

Eric La Casa – air.ratio (8'00")

"It all started in 1994, in a bathroom. An air vent above the bathtub attracted my attention. There, in the dusty environment, air became noise, music. Microphones were brought into contact with this acoustic territory to transmit the sonority of the aeraulic device directly. Since that day, I have been attentive to the flow of air in modern architecture. This is a selection of sound recordings made in Paris in buildings of various ages and dimensions. Without seeking to itemize mechanized ventilation systems in any methodical manner, I was interested in documenting their sonic and musical qualities. My approach wasn't strictly scientific, but nor was it primarily musical: I selected some locations – the Maison Radio France (dating from the 1960s), the Pompidou Centre (the '70s), or the Georges Pompidou European Hospital and the new François Mitterrand French National Public Library (the '90s) – as symbolic places of ventilation."

Ernst Karel – Heard Laboratories (9'59")

Heard Laboratories is a sonic ethnography of the research laboratories at Harvard University. The audio recordings of lab activities, equipment, and devices draw attention to the everyday sounds of scientific research. The research going on in these laboratories provides a ground for our contemporary, technologized society; Heard Laboratories brings the background sounds of these spaces to the fore. This 10-minute selection is from a chemistry laboratory which works in the area of thin film deposition, involving metallic thin films, in particular through a process known as atomic layer deposition (ALD). This research is relevant to semiconductor engineering, microelectromechanical systems, and nanotechnology applications.

Rowena Easton & Mike Blow – Machines for Singing (5'12")

Machines for Singing is an audio installation that plugs into the fabric of a building, using feeds from accelerometers and microphones as the raw audio material for a real-time sonic composition. The transducers are attached to various sonically relevant parts of the structure so we are in effect hearing 'what the building hears'. In addition some of the sources are pitch shifted up, making audible sounds that are normally of too low a frequency to hear, allowing visitors to appreciate the forces and processes occurring around them of which they would otherwise be unaware. The presented piece is composed in real time using data from sensors placed around the building which sense the structure's reaction to its environment and the rhythms of the occupants' use of the building. Machines for Singing shows that it is possible to reinterpret the urban environment using sound, in such a way that it engages people's attention and enables them to appreciate that a structure has its own 'life' and reactions to external stimuli. The piece attempts to capture the essence of the building in audio. By listening to the piece at different times of day we come to realise that a building has a diurnal cycle, that it reacts to the actions of its occupants, and that it is capable of singing in a way we would have previously never imagined.

Jodi Rose & Michael Bates – Global Bridge Symphony Sampler (7'43')

Composed mix of recordings from bridges around the world, for surround sound installation.

Aaron Ximm – The Stone Giant, or, a millstone breathing in Nodar, Portugal (9'56")

This is an unedited recording I made earlier this year in Nodar, a very small town in the hills a few hours from Porto in northern Portugal, while an artist-in-residence at the Nodar Guest Studio, operated by Binaural Media, the Lisbon-based arts organization. Hidden in the trees in one of the valleys surrounding the town is a disused but functional mill house, which is built (like all the buildings in Nodar) of local stone. The millstone looks old but the wheel has been upgraded to a steel one, but at the time I was there the stream flowing below the mill was just a trickle (I believe the flow could be controlled by opening irrigation channels above). To give proper 'voice' to the mill I thus had to climb down under the stone and spin and swing the wheel myself; doing so, I quickly discovered that the rasping of the spinning stone sounds very much like a deep lingering breathe.

What you hear in this recording is me 'playing' the stone while wearing my microphones, with the the intention of reproducing the gradual lengthening of breathe as one falls into sleep. My hope is that listening to it, one might fall into unconscious sympathy with the rhythm of the breathe and become relaxed... (evidence that this is possible was quickly provided, as the first person I played this for promptly fell asleep on the couch while listening!).

Robert Curgenvin – Silent Landscapes no.2 (7'00")

Nightfall by a riverside camp near Wollumbin (Mt Warning), walking in dry grass, the sharp call of a single insect emerges. Above the nearby road, power lines catch the breeze - an echo finding resonance over 3000 kilometres west at Karlu Karlu (Devil's Marbles) in Central Australia, where the wind strikes a parallel rhythm some years before. Further north, other winds blow in grevilles lining the Buchanan Highway, en route to the Tanami Desert. Along a river, 20 metres deep in a flood that isolates a town, crickets pulse agitatedly on the Tropics' edge. Two thousand kilometres east, aeolian currents bring the Musical Fence in Central Queensland to a slow crescendo. Finally, 2000 kilometres south east again, returning through the grass to camp, the cycle is, for now, complete.

Seiji Morimoto – Whisper (6'01")

More than 20 people were interviewed. The faces were warped by a glass with water, voices turn to sound because of the resonance of glass. The images and voices lose their transmittal function. Images are transformed and voices become minimal sound.

Brandon LaBelle – prototypes for the mobilization and broadcast of fugitive sound #1-4 (11'35")

Domestic: For domestic situations, to be placed in the vicinity of kitchen windows, bedroom closets, secluded bathrooms or in the courtyard of apartment complexes for the stimulation of buried dreams, sudden fantasies, poetic reveries and imagined murmurs.

Festivals: For country dances, parties, raves, ho-downs, rodeos or circuses, to compliment, through break down and multiplication of percussive expressions, and other various punctuations, the movement of bodies, animals, monsters and clowns, and their ritualistic catharsis, rapture or laughter, and the audiences that gather therein.

