves postcards.

**Jennifer Lynn Stoever** is co-founder and Editor in Chief of *Sounding Out!: The Sound Studies Blog* and Associate Professor at SUNY Binghamton, where she teaches courses on African American literature, sound studies, and race and gender representation in popular music. She has published in *Social Text*, *Social Identities*, *Sound Effects*, *Modernist Cultures*, *American Quarterly* and *Radical History Review* among others; her most recent research, "Origin Stories: Race, Silence, and What We Call 'Sound Art'" appeared in *The Oxford Handbook of Sound Art* (2021). She is the author of *The Sonic Color Line: Race and the Cultural Politics of Listening* (NYU Press).

**Break 11:15 - 1pm**

**Keynote Speaker 1pm – 2pm**

**Ximena Alarcon**

**Sonic Migrations: Resonances that Hold us as we Walk Through Telematic Rituals  
Keynote Talk by Ximena Alarcon**

In this talk, I reflect on my search for interfaces to listen to *sonic migrations*: the resonances left in-between our known divisions when we tune in and meet *others* across distant locations. Derived from my experience of my own geographical and cultural migration, and Deep Listening® practice, I will describe the evolution of my artistic process of creating telematic sonic performances, and also engaging in the creation of interfaces for relational listening, INTIMAL, that holds us collectively in-between sound fragments, memories and diversity of perceptions across time and space. As a parallel experience, I will talk about the avenues I have taken to write and publish on such interdisciplinary work. How to hold the writing, for communication, inner understanding, also in-between art and academic frameworks; always to expand aspects of my work for different audiences.

**Bio**

Dr. Ximena Alarcón is a sound artist-researcher listening to sonic migrations through telematic sonic improvisation and creating interfaces for relational listening. She is a Deep Listening® tutor, with a PhD in Music Technology and Innovation. Her major projects are the online environment Sounding Underground (EC Leverhulme Trust Fellowship, 2007-2009), the telematic performances Networked Migrations (CRiSAP, 2011-2017), and the INTIMAL embodied system for Relational Listening (Marie Skłodowska Curie IF, 2017-2019). As a resident at The Studio in Bath, she has developed the INTIMAL App©, an ‘embodied’ interface that invites people to listen to their “migratory journeys”. She leads the Intimal collective, a listening and improvisation online platform for migrant women.

**Short Break 2:00 – 2:15**

**Book launch 2:15 - 4pm**

**Discussion with editors Dr Linda O Keeffe and Professor Isabel Nogueira, alongside contributing authors Valéria Bonafe and Lílian Campesato, Heather Frasch, Sandra Pauletto, Chaired by Dr Diana Chester**

### **Chapter: Dispatches: cartographing and sharing listenings**

**By Lílian Campesato and Valéria Bonafé**

In this chapter we analyse Dispatches, an artistic action we initiated during the Pandemic as part of our project Microfonias. This action consists of non-verbal and asynchronous conversations that unfold by means of poetic language. Through this cartographical movement, we seek to share not only what we hear, but how our listening navigates. By analysing this action, we want to show in what way relations emerging from listening transcend the place of the physical body, as well as sound as a vibrational entity, unveiling the relational and multimediated nature of listening.

#### **Bio**

Microfonias is a practical-theoretical project that combines research and artistic creation. Through relational actions, we experience and reflect on ethical, poetic and political questions implicated in listening. We have based our actions on unconventional methodologies, such as conducting recorded conversations, collecting audio testimonies, exchanging artistic correspondences, developing affective reports from listening, exploring alternative writing formats, among others. Our actions could be described as experimental practices destabilizing hegemonic forms of listening and discourse while pointing towards a feminist politics of listening.

Microfonias is a project developed by artists and researchers Lílian Campesato and Valéria Bonafé. [www.microfonias.net](http://www.microfonias.net)

**Lílian Campesato** (b.1981) is a brazilian artist, researcher, and curator. She works in the areas of sound studies, experimental music, sound arts, and feminisms.

**Valéria Bonafé** (b.1984) is a brazilian composer and researcher. She works in the areas of musical composition, sound studies and feminisms.

### **Chapter: Foley Performance and Sonic Implicit Interactions: How Foley Artists Might Hold the Secret for the Design of Sonic Implicit Interactions by Sandra Pauletto**

In this essay I argue that Foley artists' ability to express a character's behaviour through their body movements and sound, in other words their expertise of "acting through sound", is what sets them fundamentally apart from other sound professionals.

Implicit human-computer interaction is a growing area of research that aims to develop seamless interactions between technology and humans. In this essay, I posit that the understanding of “sonic implicit interactions” can strongly benefit from studying, analysing, and bringing to the centre of the design process the expertise of Foley performers. Finally, I outline a few examples of how I address this in my research, utilising methodologies from sound computing, ethnography and design thinking.

## **Bio**

**Sandra Pauletto** is an Associate Professor specialising in media production and sound computing at KTH Royal Institute of Technology, Stockholm, Sweden. She has worked in a variety of research projects in the UK, EU and Sweden and published widely both in scientific and humanities venues. Currently she is the principal investigator of: “Sound for Energy - Sonic interaction design to support energy efficiency behaviour in the household” funded by the Swedish Energy Agency; and a Co-I in the EU MSCA Doctoral Network Lullabyte on sound, music and sleep. For more information see: <https://www.kth.se/profile/pauletto>

## **Chapter: FORCES AT PLAY by Heather Frasch**

A new theoretical lens is required to understand how instrument building, touch, and memory shape the experience of both the performer and the audience, and multiple perspectives are required to understand the human relationship with the non- human object – the instrument.

## **Bio**

**HEATHER FRASCH**, is a composer of acoustic and electroacoustic concert music, performer/composer (flute, laptop/electronics & sonic objects), and creator of interactive sound installations and digital instruments. Through the creation of complex timbres, the usage of unstable notation systems, and electronics her work explores notions of fragility and stillness within an intermedia sonic arts practice. Influenced by the dis-embodiment of acousmatic music practices, she investigates the re-embodiment of sound and the intimacy between humans and their technological objects. Frasch holds a PhD from the University of California, Berkeley and is currently Associate Professor of Music Technologies at the Norwegian University of Science and Technology NTNU (2021)

---

## **Bio**

Diana Chester

Dr. Diana Chester is a scholar and artist from New York whose work produces critically influential studies, methods, and outputs that use sound to traverse disciplinary boundaries using feminist, de-colonial, and post-anthropocentric approaches to thinking and making. Chester draws from sound studies, archival studies, and ethnography and relies on field recording and composition to explore sound in diverse contexts by putting research and practice in direct conversation—deepening the capacities of both. Chester holds a lecturer role in Media and Communications at the University of Sydney, is on the editorial board of *Interference Journal*, and on the board of the World Listening Project.

**Bio**

Linda O Keeffe is a sound artist and Senior Lecturer of Sound Art and Sound Studies at the University of Edinburgh, UK, founder of Women in Sound Women on Sound, and editor-in-chief of *Interference Journal: A Journal of Auditory Cultures*.

**Bio**

Isabel Nogueira is a professor in the Music Department of the Federal University of Rio Grande do Sul, Brazil. She co-ordinates the Sonic Research Group in Gender, Body and Music.