

To the Field and Yonder!

An examination of phonography and field recording in creative sonic practice, questioning what it is and what it can be by stretching its meaning or simply formalising its boundaries.

Curated by *SoundFjord*

SUNDAY 07 August 2011
Gorey Arts and Film Festival (GAFF)
Gorey, Ireland

Screening Schedule

Will Montgomery	Coldfall Tree	[03:00]
Patrick Farmer	Greenish Yellow	[09:27]
Duncan Whitley	Joga, Isso!	[09:40]
Martin Clarke	Study on Corpus Christi	[04:00]
Song-Ming Ang	No Man's Band: Compassvale	[01:56]
Ivon Oates	Portland Bill	[05:00]
Angus Carlyle	Noli Me Tangere/Touch-Me-Not: Fake Murano	[05:32]
Catherine Clover	Untitled (The Wet and the Dry)	[12:22]
David Chapman	Flows and Levels	[05:46]
John Grzinich	Suspension Mix	[08:30]
Patrick McGinley (Murmur) + Jonathan Coleclough	Fieldwork	[07:50]
Softday (Sean Taylor + Mikael Fernström)	Etain agus Midhir (Etain and Midhir)	[04:35]
John Wynne	Hearing Voices (excerpt)	[07:49]
Tim Bamber + Jake Garber	To the Last Syllable of Recorded Time (abridged)	[10:00]
Matthew Sansom	Murakabah	[08:48]
Claudio Curciotti	Revolution Tuned	[07:10]
Robin Parmar	Deserted Village	[05:34]
Matt Lewis	Trouble in the Ether	[07:34]
Simon Whetham	Beneath the Swinging Bridge (excerpt)	[05:37]
Helena Gough	Protonema	[07:11]

Total: [02:17:21]

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Artists' Information (Alphabetically):

Song-Ming Ang

No Mans Band: Compassvale

No Man's Band consists of audio recordings of school band rehearsals before they formally begin. The work offers the audience a glimpse into a world of possibilities, from music to silence to noise. In some recordings, the individual warm-ups coalesce into collective improvisations. In others, cacophony ensues. Like John Cage's 4'33", *No Man's Band* aims to recontextualise the ordinary and prompt its listeners to define what it is they hear.

Biography:

Song-Ming is an artist that mainly makes work around the social aspects of music, highlighting the relationships we have with music on a societal and individual level.

His works are often half-composed and half-improvised, in which the eventual outcome is not fully determinable. He is also interested in making artworks based on arbitrary restrictions that he sets for himself.

Other than making art, Song-Ming occasionally writes about music; makes music; and organises music events. He sees all these activities as different ways of thinking about music and sound.

<http://www.circadiansongs.com>

Tim Bamber + Jake Garber

To The Last Syllable of Recorded Time (abridged)

To The Last Syllable of Recorded Time is a piece completely synthesised out of recording taken of the performer Oumar Kouyate, a griot (teller of West African history, poetry and song) from Guinea.

Biography:

Tim Bamber is a composer, field recordist and sound artist living and working in London, UK. Field recordings and 'found sounds' are integral to his electroacoustic compositions, whether applied to theatre, film or dance. He is particularly interested in using the voice as an instrument for music and sound effects, and places great importance on involving both the performers and the audience in the creation of a soundtrack. His most recent commissions include the soundtrack to "Not Looking for Anyone" for Guerilla Dance Project and *To The Last Syllable of Recorded Time* in collaboration with composer Jacob Garber and video artist Ronit Meranda.

<http://www.timbamber.com>

<http://www.lastsyllablesounds.com>

Angus Carlyle

Noli Me Tangere/Touch-Me-Not: Fake Murano

Fake Murano is constructed from a series of different field recordings, from different places and different times, layered and sequenced to give the impression of a single space recorded from a single point.

Biography:

Angus Carlyle is interested in 'landscape,' in how we relate to the world around us and how we choose to represent that relationship. Currently his work on landscape is focused through sound. He edited the book *Autumn Leaves: Sound and Environment in Artistic Practice* and compiled the Quartz Award-winning album to accompany it. With Irene Revell, he curated the "Sound Escapes" show at Space in London in 2009.

His first solo CD was "Some Memories of Bamboo", released by Gruenrekorder in 2009. Like "51° 32 ' 6.954" N / 0° 00 ' 47.0808" W" at the Sound Proof group show or "Sondagsmaler" for the Relay group show, "Some Memories" involved spending a time working within the confines of one small geographical area.

