

SOUND



The

Activity

SOUND

Sound

Sound

of **Sound**

A sound art exhibition in honor of the centennial of the birth of composer John Cage.



*“Creative expression
in all its forms is
our highest goal.”*

-Michael Crow, President,
Arizona State University



The Night Gallery entrance, just before the opening of the exhibition *The Activity of Sound* on November 30, 2012. The exhibition continued through December 30, 2012.

Acknowledgements

The *Activity of Sound* marks the culmination of a world-wide year-long celebration in honor of the centennial of the birth of American composer John Cage. Cage's multifarious innovations included pioneering experiments with chance operations, indeterminacy and electro-acoustic music. His spirit of joyful but uncompromising inquiry led to his status as one of the 20th century's most influential composers.

As a nexus of experimental music, electronic art and intermedia practices, it was inevitable that Arizona State University would stage multiple events to honor John Cage throughout 2012, the centennial of his birth. From April 17th -19th, the School of Music's Contemporary Music Series presented a week of concerts featuring Cage's music. On September 5th, the Interdisciplinary Arts and Performance Program (IAPP, located within the Interdisciplinary Arts and Sciences Program) on ASU's West Campus presented a centennial concert. The Consortium of Digital, Popular and Participatory Culture created

the on-line symposium "When is Music." And finally, this exhibition, running from November 30th to December 30th, which features faculty, graduate students and alumni from The School of Art and The School of Arts, Media and Engineering (both within The Herberger Institute for Design and the Arts on ASU's Tempe Campus) and the IAPP. For their vision and commitment to this exhibition, I extend my appreciation to Professor James White and Associate Professor Hilary Harp, and Night Gallery Director, MFA candidate Christine Park. In addition to the contributions of these people and programs at ASU, this exhibition was made possible by a generous grant from The City of Tempe and by the ongoing support of the Vestar Development Corporation at Tempe Marketplace, without which there would be no Night Gallery.

May the spirit of John Cage continue for another hundred years!

-Adriene Jenik, Professor and Director,
School of Art, Katherine K. Herberger
Endowed Chair in Fine Arts

So that Sounds can be Sounds

On John Cage and *The Activity of Sound*

by Meg Jackson



Photo of John Cage by:
Speliotisphoto@yahoo.com

Meg Jackson is a third-year PhD student in Art History at the University of Arizona, concentrating on Contemporary Art and Theory with a minor in the History of Photography. Her BA is in European History, with a minor in Art History from the University of Alabama-Birmingham. In 2006, Jackson was awarded the Wyatt R. Haskell Fellowship to study at the Westfälische Wilhelms-Universität in Münster, Germany. She received an MA in Modern European History from the University of Tennessee in 2009, with a focus on the intellectual and cultural history of modern Germany. In 2010, she earned an MA in Art and Museum Studies from Georgetown University, while dually enrolled in the Art and Business program at Sotheby's Institute of Art in London.

In 1982, on the occasion of composer John Cage's seventieth birthday, friend and fellow composer Eric Salzman described Cage as the "ultimate guru," whose music, philosophies, and teachings helped catalyze a profound interest in exploratory art.¹ Cage (1912-1992) gained notoriety in postwar United States and Western Europe as an unconventional and controversial artist who pushed the limits of the sound palette. Central to his practice were chance operations, or a serendipitous activity of sounds, and the infinite combination of rhythmic structures. Cage's experimental works ranged from a symphony of radios in which a mix of found sounds were performed as a traditional concert, to a staging of silences that mutated the sound-world into a poetic event. To believe creativity to be so flexible as to include any possible contingency, Cage not only initiated into art the hybridity of medias and styles, but he also fundamentally effected a modern perception of the soundscape. What followed was absolute compression: ambient sound became integral to composed sound, the expression of the artist alternated with that of existent noises, and the performing of sound and the act of listening muddled.

The piano, cymbal, and two record turntables seem the unlikeliest of collaborators, but this is exactly the point for Cage. His aesthetic: an intervention in traditional compositional practices to radically change both the performance and the experience of sound.² In *Imaginary Landscape No. 1* (1939), Cage scored two separate performances that were recorded in two different studios. The two recordings were then mixed together, and played back again as a combined record. *Imaginary Landscape No. 1* was first in a series of experiments with intermedia art, or art that extends beyond pure acoustics to involve other senses and different medias in the practice of sound. In this dynamic interplay of electronic and acoustic instruments, Cage changes a once-defined musical score into other sounds, now unfamiliar. The recording itself captures *any* sound within the environment to expand awareness of all sonic activity. The intentional musical notes determined by the artist and executed by the performer interact with indeterminable sounds already teeming in life—the rush of cars, the shuffle of the audience, the music on the radio. The experience of art then seamlessly integrates with the experiences of life, occasioning new sensations of listening and new experiences of reality. The result is a living, a real-time, composition of sounds that places the phenomena of life in art. Cage believes that rather than imitating nature, art

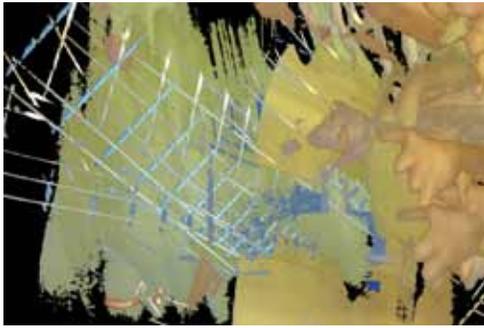
should strive for a synergy of nature and art "so that sounds can be sounds," so that every sound can be heard and charged with its own essential being, its own message.³

