

# So

# Fo

# u

# r

Sound Forms is a 3-day experiential symposium of talks, sound walks, participatory scores and sound-based art that aims to engage people in concepts in Sound Studies, with an emphasis on sonic perception, Acoustic Ecology and listening practices.

# nd

# m

Participants include artists and researchers from Denmark and abroad who have contributed significantly to the field of Sound Studies.

Sound Forms is supported by SNYK, RMC, the Royal Danish Academy of Fine Art, Copenhagen University and Kunsthall Charlottenborg and the Danish Ministry of Culture. It is made possible by a KUV grant by the Ministry of Culture for the Sounding Bodies Research Project.

# s



# Ongoing

## 11.10 - 13.10

Installation  
Sanna Blennow (SE) and Elise Brewer (SE)  
*Scoreboxes*

The score-boxes are two boxes containing papers with a structure for a score, consisting of the questions; Where? What? How? For how long? They come in two editions; one with filled in answers, and one without. The idea is that one picks a score from the first box, execute it, and put it back. Then, one picks a card from the second box and create one's own score, as a response to the score one just executed, and then donates it to the archive.

The idea behind the score-boxes is to activate people and let them explore their own sounding body – reflect around what a sounding body is and what it can (be)come. The structure is simple in order for it to be accessible and for creative discussions to take place. It builds upon the idea of “doing the thinking” and knowledge as something we practice, share and create together.

# Thursday

## 11.10

Rytmisk Musikkonservatorium (RMC)  
Koncertsalen  
Doors 0930

0945 Introduction and Sound Scores

1030 – Talk  
Barry Blesser, Ph.D. (US)  
*Constructing an Internal Experience  
of the External World*

The listening experience is controlled by a large number of factors unrelated to the actual sound entering the ears. The brain constructs a representation of the world using implicit and explicit memory of previous experiences, as well as mood, attention, emotion, social context, and inputs from the other senses. Thus the meaning of what we hear is provided by the listener, much more than by the sonic signal itself.

1130 – Talk  
Magnus Kaslov (DK)  
*Face to face. Knud Viktor and his accompanying species.*

When Danish artist Knud Viktor settled in Provence in 1961, initially to paint the famous light of Southern France, the sounds of the wildlife and landscape captured his attention. He heard the changing sunlight mirrored in the song of the cicadas, and soon left painting as his main medium. Instead Viktor devoted himself to depicting the landscape and his companion species in sound: Images sonores as he called his works.

1330 — Performance  
dummykopf (DK)  
*BREATH*

*BREATH* is an interactive performance for one performer and live electronics. It is a research on breath as a conceptual crosslink between sound and movement and its ability to connect people.

1415 — Soundwalk and post-walk discussion.  
Maximum 60 people.  
Hildegard Westerkamp (CA)  
*Soundwalking to the Rhythm of Listening*

Let's climb out of our bubbles, emerge from behind our walls and windows, phone and computer, TV and game screens, loudspeakers and headphones and open our ears directly to the environment. Let's listen to "place". Let's listen like we have never listened before.

Soundwalks enable us to experience how our ears and imagination continuously process

all incoming sounds. In a soundwalk, the listening "audience" moves through a place and the environment "performs." The walking listener and the environment create a unique piece together that can only occur during the time of the walk. In a soundwalk we take the time to hear the environment: we are its true ear witnesses. And like any musician, the environment offers

us its sounds for our consideration.

Soundwalking can be a way to deepen our relationship to any place; to be open without a need to define, intellectualize, categorize, or interpret; to listen without expectations, assumptions or judgment. Soundwalking can be a meditation: the world happens, the sounds occur and pass.

1400 - 2100 — Installation  
Kristian Hverring (DK)  
*Down and Out*

Tie the blindfold put on the headphones and journey down into darkness.

Down and Out is a binaural 3D sound installation.

