

John Wynne

John Wynne is a Canadian sound artist currently based in London, UK. He exhibits internationally in galleries, museums and public spaces as well on the radio. His work with the speakers of endangered click-languages in the Kalahari Desert resulted in an award-winning 'composed documentary' for BBC Radio 3 as well as a photographic sound installation shown at the Botswana National Museum, the National Art Gallery of Namibia and the Brunei Gallery in London. Wynne is currently engaged in a project co-funded by the Canada Council for the Arts and the Hans Rausing Endangered Languages Project which involves working with members of the indigenous Gitksan community in northern British Columbia, whose language is threatened with extinction. The resulting installation will show at the 'Ksan gallery in Gitksan territory as well as at the Museum of Anthropology in Vancouver in early 2010.

Wynne was recently artist-in-residence with photographer Tim Wainwright at Harefield Hospital in Middlesex, one of the world's leading centres for heart and lung transplants. He recorded patients, the devices attached to or implanted in them, and the hospital environment itself and the resulting work includes a video with surround sound shown at Tate Britain, a 24-channel photographic sound installation, radio pieces for the BBC and CBC and a book entitled Transplant . Wynne has a PhD in Sound Art from Goldsmiths College, University of London, and is a Senior Lecturer at the University of the Arts London (LCC).

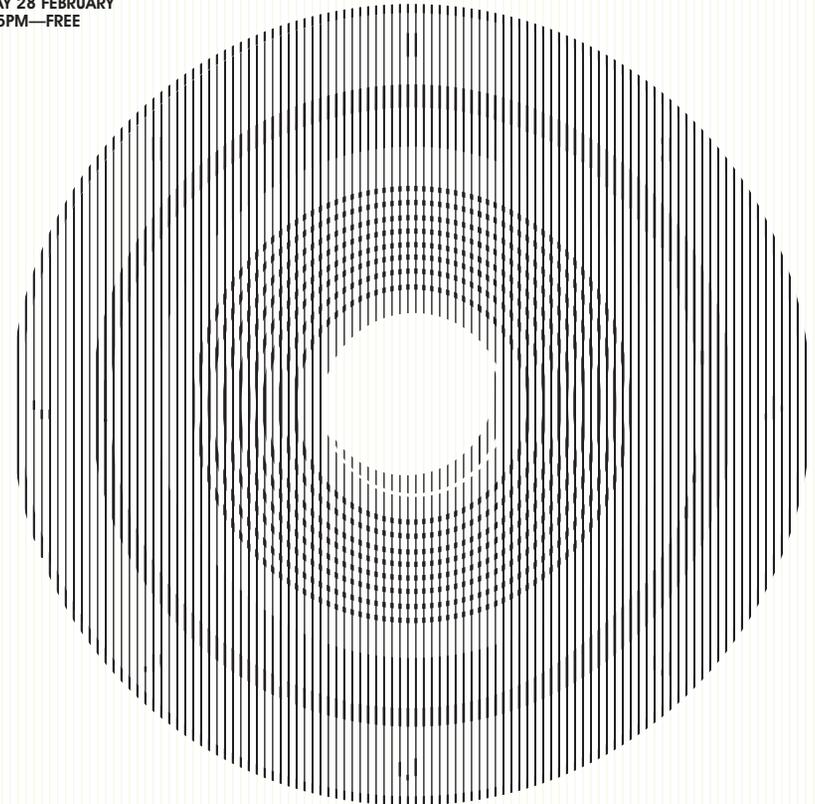
Abstract: John Wynne will discuss his works for radio, which BBC producer Alan Hall has dubbed 'composed documentary'. Using examples from Hearts, Lungs and Minds, which is based on his recordings in a heart and lung transplant centre, and Hearing Voices, a piece using his own recordings of endangered click-language speakers in the Kalahari Desert, he will discuss how such works explore the boundaries between documentary and abstraction, speech and sound, sound and music.

SURREY ART GALLERY
PRESENTS

SOUND THINKING 2009

CONVERSATIONS ON RADIOPHONIC
SPACE, THE NATURE OF HEARING &
NEW APPROACHES TO TRANSMISSION
IN SOUND ART

SATURDAY 28 FEBRUARY
NOON-5PM—FREE



Symposium Statement

How have new developments in digital radio technology shifted our notion of radio communication today? How has radio art adapted and transformed in light of this restructuring of sound at the beginning of the 21st century? *Sound Thinking 2009* is a symposium that sets out to address new developments in radiophonic space, the nature of hearing, and the making and transmitting of sounds.

