Sounding Out the Space
An International Conference on the Spatiality of Sound

2–4 November 2017
DIT Conservatory of Music and Drama, Dublin School of Creative Arts and GradCAM

Thursday 2 November

9:30–10:00 Welcome and Registration
10:00–11:30 Parallel Sessions I

Session 1: Spatial Music: Composition and Perception

• Ben Harb (Australian National University)
  Torrents: Audience Participation in Spatialised Music Performance

• Lula Romero (University of Music and Performing Arts, Graz)
  Shared Spaces of Material and Form

• Pierre Jolivet (University College Dublin)
  Mémétique Élecubrations / Spatialised Practice

Session 2: Installation – Analytical Perspectives

• Jan Philip Müller (University of Basel)
  Radiophonic Topologies: Max Neuhaus’s Drive-In Music

• Aneta Trajkoski (University of Melbourne)
  Spatial Situations: The Sound Installations of Janet Cardiff and George Bures Miller.

• Emily Cruz Nowell (Cornell University)
  Determining Transcendence: The Mediation of Acousmatic Sound in Janet Cardiff’s The Forty-Part Motet

Session 3: Sound and Space – Theoretical Perspectives

• Gerriet K. Sharma (Composer and Sound Artist)
  Verbalizing Spatial Sound Phenomena in Electronic Music: Towards a Shared Perceptual Space

• Vadim Keylin (Aarhus University)
  Relational Topographies of Sound Art

• Frank Ekeberg (Installation Artist and Composer)
  A Spatio-Structural Approach to Sonic Arts

11:30–12:00 Tea and Coffee
12:00–1:00 Parallel Sessions II

Session 4 – Listening to Sound and Space

• Sean Taylor (Limerick Institute of Technology) and Mikael Fernström (University of Limerick)
  Acouscenic Listening: Hearing Place, Sounding Space

• Edward K. Spencer (University of Oxford)
  Re-Orientating Space-Form through a Hybrid Acoustemology

Session 5 – Surround Sound/3D Sound

• Harry Burson (University of California)
  Lost in Stereo: Stereophony, Stereoscopy and the Construction of Virtual Spaces

• Samuel Chase (University of Surrey)
  Closing In: How Johann Johannsson Employs Music and Sound Design to Create a More Claustrophobic Soundscape

Session 6 – Architecture and Acoustic Design

• Matt Green (Leeds Beckett University)
  Public Patch Bay: Acoustic Design Ideas for a Communal Space for Sound Creativity

• Rahma Khazam (Writer and Art Critic)
  Sonic Architecture

1:00–2:00 Lunch

2:00–3:00 Keynote I – Brandon LaBelle

3:00–3:30 Tea and Coffee

3:30–5:30 Parallel Sessions III

Session 7 – Spatial Music: Compositional Practice

• Silvia Rosani (Goldsmiths, University of London)
  Space Mapping through Sonic Islands of Intimacy

• Luc Döbereiner (University of Huddersfield)
  Interior/Exterior: Instrumental and Compositional Space in my Recent Works

• Michael Francis Duch and Jeremy Welsh (Norwegian University of Science and Technology)
  The Impossible Room
• Duncan MacLeod (University of Kent)
  Negotiating Space: A Composer’s Perspective on Spatial Music

Session 8 – Sound and Urban Spaces I

• Myriam Lemberger (Designer and Musician)
  Acoustic Boundaries: Sound as a Medium for the Production of Space

• María Andueza (International University of La Rioja)
  Doing with Sound: Recreating the Public Condition of the Space

• Isaac Diego García Fernández (International University of La Rioja)
  Performance of the Sound in Urban Spaces: Analysis of the Plurifocal Concerts by Llorenç Barber

• Henrique Rocha (University of São Paulo)
  Otographics #1: Listening Transmission as an Artistic Practice

Session 9 – The Politics of Sound and Space

• Jacob Downs (University of Sheffield)
  Interstitial Torture and Acoustic Internment: Headphone Technologies as Sonic-Spatial Weapon

• Seppo Kuivakari (University of Lapland)
  Affective Labour of Stimulus Progression

• Megan Murph (University of Kentucky)
  R. Murray Schafer and The Book of Noise

• Ella Finer (Queen Mary, University of London)
  Other Dimensions: An Overview

5:30–5:45 Break

5:45–6:30 Plenary

6:30 Wine and Beer Reception

Friday 3 November

9:30–11:30 Parallel Sessions IV

Session 10 – Curatorial Practices I

• Andromachi Vrakatseli and Nikos Bubaris (University of the Aegean)
  Sound Art in the White Cube: Bringing Together Different Spatialities of Exhibiting