Cage wrote with great enthusiasm about inclusivity, multiplicity, and variability in the arts, and as such, his ideas on chance compositions reverberated across disciplines, in music, poetry, dance, and the visual arts.⁴ The composer, ever in search of more effective ways to separate his own subjectivity from the creative process, frequently collaborated on projects with avant-garde artists like Merce Cunningham for the Cunningham Dance Company and Robert Rauschenberg, whose monochromatic, white paintings from 1951 inspired Cage to write his infamous silent piece, *4'33"*.⁵ That a visual work enkindled a musical composition is absolutely meaningful, most especially for understanding sound as a durational *and* a spatial affair. Cage writes of his all-over compositions of sound, "They are occasions for experience, and this experience is not only received by the ears but by the eyes too. An ear alone is not a being."⁶ Sound extends from a total perceptual environment, which means counting in the aural, visual, and contextual experiences that make up a sound space.

Thirty years later on the centennial of his birth, Cage is still today a remarkable legacy to sonic art and acoustic ecology. Artists in *The Activity of Sound* engage Cage's ideas to demonstrate how they manifest themselves in the contemporary period, particularly in how sound exists in our twenty-first century soundscape. Muriel Magenta's *Subway Sonata* is informed by experiments in the visual arts and in sound, as 3D animations resound with the audio recording of the New York subway. "All sound is now traffic, always different," mused Cage. This egalitarian attitude toward sound and its versatility registers in the quotidian roar of the underground railway and the hubbub of human voices. Packaged as the classical "sonata," the unexceptional sounds manufactured by modern industrial technologies are made visible and exceptional as the subject of contemporary sound art.

Barry Moon's audiovisual presentation is a reflection on a real-time experience in the exhibition space. One video image reproduces the spatial movements of the audience captured by a clock decoy. This image is played back as temporal variations of brightness and color through a distant display. While the video captures only movement, audio absorbs both sound and movement simultaneously, suggesting an advantage of

sound perception over the visual. A second video, a John Cage interview, appears in miniature on the clock decoy, but it is only heard in the distant display. By separating the video space from the audio space, Moon unfixes the experience of images from



Barry Moon video image created from movements of the audience in *Reverberations*.

sounds, thereby reinvesting sound perception with its own advantages for aesthetic experiences.⁷ A model of Cagean chance, the performance of *Reverberations* is dependent on the indeterminable activities of the viewer, and the same is true of Tatyana Koziupa's kinetic sound/light installation *The Space Between Sound*. Rather than enacting sound, the artwork reacts to found sounds, as it is triggered by the sounds of the other artworks in the exhibition. Koziupa describes this reactive process as a "non-doing," reminiscent of Cage's belief that "nothing" interrelates with "something" in the space of time.⁸ Cage argued that there are no empty silences, and Koziupa reminds us, too, that neither are there empty spaces.

Laurie Lundquist is undeterred by Cage's account of the elusiveness of silence. Her installation *In Pursuit of Silence* is an interstitial space—a silent retreat—within the exhibition space, which is replete with creative and everyday sounds. The flight from sound seems ill-fated from the beginning: the artist experiences tinnitus, therefore non-auditory sounds impress on her an auditory experience even when there is none. Lundquist interprets her personal sensations by analogy with Cage's legendary trip to the anechoic chamber at Harvard. Hearing his own heartbeat in the soundproof space confirmed for Cage the presence of sound even in silence. Perhaps, then, Lundquist searches not for an empty soundspace but instead an aesthetic of organic sounds that are at liberty.

Cage's art was eclectic, from studies of silence to interdisciplinary and participatory works. At one moment, Cage tried out new technologies as a way to alter musical conventions. In the next, sound was freed from frameworks altogether. And each

approach occupied an equal part of his ideas on the open-endedness of sound. *The Activity of Sound* imitates his experimental fervor. Lundquist and Koziupa tend toward less formal structures for engaging sound, while Hilary Harp, Reva Stone, and T.J. Hogan combine and re-combine sounds whose play of noise is determined by machine controllers. Harp and Stone model *Carrier Signal* after Cage's experiments with phonographs and radios, his idea of modern musical instruments. With a contemporary twist, the musical concert of radios in *Carrier Signal* is effected by micro-controllers. If it was Cage's intent to recast the afterlife of an artwork as separate from the original expression of the artist, then Harp and Stone's work might be understood as pushing further the notion of the autonomous art object. The event of their art is made indeterminate by a composition that is driven by computer algorithms that control the outmoded radio machines. Likewise, Hogan's *Piano Hammers and I Ching*



Gong is a dada-esque sculptural assemblage of piano hammers, a brass cymbal, and a golf ball. The sound programme depends on the change of real-time movement into digital data, transmitted to a computerized control unit that plays sound corresponding to spatial motion. In both cases, digital media further distances the outcome from the artist's control and supplants the human performer to dictate how art is received. The sound can again be a sound in its detachment from the artist's intention.

Byron Lahey takes a more literal approach in directing attention to the reciprocity between viewer, art, and environment. *Prayer Wheels* invites the viewer to physically interact with the sculpture; a spin of the wheels actuates the ring of the telephone. This particular ring is a nostalgic one, however, begging the question: if sound has its own historical context, will only those sounds embodied by the material remains of culture be preserved for posterity? Will

Opening night of *The Activity of Sound* on November 30, 2012 at the Night Gallery in Tempe, AZ.

unstructured sound be consigned to history's dustbin? Artist Garth Paine's installation *Endangered Sounds* expresses another alternative: should copyright laws protect sound, and if so, how is such an effort possible? Paine displays a collection of copyrighted sounds, bottled in test tubes from all over the world. Of course, the compendium is an invisible, inaudible crowd of sounds that are paradoxically present only in the text on the labels. These formal choices suggest the absurdity of delimiting sounds. Here, the empty test tube is as empty as Cage's silence, which is not empty at all. Instead, the sound test tube contains a message on the political privatization of sound.