<i>Pre-booking: write an email to downandout.register@gmail.com</i>	14:00 - 14:40
<i>Include your NAME and the TIME you would like to book for</i>	15:00 - 15:40
<i>- see schedule:</i>	16:00 - 16:40
	18:00 - 18:40
	19:00 - 19:40
	20:00 - 20:40
	21:00 - 21:40

*Pre-booked tickets must be collected at Festsalen no later than 15 minutes before start. Enter through the building facing Kongens Nytorv, where someone will let you in.*

2000 - 2130 — Screening  
*MILFORD GRAVES FULL MANTIS (US)*

91 MIN / 2018 / USA / in English  
Director: Jake Meginsky, Co-Director: Neil Young

*MILFORD GRAVES FULL MANTIS* is a portrait of renowned percussionist Milford Graves, exploring his kaleidoscopic creativity and relentless curiosity.

Rytmisk  
Musikkonservatorium  
(RMC) Aquarium  
Doors 0930

# Friday 12.10

0945 Introduction and Sound Scores

1000 — Talk  
Jenny Gräf Sheppard  
(US/DK)  
*Sounding Bodies*

The Sounding Bodies Research Project creates an opportunity to tune in to the body as apparatus for sound. It takes as its point of departure the resonating body, an apparatus for perceiving and communicating sound. With our centuries' old privileging of sight and the visual, we have been left ill-equipped to attend to our own capacity to use sound to navigate and interact with the world. To study sound deeply from the perspectives of the artistic disciplines, we must develop competencies specific to it, starting with the body's

ability to sound. The Sounding Body is a term referring to embodiment, and the phenomenon of the sonic as it is produced and perceived within the body. The body refers to not only the human body but extends to plants, minerals, buildings, infrastructures. It refers to the extension of bodies beyond their borders outward and to the interconnections within an ecosystem.

1100 — Talk  
Holger Schulze (DK)  
*The Sonic Persona. A Critique & Proposal  
Regarding the Understanding of Sound*

Sound research in the last one and a half centuries focused strongly on the transmission and the propagation of sound -- and all its exquisitely designed apparatuses. But how do humanoid aliens like you or me actually experience sound, navigating through its pressure waves and moving particles, being struck by the massive materiality of the sonic? What is a Sonic Persona and how do we, do you or me, live with sound, struggling between auditory dispositives and sensory corpuses?

1300 — Performance  
Maile Colbert (US/PT)  
*Come Kingdom Come*

Come Kingdom Come is an audio-visual experimental opera concerning doomsday phobia and apocalypticism, beginning with an attempt at an exploratory comparison of this past turn of the millennium to its prior. Its geography in time and space is sonically formed and placed using various archival recordings of the before, during, and after-math of natural disasters and other catastrophic phenomena; the seismic activity of an

earthquake, thunderous tsunami, VLF of a sun storm, the quiet of Chernobyl exclusion area decades after its disaster, endangered species of bird calling in the desert. The performance bookends with bringing in of a live-feed of the electromagnetic current of the space, mixing in duet with the recorded VLF from the beginning, weaving past into present, and bringing us to a full but changed circle.

# Friday 12.10

1400 — Talk

Sabine Feisst (US/DE)

*Sounding Borders, Sounding Bodies: Perspectives on the Changing  
Acoustic Ecology of the U.S.- Mexico Borderlands*

My Sounding Borders presentation first examines the border's rich and complex aural space and then centers on four examples of acoustic-ecology inspired musical activism: Tohono O'odham elder Ofelia Rivas's songs protesting the partitioning of O'odham land, activist sound artists Richard Lerman and Glenn Weyant's use of border fences as giant musical instruments as well as composer Garth Paine's ambisonic borderland field recordings for scientific study and acousmatic music.

1500 — Talk

Juhani Pallasmaa (FI)

*Touching The World - integration of the senses  
and the experience of reality*

Since the classical Greek philosophy vision has been regarded as our most important sense. This priority has been reinforced by the association of vision with the notion of truth. The hegemony of vision has continued and strengthened during the modern era, and architecture is now seen and taught as an almost purely visual art. At the same time, science has studied the senses in the isolation of laboratories and disconnected from each other and life.