• Jack McConchie (Conservator at Tate)
  Sound in situ: Understanding and Documenting Sound in the Tate Collection
• Jason van Eyk (European Graduate School)
  Notes to the Curator: On the Exhibition of Sound Art

• Lewis Kaye (University of Toronto)
  Reanimating Audio Art: The Archive as Network and Community

Session 11 – Theatre and Spatialisation

• Lynne Kendrick (Royal Central School of Speech and Drama, University of London)
  Theatre Aurality and the Spatiality of Sound in Performance

• Farokh Soltani (Royal Central School of Speech and Drama, University of London)
  Darkened Rooms and Holes in Walls: Early Radio Drama and the Quest for Space

• Tom Parkinson (Royal Holloway, University of London)
  Delayed Recognition: Location and Theatrical Sound-Design

• Vincent Olivieri (University of California), Davin Huston (Purdue University) and Brad Berridge (Feld Entertainment)
  Spatialization Techniques from Theatrical Environments: Applications in Related Fields

Session 12 – Virtual Space

• Hyunseok Kwon (Hanyang University)
  A Spatial Function of On- and Offline White Noise in the Fourth Industrial Revolution: A Case Study of Korea’s Incheon International Airport

• Ben Freeth (Newcastle University) and Hyunjong Yun (Independent Artist)
  The µ-topia (Microtopia) Project: Creating and Performing Networked Places

• Jean-François Primeau (Composer and Sound Artist)
  Interactive Acousmatic Music: A Web Application Based Solution

• Mark Palmer and Michaela Palmer (University of the West of England)
  Putting the Player in the Picture: Biofeedback and Embodied Affect

11:30–12:00  Tea and Coffee

12:00–1:00  Parallel Sessions V

Session 13 – Performances

• Katrina Porteous (Poet) and Peter Zinovieff (Composer)
  SUN by Katrina Porteous and Peter Zinovieff

• Michael A. Conrad (University of Zurich) and Janine Eisenaecher (Performance Artist, Curator and Researcher)
  Hearing Coexistence: On the Spatiality of Sound and Acoustic Desires in Objective Encounters
Session 14 – Radiophonic Experiences

- Emily Michelle Lane (Northwestern University)
  Listening to the Stage: Mass-Mediated Musicals and Performance on the Air

- Ivana Petković and Neda Kolić (University of Arts, Belgrade)
  First Eastern Dream by Ivana Stefanović: Sound Imprints of Damascus or an Acoustic Essay on Time?

Session 15 – Natural Acoustic Phenomena

- Sharon Phelan (Trinity College Dublin)
  Echoes on Echoes

- Julian Day (Artist and Composer)
  The Weight of Air

1:00–2:00 Lunch

2:00–3:00 Keynote II – Bill Fontana

3:00–3:30 Tea and Coffee

3:30–5:30 Parallel Session VI

Session 16 – Perception and the Body

- Juri Hwang (University of Southern California)
  Somatic Echo: An Exploration of the Body as Evocative Sonic Space

- Sol Rezza (Sound Designer and Radio Producer)
  Spatial Memories

- Adam Hulbert (University of New South Wales)
  Somnambience: Sounding Out Spaces for Drift and Incorporation in Sleep States

- Yaron Shyldkrot (University of Surrey)
  Orientation and Disorientation: Sound, Darkness and the Composition of Space

Session 17 – Audio-Visual Composition

- Hali Santamas (Independent Researcher)
  Audio-Photographic Art: Creating Affective Spaces with Sound and Photography

- Eli Stine (University of Virginia)
  Investigating a Shared Language between Artistic Uses of High Resolution Audio and Video Display Technologies

- Enda Bates (Trinity College Dublin)
  The Spatial Composer as Illusionist
- Sam Gillies (University of Huddersfield)
  Representing and Reconstructing the Spatial Ideas of the Field in 360° Audio-Visual Composition

Session 18 – Sound and Urban Spaces II
- Fergal Dowling (Composer)
  Re-sounding Dublin: The City as Musical Protagonist
- Sven Anderson (Dublin Institute of Technology)
  Balance: New Works for Continuous Drift
- Rui Chaves and Rodolfo Valente (University of São Paulo)
  Ruido Branco, Silêncio Preto: Spatial Music and Graphical Intervention in the City of São Paulo
- Luciana Roça, Marcelo Tramontano, Maria Julia Stella Martins (University of São Paulo)
  Sounding Territories: Collective Listening and Appropriation of Public Space

5:30–6:00  Tea and Coffee
6:00–7:00  Concert – Spatial Music Collective
7:30      Conference Dinner