Children interacting with Bobby Zoakite's *The Machine the Sneetches Built* on opening night.

"Sound art" may have gained traction as a distinct artistic practice only in the 1980s, but it has historical roots in Cage's formative moment of the 1950s experimental music strategies, sound forms, and intermedia techniques. Just as for Cage, the unprecedented

advancements of technology today have implications for the formats of art, particularly sound art and installations. To accept the Cagean model of an integrated environment means to understand sound culture as already, always, a hybrid of thoughts, experiences, and mediums. Certainly, experiments with sound art, in all its variations, continue to produce an inclusive consideration of our contemporary experience—of how we physically, intellectually, and emotionally take in the world around us—that cannot be met by visuals alone. Cage eloquently serenaded, "As long as this desire exists in us, for new materials, new forms, new this and new that, we must search to satisfy it."⁹ Such a platform continues to course through contemporary electronic art.

Notes

1. Eric Salzman, "The Imaginary Landscaper (1982)," in *Writings about John Cage*. Edited by Richard Kostelanetz (Ann Arbor: The University of Michigan Press, 1993), 5.
2. John Cage, "Composition To Describe the Process of Composition Used in *Music of Changes* and *Imaginary Landscape No. 4*," in *Silence*. Edited by John Cage (Middletown, Connecticut: Wesleyan University Press, 1961), 59.
3. John Cage, "History of Experimental Music in the United States," in *Silence*, 72.
4. Noël Carroll, "Cage and Philosophy," *The Journal of Aesthetics and Art Criticism* 52:1 (Winter 1994), 93.
5. "Music, July 15-17, 1992," John Cage in conversation with Joan Retallack, in *Musicage: Cage Muses on Words, Art, Music*. Edited by Joan Retallack (Hanover: Wesleyan University Press, 1996), 182.
6. John Cage, "Composition as Process," in *Silence*, 31.
7. Michel Chion, *Audio-Vision: Sound on Screen* (New York: Columbia University Press, 1994), 10-11.
8. John Cage, "Lecture on Nothing," in *Silence*, 109.
9. Eric de Visscher, "There's no such thing as silence...": John Cage's Poetics of Silence (1991)," in *Writings about John Cage*, 119.

Artists

T.J. Hogan

Tatyana Koziupa

Byron Lahey

Laurie Lundquist

Muriel Magenta

Barry Moon

Garth Paine

Suzie Silver and Colaborators

Reva Stone and Hilary Harp

Bobby Zokaites



Installation view of "The Activity of Sound" exhibition.



T. J. Hogan

Tim Hogan's *Piano hammers and I Ching Gong* uses piano hammers to ring out a beautiful but random and unpredictable pattern of sounds on a Chinese cymbal. Below the cymbal, a motion sensor starts a microprocessor that randomly controls the servos and causes the piano hammers to strike the cymbal. Riding on top of the inverted cymbal, a standard golf ball reacts to the striking and tilting of the cymbal and moves in an unpredictable orbit over its surface. Between the ball and cymbal, the combinations of sounds are infinite. The inspiration for this sound piece was John Cage's interest and work with I Ching and chance operations.

Piano Hammers with I Ching Gong (detail).



Piano Hammers with I Ching Gong, 2012, electronics, microprocessor, piano hammers, steel, servos, golf ball and a brass cymbal.

Tatyana Koziupa

"By being hushed and silent, we should have the opportunity to hear what other people think." -John Cage

In the spirit of Cage's 4'33" composition and his appreciation of Zen Buddhism, this sculpture is an ode to silence and meditation, and the Art of Listening. As one experiences this reactive sound art, the piece is doing its non-doing (or wu wei), allowing all of the other sounds around it to influence its output.

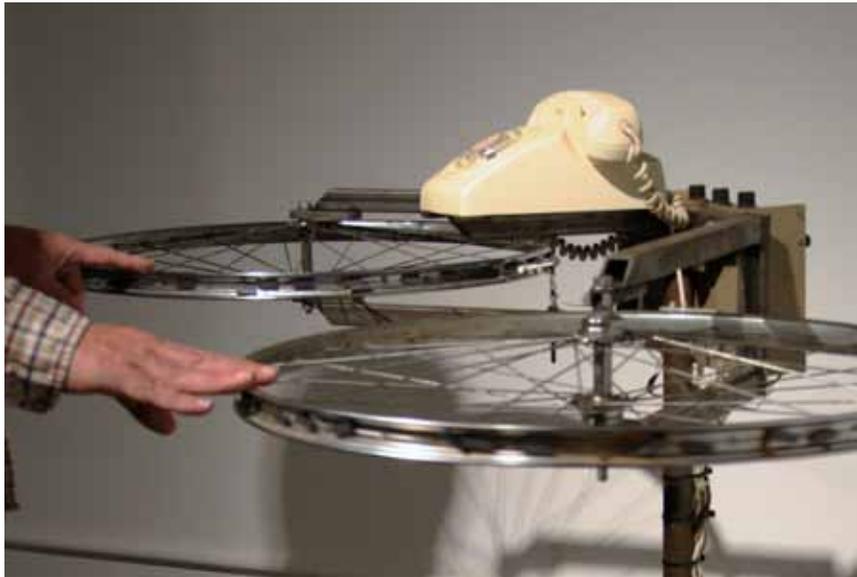
This piece takes the form of a classic Lyre, inspired by our musically-infused divinities from many cultures: Apollo, Amphian, Taliesin, and Saraswati. Instead of emitting sound when played, this sculpture reacts to the sound in its environment by "listening" to the soundscape created by the other pieces in the exhibition. But if you listen closely, you will find that this instrument does indeed softly emit its own enchanting melody.