He is currently working on a Wellcome Trust funded sound-film, *Air Pressure*, exploring the environmental situation of the last farming family left on the land now occupied by Narita Airport in Japan.

He works with Cathy Lane at CRiSAP at the University of the Arts.

<http://www.crisap.org>

David Chapman

Flows and Levels

Flows and Levels has been created from recordings made at the intersection of the M25 Motorway and the Lee River, on the northeastern outskirts of London. The piece charts the flows of motorway traffic and the waters of the river Lee and the brooks, pipes and channels that run into it. From high above on the motorway bridge to beneath the river's surface, from the incessant flow of vehicles to the strange percussion of sub-aquatic creatures, it marks the acoustic character of these different physical levels and conduits. The piece explores the sonic intersections of the natural and the technological world at this resonant geographical point.

Biography:

David Chapman (UK, 1959) has a background as both a musician and a documentary maker. His current work investigates the sonic mediation of environment through audio-visual installation. Recent work includes *Octo: Sotto Voce* (2009) at York Minster and *Re-sounding Falkland* (2010), a series of works, produced in collaboration with Louise K Wilson, on the Falkland Estate in Fife, Scotland.

<http://www.davidchapman.info>

Martin Clarke

Study on Corpus Christi

This work documents the celebrating of Corpus Christi in Gdansk, Poland in June 2003. It is unprocessed apart from slight EQ.

Biography:

Martin Clarke is a UK-based sound artist, recordist and filmmaker. His work makes extensive use of environmental sound and video material to create layered, abstract, formal spaces, which are often representational in appearance and have been screened, performed, installed and broadcast internationally in concert, at festivals and on radio.

Martin studied composition with Robert Dow at the University of Edinburgh, and completed his PhD with Jonty Harrison at the University of Birmingham in 2008. He currently lives in London.

<http://www.rockscottage.net>

Catherine Clover

Untitled (The Wet and the Dry)

In a northern Melbourne suburb empty milk cartons float in buckets that collect rainwater from a sloping tin roof. With the easing of a heavy summer downpour the cartons become acoustic hollow cylinders that operate like percussive instruments. Passing cars and trucks from the nearby road provide a low irregular bass that grows in volume as the storm passes. The naturally and unnaturally occurring sounds create their own cyclical rhythm and metre and constitute a form of aural pattern-making.

The singing cicadas inhabit the deep valley of the Organ Pipes National Park on the volcanic Keilor Plains west of Melbourne [Wathaurong country]. The recording was made during a warm late summer afternoon. Cicadas produce the loudest song of all insects and most of them sing during the heat of the day. The song is a mating call produced by the males. During this recording the males appear to be responding to each other's calls in a reciprocal process of call and answer across the valley.

Biography:

Catherine was born and brought up in London, UK, and studied at Wimbledon School of Art/North East London Polytechnic (now the University of East London) in Fine Art (Painting). After several years practice based in Angel Studios, EC1, she pursued a residency with Gertrude Street Artists Spaces in Melbourne, Australia and have been based in AU since the mid 90s.

Catherine's current practice concentrates on the mediums of sound, digital imaging and installation. Interests in found objects, including found sound (field recordings) in particular, have led her to a focus on contemporary landscape and ideas surrounding our changing relationship with nature, and in particular, other animals. The everyday - the quotidian, the common - informs this exploration.

<http://www.ciclover.com>

Claudio Curciotti

Revolution Tuned

Revolution tuned collects three recordings from Egypt, taken in Cairo and Alexandria between October 2010 and May 2011. The sounds have been processed, and electronic synthesized frequencies have been added to the original clips. The result is a compositional soundwork in which emerges an expressionist use of sounds. By tuning natural and artificial sounds, the clip tries to communicate an emotional framing of the recent Egyptian revolution.

Biography:

Claudio Curciotti took his degree in 2004 in Rome in DAMS (Disciplines of Art, Music and Show Business). He had composed experimental electronic music since 2000, publishing some works for international net labels and participating in festivals in Europe and North Africa under the pseudonym of IQBIT.

In his production work he explores different types of sound, from electro-acoustic to IDM and field recording. His experience as a musician is reflected in the recording and selection of environmental sounds, in which emerges a sensibility towards acoustic textures and intensities.