Saturday 4 November
9:30–11:00 Parallel Sessions VII

Session 19 – Landscape and Environment
- Cissi Tang (Edith Cowan University)
  Sonifying and Visualising the Landscape: Using Field Recordings and Field Images as Parameters for Composition and Visualisation
- Matthew DelCiampo (Texas A&M University)
  Sigur Rós’ Imagined Iceland: Conflict, Representation, and Reality in Sound and Image
- Iain Findlay-Walsh (Sound Artist and Music Producer)
  Hearing How it Feels to Listen: Embodied Self-Narratives in Environmental Audio

Session 20 – Curatorial Practices II
- Ian Costabile (University of Liverpool)
  Framing Spatial Music: Approaching Spatialisation through ‘Musical Paintings’
- Liora Belford (University of Toronto)
  Between the Visual and the Sonic Image: The Taming of Sound
• Kamilla Hjortkjær (Curator at Greve Museum)
  Listening to the Past at the Museum

Session 21 – Installation: Artistic Practice

• Eleanor Stubley (McGill University)
  Geographies of Emotion: Sounding Out Musical Space

• Robert Curgenven (Freelance Artist)
  Spatial Sound, Location & Phase: Reterritorialising Architecture in the Skyspaces of
  James Turrell

• Martin Rumori, Gerhard Eckel and David Pirrò (University of Music and Performing
  Arts, Graz)
  Space is the Place: Against Representation

11:00–11:30  Tea and Coffee

11:30–1:00  Parallel Session VIII

Session 22 – Improvisation and Performance

• Damien Evans (Research Foundation for Music in Ireland)
  Spatiality and Performance in the Dublin Jazz Scene

• David Leahy (University of Westminster)
  Musicians in Space

• Neal Spowage (De Montfort University)
  New Track Of Unknown Terra II

Session 23 – Spatial Music: Musicological Perspectives

• Mark Saccomano (Columbia University)
  Moved by the Music: Encounters in Space with the Electroacoustic Sounds of Ryoji
  Ikeda

• Liam Cagney (Independent Scholar)
  From Spatial Process to Temporal Process: Space in Gérard Grisey’s Early Music

• Jessica Stearns (University of North Texas)
  Confounding the Roles and Expectations of Performer and Audience: Andrew
  May’s Unset

Session 24 – Sharing Sonic Experiences of Spaces

• Michaela Palmer (University of the West of England)
  Revisiting Site-Related Sonic Practice
• Caitlin Shepherd (University of the West of England)
  Interactive Urban Sound Installation and Social Transformation

• Alex Jones (University of the West of England)
  Developing Affordable Sound Spatialization Tools for Artistic Application

1:00–2:00  Lunch

2:00–3:00  Parallel Session IX

  Session 25 – Psychoacoustics: Theory and Practice

  • Brian Connolly (National University of Ireland, Maynooth)
    Employing the Listener: Investigating a Psychoacoustical Approach to Sound Art Composition

  • Alan James Burns (Visual Artist)
    The Development, Delivery and Outcome of Entirely Hollow Aside from the Dark

Session 26 – Recording Technologies

• Michael Terran (Edith Cowan University)
  Boxy Music: Sounding Out the Conceptual Space in 'in the Box' music practice

• Lanier Sammons (California State University)
  Reconstructing the Concert Hall: Reverberation and Space in Contemporary Classical Recordings

Session 27 – Historical Acoustical Spaces

• John Z. McKay (University of South Carolina)
  Reflections on Seventeenth-Century Acoustical Spaces

• Sarah Avischag Müller (Georg-August-University of Göttingen)
  Sounding Out the Garden Spaces in the 18th Century: Concepts of Nature and Art in Sonic Practice

3:00–3:30  Coffee

3:30–5:00  Parallel Sessions X

  Session 28 – Theory and Notation

  • Marina Hervás (Autonomous University of Barcelona)
    Adorno on Space and Sound: from Philosophie der Neuen Musik to Darmstadt

  • Marina Buj (University of Girona)
    Spatial and Temporal Aspects of Music Represented in Circular Graphic Scores
• Neil O’Connor (Dundalk Institute of Technology)
Notation in Space: Abstract Expressionism and the New York School of Composers

Session 29 – Compositional Dialogues with the Past

• Rob Casey (Composer and Researcher)
Composition, Process and Recorded Spaces

• Joanne Mills (University of Wolverhampton)
Engaging the Space: A Practical Investigation into the Influence of American Minimalist Music on Immersive Audio-Visual Artworks

5:00–5:15 Break

5:15–6:15 Concert – Spatial Music Collective

6:15 Closing Address