The Space Between Sound: a Cosmic Lyre (detail), EL wire, Cool Neon hardware.



The Space Between Sound: a Cosmic Lyre, 2012, wood, Arduino, EL wire, Cool Neon hardware.



Byron Lahey

Prayer Wheels is a kinetic sculpture inspired by Buddhist prayer wheels. This interactive sculpture pays homage to the readymades of Marcel Duchamp, references DJ turn-tables and re-imagines the phone as a spiritual communication device. Magnets on the spinning wheels open and close reed switches. These switches are coupled to produce a logical AND relationship, controlling the flow of electricity to the ringer in the phone. Movement of the wheels produces a sonic ringing pattern that is simultaneously familiar because of the distinctive tonal qualities of the bell and unfamiliar because of the organic patterns of sound and silence that emerge.

Prayer Wheels (detail).



Prayer Wheels, 2004, steel, bicycle wheels, amplifier, reed switches, magnets.



In Pursuit of Silence, testing booth.

Laurie Lundquist

In Pursuit of Silence is an installation that invites participants to enter a small spiral testing booth that stands as a metaphor for the inner ear. Once inside, visitors are encouraged to use an audiogram, record their results, and complete a questionnaire evaluating their perception of silence:

Do you perceive phantom sounds in the absence of corresponding external sound? If the answer is yes, you have our sympathy; you most probably have a condition known as "tinnitus." There is nothing we can do to restore your silence.

Use the testing apparatus to graph the pitch of your tinnitus. Please consider the icons at the bottom of the page and circle the ones that most closely represent your phantom sounds, such as ghost crickets, tree frogs, locusts or power tools.

"I personally experience tinnitus-ringing in the ears or perception of sound when no sound exists. It often seems as if there is a civilization of tiny crickets living inside my head, sometimes quite loud, other times benign background muszak. I always loved John Cage's regard for silence as an important part of the soundscape." -Laurie Lundquist



In Pursuit of Silence,

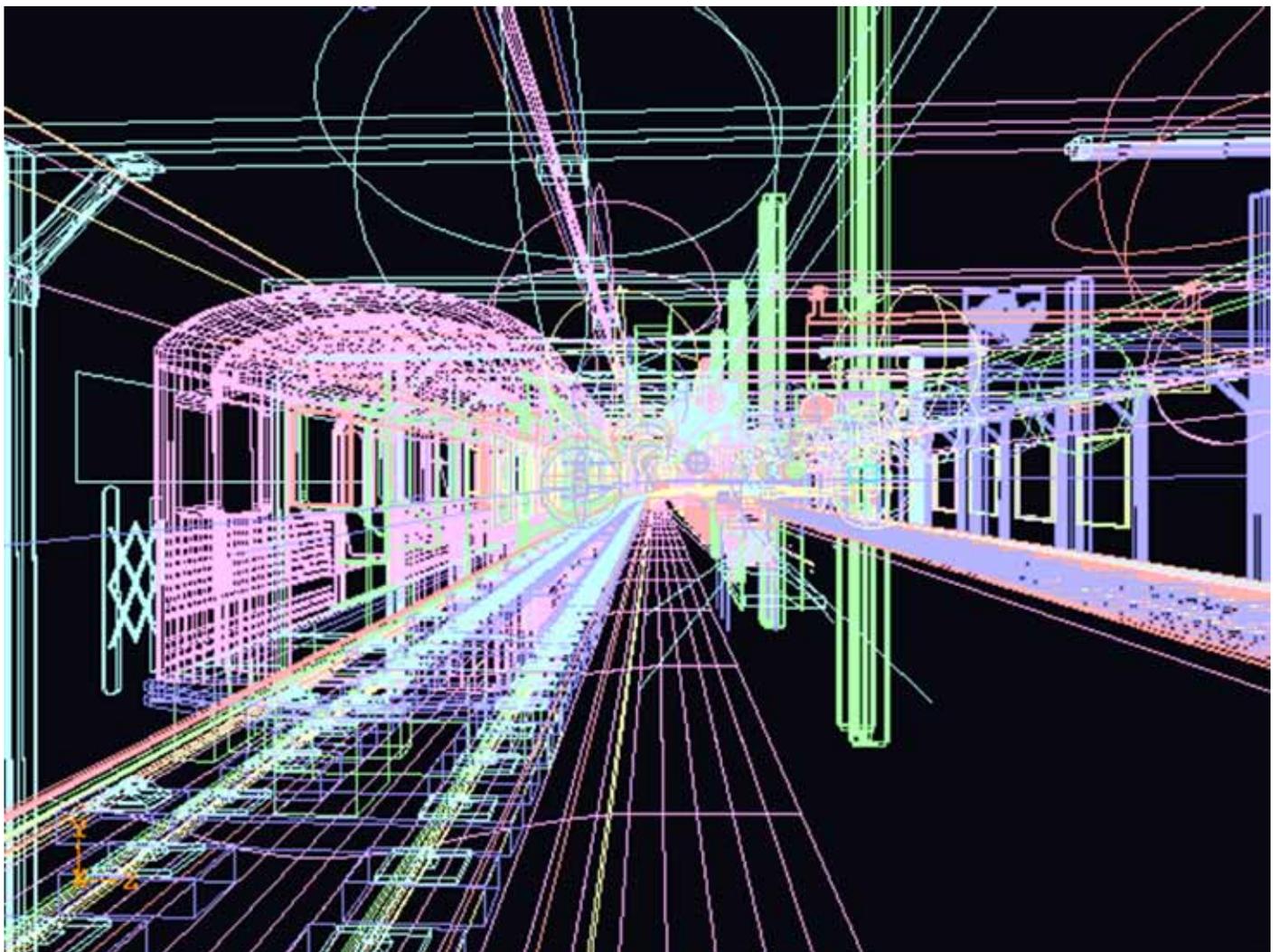


Subway Sonata, sound vibrations from the train pulling out of the station, single frame from the video, three minute loop.