Yet, recent anthropological studies suggest that the first spaces of humans were conceived for acoustical purposes rather than vision. Besides, there is plenty of evidence that until the nineteenth century

the most important senses were hearing and smell, and vision came long after them in existential importance. However, our senses have evolved to interact and overlap with each other to create the authentic experience of reality. I wish to argue that vision is not our most important sense in environmental and architectural experiences; the most important mode of sensing is the integrated existential sense. We exist in the flesh of the world and that flesh is experienced through our bodily encounter that engages all the senses. The multi-sensory experience communicates the true veracity of reality.

## *Den Sorte Firkant*

1830 - 1900 — Performance

Maria Lepistö (SE)

*Frank Sinatra is Also the Name of a Bird*

"If you see a tree, there might be ten birds in there, but if you listen carefully, only one is singing. He can be a champion." So said Doerga, chairman of the Surinamese Singing Bird Community Ringmaster, in Amsterdam. This performance is dedicated to the voices of champion birds.

Audiovisual material produced in collaboration with Miyuki Inoue and Alina Ozerova.

Koncertkirken  
Doors 1000

# Saturday 13.10

Sounding Bodies Research Group  
*Documentation Exhibit*

The Sounding Bodies Research Group is comprised of 25 professionals and students in the areas of Anthropology, Sound Art, Fine Arts, Music, Healing Arts, Poetry and Circus Art. The activities of this group are a vital component to Jenny Gräf's Sounding Bodies research project supported through a KUV

grant by the Ministry of Culture for the year 2018. This exhibit, produced by Freja Maria Kreutzfeld, includes a representation of recordings, instruments, exercises and workshops that the group engaged in over the course of the year, including several works in progress that evolved out of the project.

1015 Introduction and Sound Scores

1045 — Talk

Garth Paine (AU) and Sabine Feisst (US/DE)  
*Ecorift: Experiencing American National Parks through VR*

EcoRift presents a virtual reality experience of being in the deserts of the SW USA. The VR experience links together full 360 spherical visual and acoustic recordings (HOA) providing synchronized auditory and visual Point of View (POV) so the user can look around the environment as if truly present.

EcoRift experiences have been developed for each of the Listen(n) locations with the project has remaining a core stream of the overall Listen(n) Project.

1245 — Performance

Ursula Nistrup (DK) and Tobias Kirstein (DK)  
*The wind sighs, whispers, whistles, howls, talks and listens... a music for long before or after there are no ears, minds and bodies.*

The winds of the planet can be considered as perpetual waves of sound in different frequencies that has been here before any ear caught it and will continue to move around, into and change the surroundings long after there are no ears, minds and bodies to sense it. The sounds that the winds carry in itself, create by passing through objects and un hinge in the imagination are the focus in this sound performance.

1345 — Talk

Linda-Ruth Salter, Ph.D. (US)  
*The Experience of Sacred Sound*

What makes a sound sacred? We will explore the sacred experience by examining theories from formal religion, social science, and neuropsychology to help us understand the nature of "sacred" and how it is expressed in sound.

1500 — Talk

Suzanne Thorpe (US)  
*Resonance & Resemblance: Investigating Sound & Vibrant Matter*

Suzanne Thorpe will present and discuss her sonic meditation and research project, Resonance&Resemblance. With this piece, she cultivated an awareness of non-human bodies for

participants, through sound, and illuminated matter's own active and generative qualities. We will also try one or two sound meditation experiments to experience these ideas together.

# Saturday 13.10

2130 — Performance  
Ayako Kataoka (JP/US)  
*Bodies In/Between*

1600 — Performance  
Katrine Faber (DK)  
*Singing Our Place*

We all have a voice.  
We live in resonance.  
Or we live in dissonance.  
Voice connects us, with the world, the others,  
ourselves, our places.  
Can we sing our common future?  
How does it sound?

2030 — Four-channel sound piece  
Knud Viktor (DK)  
*Image VI (1976)*

In Knud Viktors own words:

“Image VI is a quadraphonic piece. I don’t consider it music, rather a sound painting created by the natural sounds surrounding me. A portrayal of my impressions after living 13 years in the Luberon massif. By choosing sounds that arrange themselves in different sonic intensities and that I find most surprising, contrasting, modulating, dissonant, I try to achieve a sense of the air, the light, the wind, the rain, the rock and the wild vegetation on the Luberon mountain.