The symposium seeks to re-examine the history of audio art in light of these recent events and changes to technologies of distribution and broadcast and debates within the fields of art and communication. Bringing together specialists in audio art, communications, and the science and technology of sound and listening, this event provides an opportunity to debate the new conditions under which radio is experienced today.

Presenters

Anna Friz, Heidi Grundmann, David Jaeger, Alison Miller, John Wynne

Convener

Jean Routhier

Sound Thinking 2009 is presented in conjunction with *John Wynne: Wireframe* and *Open Sound 2009* with Frederick C. Brummer, Lee Hutzulak, Ian Gregory James, and Giorgio Magnanensi.

Much more recently, the 6-year collaboration between the CBC Radio One program series, *Outfront* and an organization known as NAISA (New Adventures in Sound Art) has yielded an impressive list of radiophonic works that continues to grow as that collaboration continues. These are part of a long legacy at CBC Radio of commissioning works that are solely designed for radio as an artistic medium. The presentation will focus on how CBC Radio has allowed artists to be partners in sound creation throughout its history.

Alison Miller

Alison Miller obtained a Bachelor of Arts degree in Speech Sciences from the University of British Columbia and subsequently a Master of Science degree in Audiology from the University of Washington in Seattle. Since graduating in 1996, she has worked part time at Surrey Memorial Hospital as a diagnostic audiologist. Miller has a special interest in pediatric audiology, specifically newborn hearing screening. Her other interest is teaching. Miller is a sessional instructor at the University of British Columbia and an instructor at the British Columbia Institute of Technology where she has taught the Industrial Audiometric Technician's course.

Abstract: What is sound and how do we hear? If we look at the acoustics of sound and the anatomy and physiology of the hearing mechanism we can see that when listening to sound, no two people will hear the exact same thing. Many factors affect how we hear including the clarity of the signal, an individual's hearing levels, our attention and motivation and our auditory processing.

David Jaeger

Adapted from source:
http://cec.concordia.ca/econtact/10_2/JaegerDa_Bouhalassa.html

David Jaeger is a music producer, composer and broadcaster, who has produced several dozen records on the Point Music, CBC Records, Centrediscs, Novadisc, Opening Day, York Fine Arts, and Trappist labels. He has written both electroacoustic and instrumental works, frequently combining both media. In the early 1970s, he helped to found a digital sound synthesis facility at the University of Toronto, using his own program, OUTPERFORM. In 1971, he co-founded the Canadian Electronic Ensemble (CEE) with David Grimes, Larry Lake and Jim Montgomery.

Jaeger has been a member of the CBC Radio Music department since 1973, and in 1978 he created one of the world's most celebrated new music programs, *Two New Hours*, which was heard on the national CBC Radio Two network until Spring 2007. In 1990 his Centrediscs double-CD *Schafer:5* (String Quartets of R. Murray Schafer with the Orford String Quartet) won two Juno awards. In 1997 and 1998, Point Music released his productions of the music of the world-famous English composer, Gavin Bryars, featuring the Hilliard Ensemble and The Gavin Bryars Ensemble. In 2002 David Jaeger was elected President of the International Rostrum of Composers, and was the first non-European ever to be named to this post in the 55-year history of that organization.

Abstract: CBC began commissioning new works for concert performance in 1939, but has also commissioned works exclusively for broadcast since 1942 with the work *Transit in Fire* by Healey Willan. Jaeger will speak about the extensive history of commissioning original radiophonic works at CBC Radio such as Murray Schafer's *Wolf Music* (which was produced in partnership with Klaus Schoening at Westdeutscher Rundfunk in 1995), Glenn Gould's Solitude Trilogy (which productions Gould considered to be musical compositions), *Footprints in New Snow* by Christos Hatzis (a Prix Italia winner in 1996), and the many electroacoustic works that celebrated both the 9/11 anniversary in 2002 and the Marconi centennial in 2001.