Within his latest projects Claudio is experimenting with video editing, concentrating on the rhythmic relationship between sound and still images. On the web he's the creator of Field Abuse, a blog-archive focused on human noise and the loudness of the contemporary world related to religion, ethnic music and traditional cultures.

<http://www.claudiocurciotti.com>

Patrick Farmer

Greenish Yellow

Greenish Yellow is a micro recording of two hazel trees almost devoid of foliage, the leaves still remaining on the tree are in an enhanced state of Chlorosis.

Biography:

Patrick Farmer is a musician and sound artist who works within improvisation, scores and composition. Commonly referred to as a percussionist, Farmer will often enlist the help of a drum as a resonator for natural materials or for filtering field recordings.

He has performed throughout Europe and America, including concerts at ICA, Stockholm National Gallery, EyeDrum, The Radiator Festival, Derby Jazz Rhythm A Ning, and many others. He has recently completed residencies at Qo2 in Brussels and MoKS in Estonia.

In 2008 Farmer co-founded the record label Compost and Height, which focuses on free downloads of improvisation and field recording. His recordings have been released on Cathnor, Another Timbre, Organised Music from Thessaloniki, amongst others. He is a member of Loris, and frequently performs with Dominic Lash. He has also performed with a number of musicians, including: Helena Gough, Rhodri Davies, Kevin Shea, Gianni Gebbia, Okkyung Lee, and Will Guthrie.

Patrick has recently completed a Masters in Sonic Arts and Music Composition at Oxford Brookes.

<http://www.ideasattachedtoobjects.blogspot.com>

Helena Gough

Protonema

Four soundworks germinated with co-existence in mind.
Four points along a route of continual transformation.
Environments formed of magnified degradations and eruptions.
Single cells and clusters multiplied and mutated.
Spaces disrupted by small collapses and stark ruptures.

Biography:

Helena's work initially focused upon the collection and manipulation of 'real-world' sound material and the exploration of its abstract properties. Occasional deviations into synthetic and instrumental sources are now developing into more prominent ingredients. Each new sound-space is created by taking everything possible from the tiniest element, working to make something from nearly nothing. This reduction in means yields a density and richness of results.

Initially trained in violin and composition at the Royal Academy of Music, Junior Academy, Helena went on to complete a BMus at Birmingham University. As a solo (laptop) player she is now presenting her music live on a regular basis, and is also a member of numerous improvising electro-acoustic ensembles involving musicians such as Lee Patterson, Andrea Neumann and Rhodri Davies.

Her live sets are intended for dark spaces and involve multi-layering and improvisation with her sound materials in order to create a unique environment for each new performance.

Helen has recently participated on studio collaborations with composer Esther Venrooy, artist Zimoun and cellist Anton Lukoszevics.

<http://www.helenagough.net>

John Grzinich

Suspension Mix

This piece is a short mix of field recordings of suspension bridges and nature sounds made in Alberta, Canada when I was visiting in April 2010 to give a workshop at Calgary.

Biography:

John Grzinich has been conducting his own forms of sound research for over 15 years, including field recording, kinetic sculptures, electro-acoustic composition, performance, group workshops and exercises in listening.

Currently he lives in Estonia and works as a program and technical coordinator for MoKS, a non-profit artist-run center. He has published CDs of his sound works on international labels such as: SIRR, Staalplaat, Erewhon, Intransitive, Cut, Elevator Bath, CMR, Orogenetics, Pale Disc and others.

<http://www.maaheli.ee>

Matt Lewis

Trouble in the Ether

The work is comprised of processed field recordings of helicopters from various locations around the world. Helicopters the instruments of control and oppression and transport of the global elite are also the saviours of the sick and injured.

What most interests Matt about their sound is their ability to instantly draw ones attention to the architecture and topography of an area, placing themselves and the listener at the centre of that conceptual and physical space.

Biography:

Matt is a musician and sound-artist based in London. He has written for different media including commissions for chamber ensembles, big band, ice-cream van, rock-trio and double bass. Matt has collaborated with dancers and choreographers, written music for film and theatre, produced a variety of sound installations and worked in performance art groups.

Key areas of interest include Foley, urbanism, notation and alternative methods of distribution.

He has performed in festivals, arts centres and clubs throughout the UK and internationally including in Portugal, Holland, Serbia, Norway and Brazil.

Recent projects include 'Mr Shordy' a mobile sound installation in an ice cream van commissioned through Shoreditch Festival and Arts Council England, a collaboration with Leandro Cardoso, around the politics of sound, and an ongoing collaboration with Jeremy Keenan exploring the art of Foley.

