Sound Thinking Symposium – Schedule of Events

12:00 – 1:00 Reception in the Studio Theatre

1:00 – 1:10 Welcoming remarks from Curator, Liane Davison

1:10 – 2:00 Keynote Address by Giorgio Magnanensi

2:00 – 2:10 First Intermission

2:10 – 3:10 PANEL A (Kenneth Newby, Tina Pearson, and Hildegard Westerkamp)

3:10 – 3:20 Second Intermission

3:20 – 4:20 PANEL B (Trevor Chan, Sean Horton, Philippe Pasquier)

4:20 – 4:30 Giorgio Magnanensi responds

4:30 – 4:45 Closing Remarks from Curator, Liane Davison

The Sound Thinking Symposium was developed by sound artist Jean Routhier and Surrey Art Gallery Curatorial Intern Joshua Bandy.

This event was organized in conjunction with the exhibitions Forty-Part Motet by Janet Cardiff (organized by the National Gallery of Canada) and Open Sound: Audio Art Projects, featuring work by David Grove, Brady Marks, Eric Powell, and Jean Routhier. Open Sound was made possible with funding support from The Spirit of BC Arts Fund.

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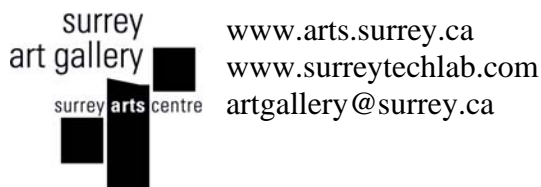
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SURREY ART GALLERY PRESENTS...

SA TU R D A Y

MARCH   FIRST   NOON-5PM

SOUND THINK ING
CONVERSATIONS ON AUDIO ART

Current sonic art encompasses a wide array of practices, from unaltered field recordings to re-edited pop songs, from installations in art galleries to radio specific broadcasts, and from film soundtracks to live performances. The "art of noise" has come a long way from its avant-garde roots in the 20th century. Join us for entertaining and educational exchanges with practicing artists who will share reflections on their different perspectives.

KEYNOTE SPEAKER
GIORGIO MAGNANENSI
VANCOUVER NEW MUSIC

ROUNDTABLE PANELLISTS INCLUDE:

KEN GREGORY
>WINNIPEG / CHEAPMEATNET

HILDEGARD WESTERKAMP
>WORLD FORUM FOR ACOUSTIC ECOLOGY

KENNETH NEWBY
>COMPUTATIONAL POETICS

PHILIPPE PASQUIER
>SIMON FRASER UNIVERSITY / SIAT

SEAN HORTON
>SEATTLE / DECIBEL FESTIVAL / PLAYNETWOR

TREVOR CHAN
>NO LUCK CLUB

RECEPTION AT NOON / KEYNOTE ADDRESS AT 1PM
SURREY ART GALLERY / FREE ADMISSION
13750 88 AVENUE / SURREY, BC
PHONE: 604.501.5566 / EMAIL: ARTGALLERY@SURREY.CA
WWW.ARTS.SURREY.CA / WWW.SURREYTECHLAB

Trevor Chan

Trevor is a sound collagist based in Vancouver. He is a founding member of no luck club, an instrumental hip hop band which combines turntable improvisation with sample-based rhythms. The group is currently preparing its third album, *Longevity*; the final chapter of a trilogy of recordings loosely based on the Chinese deities symbolizing luck and good fortune. They are also collaborating with Western Theatre Conspiracy to create an inter-disciplinary musical theatre project entitled *Live from the Bush of Ghosts*. Trevor has recently supervised, programmed and composed the music for an independently produced dance game for XBox Live. www.noluckclub.com

Sean Horton

Known as the busiest man in Seattle's thriving electronic music community, Sean Horton (AKA Nordic Soul) is the Executive Director and Curator of the Decibel Festival and Decibel Productions (founded in 2003). Over the past five years Decibel has built up a reputation as one of North America's premiere electronic music and visual art festivals (over 10,000 attendees in 2007). Fortuitously, Horton's DJing and production skills match his organizational prowess. The Detroit native's nuanced takes on all styles of techno, dub, hip hop, electro pop, and ambient have enabled him to open for luminaries like Monolake, Derrick May, Matthew Dear, Plaid, Four Tet, Funkstörung, Green Velvet, Bassnectar and Luomo. By day, Horton works as Senior Music Programmer and Technology Advisor for the fast-growing media services company PlayNetwork in Redmond Washington, where he selects a wide variety of music for fashion accounts including Diesel, Puma, Armani Exchange, Banana Republic and Versace. www.dbfestival.com

Giorgio Magnanensi

Described by acclaimed composer Franco Donatoni as "…a composer, musician and conductor of great talent and one of the most interesting personalities of the Italian generation," Giorgio Magnanensi has gained an international reputation winning numerous composition awards and serving as conductor for a number of esteemed Canadian and international new music ensembles. He lectures at University of British Columbia School of Music and Vancouver Community College.