CBC Radio was a partner in the earliest history of electronic & electroacoustic music in Canada from the 1950's, and developed technologically in parallel with those art forms.

Agenda

12:00–12:20	Reception in Studio Theatre
12:20–12:25	Welcoming remarks from Surrey Art Gallery Director Liane Davison and introduction of Symposium Convener Jean Routhier
12:25–12:30	Jean Routhier introduction of Audio Artist Anna Friz
12:30–1:05	Performance of <i>Respire</i> by Anna Friz
1:05–1:15	Jean Routhier introduction of Keynote Speaker Heidi Grundmann
1:15–1:40	Keynote Address by Heidi Grundmann
1:40–1:50	First Intermission
1:50–2:20	Alison Miller, Audiologist
2:20–2:50	John Wynne, Sound Artist
2:50–3:00	Question and Answer Session
3:00–3:10	Second Intermission
3:10–3:40	David Jaeger, CBC Radio
3:40–4:10	Anna Friz
4:10–4:25	Question and Answer Session
4:25–4:35	Intermission and sound check
4:35–4:55	Jam FM performance
4:55–5:00	Closing remarks

Anna Friz

Anna Friz is a sound and radio artist, and critical media studies scholar. For the past decade she has created work where radio is the source, subject, and medium of the work. From the childhood fiction of “the little people in the radio” to documentary remixes of live political events, she creates dynamic, atmospheric works equally able to reflect upon public media culture or to reveal interior landscapes.

Friz has presented self-reflexive radio works for installation and performance at festivals and venues across Canada, and has toured extensively internationally to festivals such as PS 122 in New York City, the Fifth Biennale of Radio in Mexico City and Radiophonie 07 in Brussels. She has produced numerous original radio works heard on independent airwaves in more than 15 countries; and for national public radio in Canada, Austria, Germany, Denmark, Spain and Mexico. Anna is a free transmission artist, and a PhD candidate in Communication and Culture at York University, Toronto. She divides her time between Toronto and Montréal.

Abstract: *Respire* is a multi-channel installed performance that returns to the persistent paradox of intimacy and distance in wireless transmission. Mobile- and micro-radio art bring bodies into contact and context, where the body, no longer visible, is nonetheless palpable, felt, resonant. Far from overcoming or eliminating distance as the purveyors of early radio proposed, Friz aims to bring people into intimate relations with distance through the interplay of breath and interference. For this presentation, she will discuss some of the process and ideas behind *Respire*.

Heidi Grundmann

For more information on most of the mentioned events and publications go to kunstradio.at.

Heidi Grundmann writes and lectures on radio-art and connected issues. After a decade of reporting on international contemporary visual and media art and artists for the cultural department of ORF, (Austrian National Radio), she created, in 1987, *Kunstradio*, a weekly program of original artworks for radio. Since leaving the ORF in 1998 she has continued to act as a consultant to *Kunstradio* and its current producer, Elisabeth Zimmermann.

Grundmann has curated various international exhibitions, media- and radio-art conferences, and events of radio-performances and installations. She was involved in a series of large-scale innovative radio-art projects throughout the 1990s, including the legendary telematic radio-art projects *Horizontal Radio*, 1995, *Rivers & Bridges*, 1996, and *Recycling the Future*, or *Sound Drifting*, 1999.

Aside from her many contributions to publications dealing with radio, sound and communications media, Grundmann has herself edited several publications, most recently *Sound Drifting* (2000).

Grundmann and Elisabeth Zimmermann are among the editors of the book *Re-Inventing Radio—Aspects of Radio as Art*. Revolver, Frankfurt am Main, 2008. Also in 2008, with Anne Thurmman-Jajes, they developed and co-curated the exhibition *Art On Air* at the New Museum Weserburg, Bremen/Germany.

Abstract: Grundmann will discuss connections between the past and present of sound art, commenting in particular on the recreation of John Cages “Variations VII” by Atau Tanaka which she recently attended as part of the British AV Festival. Grundmann will refer to E.A.T. (Experiments in Art and Technology) and its *Nine Evenings* event, New York, 1966, and will discuss the role of sound in the works of Robert Rauschenberg who was one of the founders of E.A.T. Grundmann will further expand on the history of sound art through references to the works of Robert Whitman and Max Neuhaus.