Alternately I emphasize the sense of the life underground, like the cicada, and the feeling of the huge space and width of the air: THE LARGE MOUNTAIN

The sound comes almost mute and scattered, and suddenly it lets itself fold out, sparkling and explosive: THE TALL MOUNTAIN.

The transformation of the cicada, the METAMORPHOSIS and the DAY-BREAK will complete the work.”

Bodies In/Between is a performance-installation and a score for sound and movement. Examining the landscape of cultural intersections through the lens of Japanese

aesthetic and the spatial concept of “Ma”, this piece localizes the bodies in-between via sound, choreography, remixed garments, and chance.

2215 — Four-channel sound piece  
Hildegard Westerkamp (CA)  
*Fantasie for Horns I (1978)*

The sound sources for this piece are Canadian train horns, foghorns from both the Pacific and Atlantic coasts of Canada, factory and boat horns from Vancouver and surroundings—horns that Canadians heard in daily life at the time this composition was created. Since the 1980s however, with the gradual automation of lighthouses, many of the foghorns heard in this piece have disappeared from the coastal Canadian soundscapes. Additional sound sources are an alphorn and a creek. Most of the material is taken from the World Soundscape Project’s environmental recordings collection at Simon Fraser University in Vancouver, B.C.; some of it was recorded by the composer.

Listening to the various horns in the collection was fascinating

because of the way their sounds were shaped and modulated by the surrounding landscape. Some horns would echo only once, others many times, their sounds slowly fading into the distance. One foghorn had an echo that was an octave lower than the actual sound, another was an octave higher. A train horn’s echo was half a tone lower as the train approached, but the same pitch as it passed. Each horn acquires its unique sound from the landscape it inhabits. This strong interaction between these sounds and their environment gave the inspiration to work with this material. Horn sounds are interesting for another reason - they rise above any ambience, even that of large cities. They are sound-marks that give a place its character and give us, often subliminally, a “sense of place.”

**Barry Blesser, Ph.D. (US)** Dr. Blesser received his S.B, S.M, and Ph.D. from MIT in 1964, 1965, and 1969 in electrical engineering, specializing in cognate science. Following graduation, and for the next 9 years, he was a member of MIT's faculty as an Associate Professor of Electrical Engineering and Computer Science. In addition, he was a researcher in the Cognitive Information Processing Group, which specialized in research on the interface between human perception and signal processing.

After leaving MIT in 1978, he has pursued a consulting career in the development and management of technology and systems. Dr. Blesser is considered one of the grandfathers of the digital audio revolution, having developed the first

commercial digital reverberation system in 1976. Dr. Blesser was President of the Audio Engineering Society in 1980 and received the AES Silver, Bronze, and Governors Medals. Dr. Blesser has published numerous papers in professional journals and has been awarded many patents on audio and signal process.

In 2007, MIT Press published his first book, *Spaces Speak, Are You Listening? Experiencing Aural Architecture*, which he wrote with his co-author (and wife) Dr. Linda Salter. As independent scholars for the last five years, they have focused on the phenomenology of hearing space, auditory spatial awareness, analysis of eventscapes, aural architecture, and the language of sound and space.

### **Maile Colbert (US/PT)**

Her current practice and research project is titled, *Wayback Sound Machine: Sound through time, space, and place* ( <http://www.mailecolbert.com/proj-wayback.html> ), and asks what we might gather from sounding the past. She has exhibited, screened, and performed around the globe.

Maile Colbert is an intermedia artist with a focus on sound and video. She is currently a PhD Research Fellow in Artistic Studies with a concentration on sound studies, sound design in time-based media, and soundscape ecology at the Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa.

### **dummykopf (DK)**

dummykopf consists of musician and composer-performer Kirstine Lindemann and sound designer Lasse Munk. We're creating radically experimental, interdisciplinary performances for one performer and spatialized sound design in a multichannel set up. Our practice sets off with the research of human relations. Working from the sound, the body and the input from the audience we develop material from devising methods and anthropological studies within a frame of physical performance and new music.

