

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

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 (University of Montreal)
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 Eisenacher (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
- Rodolfo Valente (University of São Paulo)
Ruído 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 Curgenvén (Composer and Sound 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 (BIMM Dublin)
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 (Maynooth University)
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 – Acoustical Spaces

- Rahma Khazam (Writer and Art Critic)
Sonic Architecture
- 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