Matt studied at Dartington College of Arts and Goldsmiths College, London and is currently studying towards a PhD in composition at Goldsmiths. He is also a member of the group 'From Honey to Ashes':

<http://www.mattlewis.info>

<http://www.myspace.com/fhta>

Patrick McGinley + Jonathan Coleclough

Fieldwork

Fieldwork is a piece selected from *Husk*, a release by Murmur (Patrick McGinley) and Jonathan Coleclough. It is the first product of their ongoing collaboration.

The pair first met in 2002 after appearing on the compilation LP *Chaleur* and soon began work on the material that would become *Husk*. Sharing a fascination with using 'found sound' in their music, *Husk* includes recordings of refrigerators, thunderstorms, sheep, car horns, ferryboats, windblown sand, crackling charcoal, as well as more conventional instrumental sounds including a variety of percussion instruments.

Much of the music started as live improvisation, in one case during a radio broadcast on McGinley's regular *Framework* slot on the London-based radio-art station Resonance104.4FM. These live recordings have been carefully edited and mixed over several years.

Murmur (McGinley) Biography:

Patrick McGinley (aka. Murmur) is an American-born sound and performance artist who has lived and worked in Europe since 1996. From 1996 until 1998 he lived in Paris, where he studied theatre, and began his sound experiments in the context of those studies. Moving to London in 1998, he began a collection of found sounds and found objects that would become the basis of all his work.

Patrick has composed works for several theatre performances, including the works of his own company, as well as performing live soundworks for others. In 2002 he co-founded *Framework*, an organisation that produces a weekly radio show on London's Resonance104.4fm.

His work concentrates on the framing of sounds from our environment which normally pass through our ears unnoticed and unremarked, but which out of context become unrecognisable, alien and extraordinary: crackling charcoal, a squeaking escalator, a buzzing insect, or one's own breath.

Coleclough Biography:

Jonathan Coleclough is a composer who transforms the delicate sounds of everyday objects into mysterious and sensuous music. Starting from raw sounds as diverse as water boiling on a stove, sheep bells ringing on a remote hillside or pins dropping onto the floor, he creates music of richly textured drones and fragile details. Sometimes the music is far removed from the original sources, at other times it exposes and explores fine details of the sounds.

In solo performance this process of transformation of the everyday is made explicit by live video projections that show close-up details of him using the objects that serve as his instruments: a sheet of glass, a burning sparkler, a metal bowl, a melting ice cube.

He also makes sound installations, which offer listeners an opportunity to explore a created sound world at their own pace. These installations incorporate sound material from the environment where they are located.

He has performed in the UK, Europe, Australia, USA and Japan.

<http://www.murmerings.com>

<http://www.coleclough.plus.com>

Will Montgomery

Coldfall Tree

This is a recording of a tree made in April 2011 in Coldfall Wood, Haringey, north London. The recording is one of a series of contact-mic tree recordings I made in spring and summer 2011, gathering material to be used in a larger composition.

Biography:

Will Montgomery makes electronic music, sound art and field recordings. His musical pieces explore aural texture and narrative. He also constructs compositions from sequences of treated or untreated field recordings. Will is interested in the acoustics of the built environment, particularly London.

Will has released three full-length CDs: *Water Blinks* (Selvageflame, 2005); non-collaboration [with Heribert Friedl] (*nonvisualobjects*, 2008); and *Legend* [with Brian Marley] (*Entr'Acte*, 2009). His realisation of a score by Manfred Werder came out on Cathnor in 2010 and a piece assembled from recordings made on the Heygate estate in South London is out on vinyl by Winds Measure in autumn 2011.

He teaches at Royal Holloway, University of London.

<http://www.selvageflame.com>

Ivon Oates

Portland Bill

As part of an ongoing project sponsored by Labculture's SALT RESIDENCY, this sound work was recorded at Portland Bill Lighthouse – The lighthouse was established in 1716 and is still operative as a waymark for vessels navigating 'the Portland Race' into Weymouth and Portland. The present lantern, 43 meters above high water, with a range of 25 nautical miles and an intensity of 635 000 candela, has a 1 kw lamp MBI with an unusual 4 panel, catadioptric fixed lens optic.

This sketch contains recordings taken internally spiralling upwards with the stairway through the cavernous drum of the building, echoing with unsourced residues of sound, to the viewing platform and the lantern rotating on bearings adjusting to wind and weight.