### **Katrine Faber (DK)**

Katrine Faber is an actress, singer, voice performer, composer, storyteller and artistic director of Teater Viva in Denmark. She is educated as an actress at Istituto Di Arte Scenica in Italy. She is educated as a singer and voice teacher at The Roy Hart Center in France and at Nadine George's Voice Studio International in England. In addition, she is an educated psychotherapist specializing in voice, body and mythology. Faber has done a year-long exploration of the human voice; song, sound, narrative and resonance as a way to connect with the world and ourselves. She composes music for her performances, installations and concerts. She researches and explores the possibilities of the human voice. She has travelled and exchanged songs, ways of singing and stories in Mexico, Nepal, Spain, Tuva, Uzbekistan, Greenland, Iceland and Scandinavia. Recently Faber works with *Singing Our Place*: a Nordic cross art project about humans, nature and our common future. The theme is connections or disconnections between humans and nature (outside and within ourselves); searching for the mythic, the colloquial, the personal and the universal aspect. In *Singing Our Place* Faber works with the human voice in solo performances, sound installations, concerts and community plays.

## Sabine Feisst (US/DE)

Sabine Feisst is Professor of Musicology and Senior Sustainability Scholar at Arizona State University's School of Music and Global Institute of Sustainability. Focusing on twentieth and twenty-first century music studies, she published the monographs *Der Begriff 'Improvisation' in der neuen Musik* (Studio 1997) and *Schoenberg's New World: The American Years* (Oxford 2011) which won the Society for American Music's prestigious Lowens Award for the most outstanding book on American music in 2011. She edited *Schoenberg's Early Correspondence* with Ethan Haimo and *Schoenberg's Correspondence with American Composers* (Oxford 2016 and 2018). Her research has been supported by German and American government grants and she has served on the National Endowment for

the Humanities Fellowship board. Author of over 80 articles in anthologies, journals and reference works and US editor of *Contemporary Music Review*, she is currently writing a monograph on music inspired by the American Southwest deserts and editing the *Oxford Handbook of Ecomusicology*. With Garth Paine, she co-directs ASU's Acoustic Ecology Lab which includes such research streams as the Listen(n) Project and EcoRift.

## Jenny Gräf Sheppard (US/DK)

Jenny Gräf Sheppard is an artist, musician and educator who explores agency, memory and embodied knowledge through composition, improvisation and participatory performance works. As an experimental musician, Gräf works with a tactile synthesizer to create sonic environments that teeter between song structure and avalanches of raw sound.

Currently, she teaches at the Laboratory for Sound at the Royal Danish Academy for Fine Arts in Copenhagen, Denmark, where she leads a research project called Sounding Bodies: Resonance in and Between Bodies supported with a grant from the Danish Ministry of Culture. This work expands on her focus on developing an embodied, improvisational practices of

listening which are interconnected to the range of sensorial sensitivities.

<http://jennygrafsheppard.com/>

MILFORD GRAVES FULL MANTIS is a portrait of renowned percussionist Milford Graves, exploring his kaleidoscopic creativity and relentless curiosity. Milford Graves is a percussionist, acupuncturist, herbalist, martial artist, programmer, and professor. Graves has performed internationally since 1964, both as a soloist and in ensembles with such legends as Albert Ayler, Giuseppe Logan and Sonny Sharrock. He is widely considered to be a founding pioneer of avant-garde jazz, and he remains one of the most influential living figures in the evolution of the form. In 1972 he invented a martial art called Yara based on

Kristian Hverring (b. Denmark 1974) is an artist and composer whose work investigates how we perceive sound and the way it informs our experience of the world. Some of his works transform discarded everyday objects into loudspeakers or he uses binaural 3D sound in headphones to make intangible sound vibrations in thin air feel like tactile physical entities.

the movements of the Praying Mantis, African ritual dance, and Lindy Hop. In 2000 he won a Guggenheim Fellowship and began to study human heart vibrations to better understand music's healing potential. He received the 2015 Doris Duke Foundation Impact Award. Graves is Professor Emeritus at Bennington College, where he taught for forty years.