Magnanensi's music, which includes over 80 orchestral, chamber, electronic, and multimedia works, strives "to emphasize the value of difference, communication, and active participation in the creative process as a path toward a deeper availability to the encounter." He explains: "The process is a living one that leads toward the foundation of a meaningful social function of the musician/composer in contemporary society, while fostering a deeper democracy of knowledge."

Besides his renowned work as Artistic Director of Vancouver New Music where he has been programming and producing innovative and original new music events, concert series, and festivals fostering a wide and experimental curatorial approach, he has become "…an increasingly influential figure in Vancouver's developing classical/jazz crossover culture" (Alex Varty). His eagerness to explore the world of sound brought him to work in many diverse environments, from underground experimental electronic to multimedia projects, video art, circuit bending, and contemporary dance. www.giorgiomagnanensi.com

Kenneth Newby

Kenneth Newby, BA, MFA (Simon Fraser University), is an accomplished media artist, composer-performer, educator, interaction designer, and audio producer whose creative practice explores the use of technology to enable media performances and installations that are rich in aural and visual nuances. His work is widely presented in concerts, festivals, and radio broadcasts throughout Canada, Asia, Europe, and the USA. These works include compositions of media performance, electro-acoustic and acoustic music; interactive computer systems for live performance and installation; software tools for composition of music and animation; new composition for Javanese and Balinese gamelan ensembles; interdisciplinary collaborations with composers and artists in various disciplines (film, video, dance, theatre, poetry, shadow play) and participation in improvisational ensembles. www.eciad.ca/~knewby/

Philippe Pasquier

After studying computer science and cognitive sciences in Europe, Philippe Pasquier completed his Ph.D. in the field of artificial intelligence at Laval University. He has since been conducting research in the Department of Information Systems at the University of Melbourne. Since January 2008, has been an assistant professor in the School of Interactive Arts and Technology of Simon Fraser University's Faculty of Applied Sciences, where he conducts both a scientific and an artistic research agenda. In his artistic practice, dominated by sonic arts, he is interested in studying and exploiting the various relationships and synergies between art, science and technology. In the last ten years, he has been acting as a performer, director, composer, musician, producer and educator in many different contexts. Pasquier serves as an active member and administrator of several artistic collectives, companies, art centers (Avatar, Bus Gallery) and artistic organizations (P: Media art, Machines) in Europe, Canada and Australia. His work has been shown on four continents and funded or supported by more than 20 cultural institutions including the Canada Council for the Arts, the French Ministry of Culture and the Australia Council for the Arts. www.sfu.ca/pasquier

Tina Pearson

Tina Pearson is a composer, performer, and improviser who has worked with sound from her childhood experiences with intense listening on the Canadian Shield. She is currently the New Music Curator for Open Space Arts Society in Victoria, Director of the electro-acoustic ensemble LaSaM, and a member of the Avatar Orchestra Metaverse on the virtual reality platform Second Life. She has collaborated with choreographers, dancers, visual artists and other composers and musicians in many multi-disciplinary projects that play with relationships between sound, image and movement, and between creator, performer, and audience to explore the contexts and experiences of art practice. She has taught at the Ontario College of Art and Design, and is a former editor of the Canadian publication Musicworks.

Hildegard Westerkamp

Hildegard Westerkamp is a composer who focuses on listening, environmental sound and acoustic ecology. She was a member of the original *World Soundscape Project*, working with R. Murray Schafer; has taught courses in Acoustic Communication at Simon Fraser University with Barry Truax; has worked with writers Norbert Ruebsaat and Sharon Thesen, with photographer Florence Debeugny and is conducting soundscape workshops and giving concerts and lectures internationally. Some of her compositional work appears in US filmmaker Gus van Sant's films *Elephant* and *Last Days*. She is a founding member and is currently active on the board of the *World Forum for Acoustic Ecology (WFAE)*. She is a co-editor of *Soundscape—The Journal of Acoustic Ecology*, a publication of the WFAE (see: www.wfae.net). www.sfu.ca/~westerka