Muriel Magenta

"If you close your eyes and listen to "Subway Sonata," the score tells a story that becomes indelibly etched in your mind." -Muriel Magenta

The New York subway is replete with diverse reverberations, rumbles, tremors and booms. *Subway Sonata* transforms these pulsations into a soundtrack that leads the visual element. The 3D animation is structurally synced to the audio footprint. I see a parallel between waveforms of sound and wireframes of 3D animation. In the subway human voices become part of the everyday traffic drone like no one is really there. The nether city grind shapes worldviews, shuffling old sounds into new ideas. If you close your eyes and listen to *Subway Sonata*, the score tells a story that becomes indelibly etched in your mind.



Subway Sonata, sound vibrations from wireframes of 3D animation, single frame from the video, three minute loop

Barry Moon

Reverberations distorts what we see and hear by capturing video and audio from a camera hidden in a clock and transmitting the data to a box where people can hear the resynthesized sound and image along with an image of themselves captured from a camera behind one-way glass. The piece is based on a work from 2000 with the same title. In its original version, a microphone was placed in a teaching studio and fed to a distant computer for analysis and resynthesis. John Cage takes great joy in pointing out, in the video seen in the clock and heard in the box, that "People are far more involved with their eyes than they are with their ears. But the interesting thing about the ears is that you can hear things that are behind you." In *Reverberations*, you cannot hear what is in front of you, and hear and see what is behind you.



Reverberations Display (detail), video capture.



Reverberations Capture, 2012, found object, computer, camera (photo by Amy Gochoel).



Gutai Beach Party!, captured video from chest-mounted video cameras performers wore during the performance, recording the point of view of each participant; top left: Suzie Silver, bottom left: Scott Andrew, top right: Harrison Apple, bottom right: Stephani Ross.

Suzie Silver and Collaborators

Using a prompt from Swiss artist, Tobias Madison, Suzie Silver and fellow artists Scott Andrew, Harrison Apple and Stephanie Ross created an installation and performative score in response to 60 minutes of film documenting Gutai events.

The centerpiece of the installation is a PVC structure serving as a multi-player trumpeting instrument. Other noise and music makers include wine and whiskey glass harps, toy flutes and whistles, thunder tube, bell shaker, metal poles and more. The performance includes a single line dance, The Tush Push, to a classic surf guitar tune: "Drums" by Les Mustangs.

In February 2013, The Guggenheim Museum will open a retrospective exhibition devoted to Gutai, "the most influential artists collective and artistic movement in postwar Japan and among the most important international avant-garde movements of the 1950's and '60s."



Gutai Beach Party!, 2012. Performance still, single channel video, 60 minutes, color, stereo. Scott Andrew, Harrison Apple, Stephanie Ross, Suzie Silver, Tobias Madison. Score/Performance: Scott Andrew, Harrison Apple, Stephanie Ross, Suzie Silver. (Photographer: Alexander Rothera)



Carrier Signal (detail), Goldfil radio.

Reva Stone and Hilary Harp

Hilary Harp (USA) and Reva Stone (Canada) collaborated to create *carrier signal*, a work that uses vintage radios to mark the centenary of the birth of John Cage (Sept. 5, 1912) and the 20th anniversary of his death (Aug. 12, 1992). This work takes into account the impending demise of analog radio and its replacement by a digital signal. As a result of this technological change, important compositions of John Cage's work for radio, which includes *Radio Music* (1955) and *Imaginary Landscape No. 4* (1951), may soon not be performable at all.

Cage's works for radio were based on scores developed through chance operations, which designated a series of tunings and volumes for radios. The compositions that resulted included static between stations, silence, and bursts of talk and music. In Cage's compositions live performers adjusted the knobs on the radio according to Cage's score. Harp and Stone developed an electro-mechanical system, using programmable stepper motors to tune vintage radios, producing similar compositions. Their system includes the capacity to record the compositions, preserving the sounds of the soon to be obsolete radio signals in a database for their future use.



Carrier Signal is a collaboration that Hilary Harp and Reva Stone developed during a residency in July 2012, at Plug In Institute for Contemporary Art in Winnipeg, Manitoba, Canada.

Bobby Zokaites

The Machine the Sneetches Built is a collaborative project between Arizona-based visual artist Bobby Zokaites and Kansas City Mo.-based composer John Chittum. The partnership originated through the opportunity to participate in ArtSounds 2012-2013. ArtSounds is a cross-media exploration of creative concert-making by composers, performers, and visual artists initiated by faculty from the Kansas City Art Institute and University of Missouri-Kansas City.

Without ever meeting each other in person, the two artists conceived an interactive music-making experience influenced by one another's personal practices. *The Machine the Sneetches Built*, inspired by Dr. Seuss, explores ideas of playfulness, whimsy, kinetics, and audience participation. *The Machine the Sneetches Built* is a twenty-foot long mechanized drum with electronic synthesizers that work in conjunction to create a chaotic soundscape. The audience is invited to see, hear, and play with the installation of physical and electronic sound-producing elements, which blurs the line between artist, performer, and viewer. Debuted at the Charlotte Street Paragraph Gallery in Kansas City, MO, *The Machine the Sneetches Built* continues to travel to new audiences, igniting conversation about how we perceive music composition, highlighting the importance of audience participation, and pushing the boundaries of traditional object-making.