The film draws the viewer through the artist's lush garden and ornate home, into the martial arts dojo in his backyard and the laboratory in his basement - all of this just blocks from where he grew up in the housing projects for South

## Kristian Hverring (DK)

Hverring is interested in how listening is affected by spatial and temporal stimulus. This is reflected in works such as the series 1 + 1 = 3 [30 seconds] where the location and the interaction between the participants are as big a part as the perfor-

## MILFORD GRAVES FULL MANTIS (US)

Jamaica, Queens. Graves tells stories of discovery, struggle and survival, ruminates on the essence of 'swing,' activates electronic stethoscopes in his basement lab to process the sound of his heart, and travels to Japan where he performs at a school for children with autism, igniting the student body into an ecstatic display of spontaneous collective energy. Oscillating from present to past and weaving intimate glimpses of the artist's complex cosmology with blistering performances from around the globe, MILFORD GRAVES FULL MANTIS is cinema full of fluidity, polyrhythm and intensity, embodying the essence of Graves' music itself.

mances in the pieces. Hverring's work fields include live performances, installations, audio recordings and video. He has composed music and sound design for stage art for among others: Convoi Exceptionnel, The Navidsons and Hotel Pro Forma, with whom he won a Reumert award for Best Performance in 2017 with NeoArctic.

## Magnus Kaslov (DK)

Curator and responsible for exhibitions and collections at the Museum of Contemporary Art in Roskilde. Also part of the small record label IDL – Institute for Danish Sound Archeology. I've worked with sound and sound art since my time at university and since it's beginning in the early nineties the museum in Roskilde has been one of the few institutions to embrace sound as an art form and as exhibitions objects. The museum has a large sound archive and has just launched a platform for sound in the shape of a podcast made in collaboration with the online radio The Lake

## Ayako Kataoka (JP/US)

Ayako Kataoka is a Japanese intermedia artist, working in sound, movement, and installation. Her research interests include but are not limited to: Eastern Philosophy and Aesthetics, Sound and Architecture, and Semiotics of Movement Improvisation.

Kataoka has exhibited and performed her work at Tokyo Dance Film Festival, The Museum of Modern and Contemporary Art of Bozen, San Francisco International Arts Festival, and High Zero Festival among many others. Kataoka studied at The Center for Contemporary Music and holds an MFA from Mills College.

<http://www.ayakokataoka.com/>

## Tobias Kirstein (DK)

Tobias R. Kirstein is a writer, curator, and conceptual electronic composer.

Kirstein's works are often monomaniacally concerned with sound and power in both a conceptual and very concrete manner in either physically challenging performances or very discrete installations in the public space. For several years, he has been investigating the power of the act of listening - listening as an aggressive, but invisible, territorial tool. Main instruments in these investigations are the tone generator, recording equipment, and the white noise generator.

Kirstein cofounded MAYHEM, a pivotal venue for extreme and experimental music ([www.mayhemkbh.dk](http://www.mayhemkbh.dk)). He also co-curates the cross media festival CLICK. He has toured, done performances and sound exhibitions in the UK, USA, Japan, Russia, Sweden, Finland, Switzerland, Egypt and Germany.

He is currently working on a project in collaboration with Nastio Mosquito in Luanda, Angola concerned with the power structure of the city and the use of power generators.

[www.trkirstein.dk](http://www.trkirstein.dk)

## Maria Lepistö (SE)

Maria Lepistö is a performance artist working with rhetorics and monologues, paying special attention to the rhythm and sound of language. Her performances often take the shape of monologues, inspired by rhetorical speeches in Hollywood films, politicians, and priests.

Some recurring topics are the romantization of nature and her own relationship towards masculinity. In works such as "The Animal Choir" (2013-2016),

Maria focuses on the relationship between humans and animals and the possibilities of communicating without words. In her current work, "Frank Sinatra is Also the Name of a Bird", she approaches bird songs as a performance of masculinity.

Maria's practice includes many collaborations. Her work about singing birds started together with filmmaker Alina Ozerova and voice artist Miyuki Inoue. Other collaborations

include a choir (Saxenborn Singers 2016) as well as individual performers, actors, and musicians. She is currently collaborating with TINY & mighty, inviting the Animal Choir to perform for- and together with a group of toddlers who are just about to learn to speak. Based in Copenhagen, she performs at a wide variety of venues: public spaces, speech platforms, churches, and recently - Overtaci, a mental hospital in Aarhus.