The changing architecture of the spaces is articulated by voices: broadcast commentaries on the past contrasting with the immediate breath of the present, in a spiraling choreography of distance and closeness. Children's voices and factual information lead the listener into a hypnagogic experience of a concrete and functional space

Biography:

Being multi-disciplinary, Ivon's work combines the varied skills of new media, focusing on sound, and fine arts especially painting, design. Her work responds to the context and environment, emerging as a project or installation and often reinterprets architectural space and materials as metaphor for re-experiencing the concrete.

Her sense of the vastness and 'other-worldliness' of imaginative space is influenced by her upbringing in Africa, as well as her interest in transformative strategies, eg. subverting a normally primary medium and its seductive allure to support another.

<http://www.ivonoates.co.uk>

Robin Parmar

Deserted Village

Deserted Village is a real-time improvisation based entirely on a single recording of the ambiance of the deserted village, Achill Island, Co. Mayo. Where does environment go once we have taken it inside us?

Biography:

Robin Parmar is an intermedia artist whose practice incorporates electroacoustic composition, sound installations, improvisation, radiophonics, sonic ecology and photography. Works have recently appeared in Ireland, England, Portugal, Germany, Spain and Sweden.

<http://www.remanence.robinparmar.com>

Matthew Sansom

Murakabah

This is a binaural location recording (Delhi) made whilst meditating, with additional voices amplifying the nature of the meditation itself.

Biography:

Matthew Sansom is a sound artist, musician and academic. He holds a doctorate in free improvisation from the University of Sheffield and is a lecturer in music at the University of Surrey teaching computer-based creative practice, free improvisation, and soundscape studies.

<http://matthewsansom.com>

Simon Whetham

Beneath the Swinging Bridge (excerpt)

"It struck me that, while traversing the city of Bristol, one crosses many bridges, and the ones that roads run across tend to be swing bridges - that is, bridges that move aside so that waterways traffic can pass by. This causes the road-going traffic to halt, creating pauses in the everyday flow of the city's veins and arteries. One also tends not to hear what occurs beneath bridges, purely using them as a means to cross some normally impassable obstruction. Thanks to the staff of the swing bridges in the Cumberland Basin in Bristol, I gained access to parts of the bridges not open to the public, allowing me to explore further these valves of commuter circulation." - Simon Whetham, Jan 2010

Biography:

Simon Whetham has been capturing and composing with field recordings since taking part in a research trip to Iceland in 2005. Since then he has been gaining a steadily increasing profile: exhibiting in Iceland; recording in the Amazon Rainforest of Brazil; performing at various festivals and events, both nationally and internationally; having a large amount of work accepted for release; receiving commissions from Creative Labs to build a surround sound installation to demonstrate their equipment and software and artist Kathryn Thomas to compose an immersive soundscape to accompany her 2009 exhibition 'Lightyears'; invited to run field recording and composition workshops in Bogota, Colombia for the Masters Programme at the Universidad Nacional. Simon is also the curator and instigator of Active Crossover.

<http://www.simonwhetham.co.uk>

Softday (Sean Taylor + Mikael Fernström)

Etain agus Midhir (Etain and Midhir)

The classical myth of Orpheus and Eurydice has comparisons with stories from Celtic mythology. In particular the Ophidian myth bears a strong relationship to the ancient Celtic story of the 'Wooing of Etain'.

The story tells of Eochaid's unsuccessful attempt to rescue his wife Etain who was seduced and taken by Midhir the Fairy King to his invisible 'Faerie World'.

In the story or the 'Wooing of Etain' three distinctive types of enchanted music are mentioned, in the Irish language these are referred to as: Goltraighte (Music that produces Weeping), Geantraighte (Music that produces Laughter) and Suantraighte (Music that produces Sleep).

The electro-acoustic composition describes Eochaid's descent into the realm of Midhir the Fairy King, in search of his beloved Etain. Midhir challenges Eochaid with the words: Cén fádh an bhfuil tú anseo? (Why are you here?). Midhir cleverly tricks Eochaid into giving him his beloved Etain as a prize over a game of 'Fidchell' (an ancient form of chess).

In the final movement of *Etain agus Midhir*, Midhir puts his arm around his prize Etain and changing them both into birds, disappears forever.

Biography:

Since 1999 Softday, the art-science collaboration of artist Sean Taylor and computer scientist Mikael Fernström, have engaged with issues relating to natural cycles in time, climate change and its global effects.