The Machine the Sneetches Built (detail with participant interacting).



The Machine the Sneetches Built, 2012, caption info

Artist Bios

Hilary Harp

T.J. Hogan

Tatyana Koziupa

Byron Lahey

Laurie Lundquist

Muriel Magenta

Barry Moon

Garth Paine

Suzie Silver and Colaborators

Suzie Silver

Sott Andrew

Harrison Apple

Stephanie Ross

Reva Stone

Bobby Zokaites

Hilary Harp



Trained in sculpture at Parsons School of Design (BFA), Tyler School of Art (MFA), and at the Skowhegan School of Painting and Sculpture, Hilary Harp creates sculptures, installations and media projects which explore new hybrid forms, and challenge categories, particularly categories of high and low, male and female, technology and craft. She has exhibited her work widely including: the Gale Gates Gallery, The Sculpture Center, White Columns and Esso Gallery in New York City; Delaware Center for Contemporary Art in Wilmington, DE; The Philadelphia Art Alliance and the Samuel Fleisher Art Memorial in Philadelphia, PA, and Bucheon Gallery in San Francisco. She has been artist in residence at the Fine Arts Work Center in Provincetown, The Kohler Center for Arts and Industry, and the Djerassi Resident Artists Program. Since 2003 she has collaborated with Suzie Silver on a range of projects. Their single channel videos have screened at over one hundred festivals on four continents and are distributed by the Video Data Bank. Harp's awards include a Pew Fellowship in the Arts, a Heinz Creative Heights Grant, and an Arizona Commission on the Arts Project Grant. Harp is Associate Professor of Sculpture at Arizona State University.

www.harpsilver.com.

T.J. Hogan



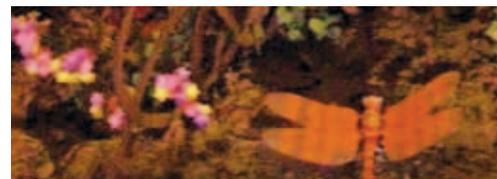
T. J. Hogan is a nationally recognized, award-winning artist and alumnus of the Arizona State University School of Art in the Herberger Institute for Design and the Arts. He has exhibited nationally since 1998, has received several sculpture awards and was invited to participate in the 2003 Florence Biennale. His art is currently represented by G. Darrel Olson Jewels & Estate Gallery. Hogan received his Bachelor of Arts from ASU and his Master of Fine Arts from California State University, Fullerton. Prior to obtaining his degrees, Hogan was active in performing and writing music and touring the Northwestern states and Canada. One of his bands opened for the Beach Boys and another was awarded a USO tour abroad.

While finishing his M.F.A. at California State University at Fullerton, he taught Three Dimensional design until finishing the program in May of 2010. Hogan re-located to Arizona and has been active creating art and working as an Adjunct Art faculty member at two of the colleges in the area.

While he still enjoys figurative work, he has also branched out into more contemporary endeavors over the years. Some of his more recent work includes new technologies and media such as programming, microprocessors, servos, video, electronics and rear projection cast glass combined with more traditional materials.

www.hoganstudio.com

Tatyana Koziupa



Tatyana Koziupa enjoys exploring the unseen elements in our world, both natural and man-made, and their effects on our culture and our bodies. She creates art that reflects back to us the things we may not consider about the world around us, and the things we may not be aware of. By combining sculpture, electronics, data mining, and multimodal sensing with multi-sensory feedback (sonic, visual, tangible), she creates an immersive experience for her audience, that mirrors our times.

Tatyana is an experimental sound artist, educator, media scientist, interactive designer and developer, sound designer, DJ, composer, singer and performer. She is a PhD candidate in Media Arts and Sciences in the Herberger Institute of Design and the Arts at Arizona State University. Her research revolves around designing and developing interactive informal learning installations and exhibits for use in museums, science centers, art galleries, and public spaces for life-long learners (K-adult). Tatyana is also an IT teacher at an Oakland, CA public elementary school, and enjoys teaching and inspiring young minds about the exciting world of technology and its possibilities for expression. For her interactive kinetic sound installations, Tatyana fuses sound design techniques, tangible user interface design, electronics, conceptual art strategies, and sound performance.

Byron Lahey



Byron Lahey is an artist and engineer with a foundation in sculpture (MFA, Arizona State University, 1997). Byron is currently a PhD candidate in the School of Arts, Media and Engineering at ASU. He works in the Motivational Environments Research Group and focuses on tangible and embodied interaction devices. His current research explores the relationship between physical effort and musical expression through the use of haptic computer technology. The practical result of this work will include the production of new musical interfaces that function as interactive sculptures and as instruments for live musical performance. Byron has worked as a professional artist, teacher and consultant on a wide range of commercial and fine art projects. Byron's research has been supported by the National Science Foundation, NASA Space Grant and the Ford Foundation. He currently holds the title of lecturer at ASU and teaches in the Digital Culture program.

www.byronlahey.com

Laurie Lundquist



Lundquist received a certificate in Landscape Management from Penn State, a BFA from the Maine College of Art and an MFA in Sculpture from ASU in 1990. She has exhibited nationally and internationally and received numerous awards for her work. For the last 20 years Lundquist has collaborated with architects, engineers and planners to integrate art into the overall design of public projects. Completed works include the Tempe Town Lake Pedestrian Bridge, Tempe AZ, with T.Y.Lin International, OTAK Architectural; the *Cross-cut Multi-use Path*, Tempe, AZ, with HDR inc, Studio and Ma; *Flyover*, Pedestrian Overpass, Tempe, AZ, with Parsons Transportation Group; *Valley Metro Rail Design Team*, Phoenix, AZ, Artist for Line Section 4 in collaboration with TranSystems inc., Line Section 3 / DWL architects; *Lay of the Land*, Streetscape Phoenix, AZ, City of Phoenix Street Transportation Department; and *Sweet Acacia Project (SAP)*, Scottsdale, Arizona, with Moore/Swick Partnership.