Ursula Nistrup lives and works in Copenhagen. She received her MFA from Glasgow School of Art with an exchange at California Institute of the Arts. At the beginning of her studies she was particularly interested in the different ways a person could occupy (a) space, later she started to combine her previous studies in architecture with a new attention on aesthetics, psychology, immateriality, light and later on music, spatial navigation, narration and acoustic materials.

## Ursula Nistrup (DK)

It is a practice that investigates how sound, light and other less tangible materials have the ability to transport information between places and effect architecture and its social and psychological aspects. The works functions both directly by listening, imagining and being aware of the auditory situations we constantly witness and which in various ways affect us.

Connection, interruptions, layering and accumulations. In recent years her practice has taken on a new sculptural orientation.

The works expresses an interest in the psychological ways art can have an effect and be implemented in unforeseen situations. Moreover they demonstrate a belief in art as an important and powerful communicative tool that can expand people's awareness and sharpen their perception towards its surroundings.

## Professor Dr. Garth Paine (AU)

Garth Paine is a composer, performer and scholar. Beginning in the 1990's he created interactive responsive environments where the inhabitant generates the sonic landscape through their presence and behavior. He composed many music scores for dance using realtime video tracking and bio-sensing. He was awarded a Green Room Award for Outstanding Creativity, for Escape Velocity (Company in Space) and was a finalist for the Best new Musical Score for Dance, 2014. His work has been shown across the globe. Recent performances in Australia, USA, Korea and Europe presented works for percussion and live electronic processing, new techniques for sound spatialization, resonating metal instruments, and Tibetan singing bowl robots. The breadth of his practice is expressed through an

enquiry into sound as material. In 2018, Garth is researcher-artist in residence at IRCAM and ZKM, developing a new performance work for spatial audio and VR. Garth gave the keynote at NIME2016, outlining a framework for digital music instrument design and the Ecomusicologies 2014 on listening to place. Dr. Paine is a Professor of Digital Sound and Interactive Media at the School of Arts Media and Engineering and a Professor of Composition in the School of Music at Arizona State University.

Juhani Pallasmaa (b. 1936), architect, professor emeritus, Helsinki University of Technology (currently Aalto University), Helsinki.

He has practiced architectural design since 1962, first collaborating with other architects, and in 1983-2012 through his own office Juhani Pallasmaa Architects in Helsinki. In addition to his design practice, he has held positions, such as Rector of the Institute of Industrial Design, Helsinki (1970-72), Associate Professor at the Haile Sellassie I University, Addis Abeba (1972-74), Director of the Museum of Finnish Architecture (1978-83), State Artist Professor (1983-88), and Professor and Dean of the School of Architecture, Helsinki University of

## Linda-Ruth Salter, Ph.D. (US)

Linda-Ruth Salter was a pioneer in crossing discipline boundaries when she obtained a PhD in Interdisciplinary Studies from Boston University. Her doctoral dissertation examined the nature of sacred space in secular societies. Dr. Salter consulted in the area of research

## Juhani Pallasmaa (FI)

Technology (1991-1997). He has had several visiting professorships in the USA since 1994, at Yale University, Washington University in St Louis, University of Virginia, University of Illinois at Champaign-Urbana, and the Catholic University of America in Washington DC. He has also taught and lectured in numerous other universities in Europe, USA, Canada, Central and South America, Africa, Asia and Australia.

He has served as member of several doctoral committees and as an opponent at dissertations in Finland, Sweden, Denmark, Holland and Chile. He has also

and planning to achieve a successful built environment in public housing, educational and business spaces. She developed a spatial auditing program for assessing and evaluating the human experience of the built environment. She taught in the urban studies program at Boston University, and in the Humanities and Social Sciences Department at New England In-

been member of numerous juries in planning, architecture, product design and art competitions in Finland, France, Sweden, Denmark, Holland, Italy, Spain, Portugal, Russian, Peru and Australia.