Early projects such as *Bliain Le Baisteach (A Year of Rainfall)* (2000) looked at fluctuating annual rainfall patterns in Ireland. Further, *Cóisir an Tsionainn (The Shannon Suite)* (2003) focused on the four-year life cycle of the wild Atlantic salmon and the effects of overfishing and pollution on the species' ability to survive. Projects such as *Nobody leaves till the Daphnia sing* (2009) examined the implications of contaminated domestic drinking water supplies in Galway and West Limerick. Most recently the *Marbh Chrois (Dead Zone)* (2010) project addressed the impact of two 'contested' marine dead zones as a key stressor on marine ecosystems in Donegal, Ireland.

As a collaborative team they use their arts practice to explore relations to and understandings of nature, expressed through sonifications and multimedia artworks and performances.

Both artists are interested in exploring 'the cracks' between various media and creative genres such as expanded theatre, sound art, socially engaged practice, sculpture, music, dance and the application of new technologies.

<http://www.softday.ie>

Duncan Whitley

Joga, Isso

Joga, Isso! is a working through of sound recordings gathered during two residencies at the Binaural Artist Residency Centre (Nodar, Portugal) between 2008-2009. The work comes out of open-ended fieldwork (multi-channel field recordings, video and interviews) at the amateur football club “Grupo Desportivo de Parada” in the town of Parada de Ester.

Capturing the sounds of training drills at Parada’s sand-covered pitch, Duncan began searching initially for patterns occurring in training sessions – some sense of choreography that he sensed might become apparent – and key sounds of the training sessions – for example, the regular blowing of a whistle, in this case not the referee’s arbitration of a match but the trainer and his assistants marking out the time-frame of exercises.

Joga, Isso! was originally produced for a double-CD release and catalogue, *Three Years in Nodar: Context-Specific Art Practices in Rural Portugal*. It forms part of the project, G.D. Parada, currently being with post-production support from Binaural as a multi-channel sound and video work.

Biography:

Duncan Whitley has trained variously in popular music, electronic music production and the visual arts. He graduated with first class honours in BA Fine Art at Kingston University in 1999 and, since then, has worked as a practicing artist producing sound works for galleries, non-gallery and public spaces.

He is known for exploring the territories between experimental music, sound and ethnographic research. Current projects include G.D.Parada (following an amateur football team in rural Portugal), recently shown at the Museu Serralves (Porto, Pt); Demolition (documenting tower-block demolitions in the UK); and Saeta (exploring the performance contexts of the ‘saeta flamenca’ in Seville). A collection of his field recordings from Seville’s Semana Santa processions is permanently held at the British Library.

Whitley is an associate artist of Binaural (PT) and PVA MediaLab (UK). He is currently working towards a solo show at SoundFjord in 2012.

<http://www.shotgunsounds.com>

John Wynne

Hearing Voices (excerpt)

Hearing Voices is a 'composed documentary', which features recordings of various click language speakers from D'kar in the Kalahari Desert, Botswana. Apart from the voices of various academics from the field of linguistics and endangered languages, every sound in this half-hour piece for radio is derived from the Khoisan subjects' voices and their environment. *Hearing Voices* moves seamlessly between documentary and abstraction, language and music, weaving together interviews, field recordings and music in a compelling and adventurous exploration of languages on the verge of extinction. - BBC R3 Press Release.

Hearing Voices is a 30-minute radio piece commissioned by BBC Radio 3 (Between the Ears) in 2004. It was broadcast in 2004 and 2005 on Radio 3 and in 2006 on BBC World Service. The work is a Silver Award winner at the 2005 Third Coast International Audio Festival/Competition in Chicago, USA.

The piece here is a seven-minute excerpt from the documentary.

Biography:

Sound artist John Wynne has a PhD from Goldsmiths College, University of London. His work, which is often research-led, is made for museums, galleries and public spaces, as well as for radio.

John has been visiting artist on four occasions in the Tila/Aika (Time/Space) department of the Helsinki Academy of Fine Art. For three-years he had his own programme on Resonance104.4FM in London called *Upcountry*, in which he "invited Tammy Wynette to have tea with Pierre Henry - in a thunderstorm" (Ed Baxter). He is a Senior Lecturer and Researcher at the University of the Arts London, and a member of CRiSAP (Creative Research in Sound Arts Practice).

<http://www.sensitivebrigade.com>

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