Among Lundquist's many awards are the Valley Forward Crescordia Award, Tempe Town Lake Bridge; National Steel Bridge Alliance: Prize Bridge Award; Valley Forward Crescordia Award, Western canal; City of Tempe Beautification Award, Flyover Pedestrian Bridge; Valley Forward Design Excellence Award; and Americans for the Arts, Public Arts Network.

www.laurielundquist.com

Muriel Magenta



Muriel Magenta's studio practice progresses along two parallel paths: the dynamics of urban culture, and advancing the representation of women in art and society. She explores the interface between various electronic media, while continuing her involvement with gallery installation and theatre environments. Her larger objective is to create a visual experience in an actual space, and then transmit it over electronic networks into virtual settings. As a professor of Intermedia at Arizona State University, she teaches studio courses involving new media concepts. Magenta attended City University of New York (CUNY) Queens; Johns Hopkins University, Baltimore, Maryland; and Arizona State University, Tempe, Arizona.

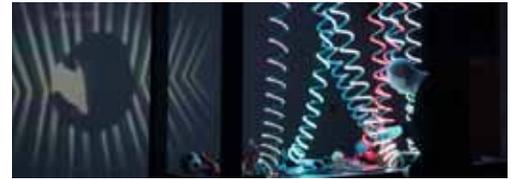
Solo exhibitions of her gallery installations have been presented at: LACE, Los Angeles, University of Southern California, Kansas City Art Institute, Gallery 10, Washington, DC, Marian Locks Gallery, Philadelphia, City Bank (57th and Park Avenue), New York. Her video screenings include: "Internationaler Videokunstpreis," ZKM, Karlsruhe, Germany; "International Hamburg Short Film Festival," Germany; "Microwave Festival," Hong Kong; "Brussels International Film Festival," "New Cinema: Pesaro Film Festival," Rome; "Medien Operative Berlin," "European Media Art Festival," Osnabrück, Germany; SIGGRAPH; "Reel NY," WNET, PBS; Scottsdale Center for the Arts, Scottsdale, Arizona; Paul V. Galvin Playhouse, Arizona State

University, Tempe, Arizona. She participated in United Nations World Conferences on Women in Copenhagen, Nairobi, and Beijing.

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www.momentum-women-art-technology.com

Barry Moon



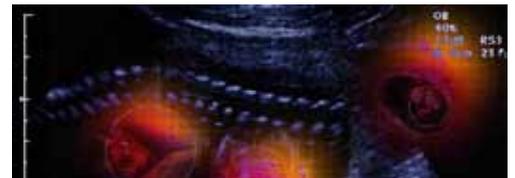
Barry Moon combines various forms of art and technology to create works that encourage interaction between humans and computers. His works for instrumental performance and computer have been performed at the International Computer Music Conference in 1998, 2004, and 2006. Other venues where his work has received international attention are the Australian Computer Music Conference in Melbourne, the Sonic Circuits festival in Toronto, the InterCollege Computer Music festival in Tokyo, the MIX.01 in Aarhus, Festival in Denmark and Sweden, the MAXIS Festival in Leeds UK, Digital Arts and Culture Conference in Doncaster, UK, the real-time/non real time festival, Basel, Switzerland, and Śląskie Dni Muzyki Współczesnej in Katowice, Poland. Many of his works for performance with computer have involved the development of novel means of communication between performer(s) and computer such as "Open-form Score Following" techniques used in his Interact I, Interact II, and Electronic Revolution, and the "video score" used in his recent College Ave.

Barry has also created numerous performance works and installations incorporating video processing. He recently started creating computer games. *Ear Trading* developed in collaboration with his sister Brenda Moon is a game using music to help guide the player through the decision-making process as they trade imaginary stocks on the stock market. It is available for iOS through the iTunes Store.

Barry is Associate Professor in the Interdisciplinary Arts and Performance program at Arizona State University.

<http://www.barrymoon.com>

Garth Paine



Dr. Garth Paine is an Associate Professor at AME and the School of Music at Arizona State University. He comes to ASU from Sydney, Australia where he was Associate Professor in Digital Music and Director of the Virtual, Interactive, Performance Research environment (VIPRE) <http://vipre.uws.edu.au/>. He is particularly fascinated with sound as an exhibitable object where the listener can spend time with the sonic artefact so that they feel truly present. This passion has led to several interactive responsive environments where the inhabitant generates the sonic landscape through their presence and behavior, to fixed media compositions and to several music scores for dance works, generated through real-time video tracking and or bio-sensing of the dancers. His work has been shown throughout Australia, Europe, Japan, USA, Hong Kong, Korea and New Zealand.