Pallasmaa has published over 60 books and 400 essays, and his writings have been translated into 36 languages. His best known books are: Encounters: Architectural Essays 1 (2005) and 2 (2012); Understanding Architecture (2012) (in collaboration with Robert McCarter); The Embodied Image (2011); The Thinking Hand (2009); The Architecture of Image: existential space in cinema (1998), and; The Eyes of the Skin (1995 and 2012), and Animal Architecture (1995).

stitute of Technology where she developed and directed the arts programs. Dr. Salter is co-author of Spaces Speak, Are You Listening? Experiencing Aural Architecture (2007). Recent publications include articles analyzing the nature of sound art, and on applying neuropsychology to understanding the experience of hearing and listening.

## Holger Schulze (DK)

Holger Schulze is full professor in musicology at the University of Copenhagen and principal investigator at the Sound Studies Lab. He serves as curator for the Haus der Kulturen der Welt Berlin and as founding editor of the book series Sound Studies.

His research focus is the cultural history of the senses, sound in popular culture and the anthropology of media. He was invited visiting professor at the Musashino Art University in Tokyo, at the Leuphana Universität Lüneburg, at the Berlin University of the Arts, and the

Humboldt-Universität zu Berlin. He is associated investigator at the cluster of excellence Image Knowledge Gestaltung at the Humboldt-Universität zu Berlin and vice chair of the European Sound Studies Association. He writes for *Seismograf*, *Merkur*, *Neue Zeitschrift für Musik*, *TEXTE ZUR KUNST*, *Positionen*.

Selected book publications:

*Sound Studies* (2008, ed.), *Sound as Popular Culture* (2016, ed.), *The Sonic Persona* (2018), *Sound Works* (forthcoming 2019).

## Suzanne Thorpe (US)

Suzanne Thorpe is a composer, performer, researcher and educator. She creates site-oriented sound compositions using a variety of media and technology, and performs electroacoustic flute expanded with digital and analog electronics. She is also a Deep Listening instructor, having studied in depth with American Composer and Deep Listening Founder Pauline Oliveros. Thorpe's work draws upon acoustic ecology, soundscape, land art, and improvisation, and her research intersects with feminist materialisms,

systems theory, and environmental ethics. For several years, Thorpe has situated listening as the primary building block for musicking and research. This yielded a series of pieces that evolved with environments and their behaviors, that also investigated ways in which sound connects us to the material world.

Thorpe has performed and exhibited her work internationally, with a discography that features over 20 recordings. She has

been the recipient of the Frog Peak Collective Award for innovative research in technology, and grants from Harvestworks Digital Media Foundation, New Music USA, and the MAP Fund. Having earned her MFA at Mills College in Electronic Music & Media, Thorpe is currently a Ph.D. Candidate at University of California, San Diego, and co-founder of TECHNE, an educational initiative empowering young women through creative-driven technology projects.

## Hildegard Westerkamp (CA)

Composer Hildegard Westerkamp focuses on listening, environmental sound and acoustic ecology. At the beginning of her career she worked with R. Murray Schafer and the World Soundscape Project, is a founding and board member of the World Forum for Acoustic Ecology and was longtime editor of its journal *Soundscape*. She has conducted soundscape workshops, given concerts and lectures, and has coordinated and led Soundwalks internationally. In 2003 Vancouver New Music (VNM) invited her to coordinate and lead public soundwalks as part of its yearly concert season. This in turn inspired the creation of the Vancouver Soundwalk Collective, whose members are continuing the work on a regular

basis. For some years now she has mentored a variety of young composers, sound designers, soundwalk leaders and people pursuing careers in soundscape studies and acoustic ecology. Excerpts of her compositions appear in Gus van Sants' films *Elephant* and *Last Days* and more recently she collaborated on the soundtrack of Nettle Wild's film *Koneline*. Her newest composition *Klavierklang* for pianist Rachel Iwaasa had its world premiere at ISCM's World Music Days in Vancouver, November 2017. Also in 2017 Hildegard's ways of composing and listening were presented on CBS IDEAS: <http://www.cbc.ca/radio/ideas/how-opening-our-ears-can-open-our-minds-hildegard-westerkamp-1.3962163>

For more information see also [www.hildegardwesterkamp.ca](http://www.hildegardwesterkamp.ca)