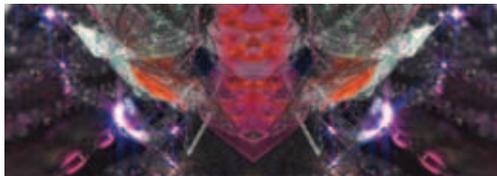
Paine is internationally regarded as an innovator in the field of interactivity in experimental music and media arts. He is an active contributor to the International NIME conference and has been guest editor of Organised Sound Journal on several occasions. He has lead the Taxonomy of Interfaces/ Instruments for Electronic Music performance (TIEM) projects with partners McGill University and the Electronic Music Foundation, resulting in an online database (<http://vipre.uws.edu.au/dmi/>) of current practice and opening up the discussion of a taxonomy for classification of new instruments to assist research in the field.

Paine's ensemble SynC (<http://www.syncsonics.com>) acts as a platform for research into new interfaces for electronic music performance. SynC has performed in Paris (2006), New York (2007), Liquid Architecture (2007), Aurora festival (2007, 2009), and The Australian New Music Network concert series (2008). In 2011/12 he is a visiting Professor at Arizona State University, Arts Media and Engineering (AME).

www.garthpaine.com

Suzie Silver and Collaborators

Suzie Silver



Suzie Silver has been creating queer performance and video art for over two decades. Her well-known early videos, Freebird and A Spy emerged from her involvement with the cabaret performance art scene in Chicago in the late 80's and early 90s. All of Silver's work alludes to the capacity for desire to disrupt social boundaries and imagine new futures. Her work has exhibited and screened widely nationally and internationally.

www.harpsilver.com

Scott Andrew

Scott Andrew is half crystal, half human, with a league of tranny-child warriors at his beck and call. He is a wig trapped in a video feedback loop. His work explores imaginings of invented universes with themes that include, alternative forms of masculinity, gender performance, the homoerotic, and commodities of excess.

www.scottandrew.com

Harrison Apple

Harrison Apple is an interdisciplinary artist and archivist, based out of Pittsburgh, Pennsylvania. His work focuses on curation of found sounds, videos, photographs, and documents to investigate narratives of queer history. He is currently conducting research on gay and lesbian history in post-WWII Pittsburgh at Carnegie Mellon University.

Stephanie Ross

Stephanie Ross is a Pittsburgh based artist. Using costume, installation, live performance, and public interventions, her work develops and transforms into a pantheon of imagined and mythical personas. A dubbed "female" female impersonator, her characters take on themes such as the monstrous, animal/human hybridization, gender identity, and expressions of sexual frustration and desire.

Reva Stone



Reva Stone is a Canadian artist who creates computer-assisted installations that investigate the ways in which biotechnology, genetic engineering and autonomous robotics are radically changing the ways in which we imagine living matter. In her work, she responds to these changes by creating works that seem to mutate, evolve, and possess a life of their own. In recent work, her focus has expanded from an analysis of the nature and limits of being human to involve an inquiry into the potential and limits of intelligent machines. Stone says, "I am critiquing the utopian visions that exist in the aesthetic, philosophical and scientific narratives used in artificial intelligence theory. I am particularly interested in those narratives that have to do with the potential for machines to become self aware, possess perception, and develop sentience, memory and intelligence."

She has exhibited her work across Canada and in Europe. In 2002, her robotic work, Carnevale 3.0 received an honourable mention from Life 5.0, Art and Artificial Life International Competition, Fundación Telefónica, Madrid, Spain. She recently presented a paper at the Super Human: Revolution of the Species Symposium organized by the Australian Network for Art and Technology (ANAT) in Melbourne, Australia.

www.revastone.ca

Bobby Zokaites



Arizona-based artist Bobby Zokaites creates large-scale, colorful, and interactive spaces and objects. His work investigates themes of adventure and childhood while utilizing construction and assembly methods inspired by industrial processes. The combination of play and industry creates distinctive works of art that activate their surroundings and encourage participation.

Projects include constructed spaces for performance at the Glendale Jazz & Blues Fest, an interactive multi-media object for *Emerge: Artists + Scientists Redesign the Future*, and *Inter-Urban* a collaborative mobile artwork. Recently, Bobby partnered with John Chittum, a Kansas City-based composer, to create *The Machine the Sneetches Built*.

Zokaites' expertise in creating large-scale work stems from his experience rigging, installing, and constructing artwork as the Site Manager at Franconia Sculpture Park. He has taught cast metal workshops at Bowling Green University and the Kansas City Art Institute, MO. His work is in the private collection of iRobot Corporation, Salem Artworks, Kansas City Art Institute, Urbana Land Art, and Outer Space. Bobby received his BFA from Alfred University, NY and is currently an MFA candidate in sculpture at Arizona State University.

Bobbyzokaites.com



The School of Art is a division of the Herberger Institute for Design and the Arts at Arizona State University. Its printmaking, photography and ceramics programs are ranked nationally in the top 11 and its MFA program is ranked eighth among public institutions by U.S. News & World Report. Students are offered a comprehensive education in more than a dozen areas of study. The depth and diversity of our faculty allows us to offer a number of specialties taught only at select institutions around the country. There are five galleries – Gallery 100, Harry Wood, Northlight, Step and Night Gallery at Tempe Marketplace – dedicated to the display of undergraduate, graduate and solo and group works. To learn more about the School of Art, visit art.asu.edu

Night Gallery

The Night Gallery is a community outreach gallery displaying works by Arizona State University School of Art graduate students, faculty and alumni that embraces the role a university can play in the off-campus community. Night Gallery is a constantly changing, 3,800 square-foot exhibition and experimental art space made possible through a partnership between Vestar Development Company and the Herberger Institute for Design and the Arts. Unique performances including music, dance, readings, theater and video also are staged at the Night Gallery.

"I believe that we are all affected by the quality of education in the arts."

—Kwang-Wu Kim, Dean and Director, ASU Herberger Institute for Design and the Arts



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