Street: For urban stand-offs, street fights, or other revolutions, particularly involving military force and other official figures, and which can be used to diffuse the territorializing capture of city streets that arises from both those who fight for change and those who try to defend the status quo.

Peter Cusack – Beijing Sonic Bike Ride (8'32")

"Beijing has an amazing soundscape that immerses you as soon as you arrive. It is vibrant, rich and varied, running the gamut from head-banging cacophony to profound quiet. One of its most distinctive features is the ubiquitous sampling loudhailer used by every street vendor to advertise their wares. These devices record eight-second slogans, which playback repeatedly, and loudly, until the batteries run out. This very affordable technology has made Beijing into a city of sound loops and gave the original idea for my participatory sound piece 'Beijing Sonic Bike Ride'. 8 loudhailers are attached to 8 bicycles and used to playback specially created sounds as they are cycled around Beijing's streets. Routes were planned around the Xicheng district so that the bikes would alternate between being together in one group and being wide distances apart. The 8 layers of sound are designed both to work separately and to harmonise when heard together. One can listen by following on one's own bike or by staying in one place. Bystanders hear the piece emerging in and out of familiar neighbourhood sounds. This track has been edited from the recording made on the day as I cycled around the district myself. Also heard are the sounds of the 'knife sharpener man' who I met en route."

Elaine Wing-Ah Ho – Bus, Candy Foil (7'43")

Bus, Candy Foil is part of an on-going diary of binaural field recordings started in the Netherlands in 2005, since traveling through Belgium, Beijing and Kyoto. They are an attempt to document one's sense of place within the urban environment by way of describing distances from the tips of one's skin to the depths of an imaginary objective vision.

Hans Appelqvist – Bremort (9'46")

Bremort is a fictitious swedish small town. Listening to these tracks you get a feeling of what everyday life is like in Bremort and also a chance to meet a few of it's inhabitants.

Eric La Casa [ascendre.free.fr]

Eric La Casa has been researching the landscape, its sound substances, its inner languages, since 1997. Discography includes: AFLUX Aizeir/St Martin/Diepe (Edition..., USA, 2002), Secousses panoramiques (Hibari Music, Japan, 2006), Air.ratio (SIRR.ecords, Portugal, 2006), La Creuse (with Cedric Peyronnet, Herbal Records, Malaysia, 2008). He has been working on live projects with Jean-Luc Guionnet, Philip Samartzis, Thomas Charmettant, Emilie Borgo, Cedric Peyronnet, Joe Colley. Site-specific installations include Zone sensible, Lieux Communs festival, Montreuil, France (2007), Reflected waves, DVD version, Portland Art Center, USA (2007), De la dilatation du paysage, Isabelle Gounod gallery, Boulogne, and DIVA, Paris, France (2006), L'improbable Horizontal, Annecy Castle, France (2003).

Ernst Karel [ek.klingt.org]

Ernst Karel (b. 1970) works with analog electronics and with location recordings, sometimes separately, sometimes in combination, to create audio pieces that move between the abstract and the documentary. Karel's work in audio has also taken the forms of electroacoustic improvising and recording with a wide range of musicians internationally, fieldwork-based academic research in the anthropology of sound, recording and mixing sound for nonfiction film and video, klezmer and Balkan brass band trumpet playing, and solo and collaborative sound installations, among others. He lives and works in Cambridge, Mass.

Rowena Easton & Mike Blow [www.machinesforsinging.org]

Rowena Easton graduated in 2000 from the University of Brighton, UK, with a degree in Critical Fine Art Practice. Her practice explores ways to evolve new narratives and create disruptions. She constructs a poetic space, which investigates the interplay between formal and organic systems. In recent years her work has become increasingly concerned with the built environment, a direct result of her involvement in the restoration of an architectural landmark of the English Modern Movement. Rowena exhibits internationally, and in addition to developing and promoting Machines for Singing is developing a body of written work, including a series of texts about absurd and improbable buildings (her "Beautiful, Useless Machines."), from which she regularly gives readings. Mike Blow graduated from the University of Sussex in 2004 with an MSc in Evolutionary and Adaptive Systems, and the University of Brighton in 1992 with a BEng in Electronic Engineering. Mike has worked as an electronic engineer, programmer and musician. His practise is an exploration of the area between science and art that provides a rich environment for new creative expression, and in the past has explored this territory with evolutionary art and robotic exhibits. He is currently working on several art/science collaborations and lecturing at Brighton University. Other interests include architecture and design, artificial life, evolutionary systems, computational creativity, and complexity and self-organisation in natural systems.

Jodi Rose [www.singingbridges.net]

Jodi Rose is a sound artist, writer, broadcaster and composer, working collaboratively to produce experimental music, radio, public & sonic art events. Rose trained in Sculpture, Performance and Installation at Sydney College of the Arts, and released Singing Bridges: Vibrations and Variations, CD of bridge compositions & remixes by international artists in 2005. Her research includes creating musical scores from architectural bridge drawings, collaborative compositions; exploring wireless technology for streaming live on bridges; sonification of bridge data with Arup SoundLab, and the application of musical frequency in cables to the installation and tensioning process with VSL International. Rose created the first permanent sound installation on The Eleanor Schonell Bridge with Brisbane City Council in 2006. Rose's works have been exhibited, broadcast and published in Australia, Scandinavia, UK, Europe and America. Rose produced particle | wave symposium on hybrid radio in Helsinki 2005; is a features producer for ABC Radio Programs 'The Night Air, Up Late on Classic FM, and Radio Eye', and created Transit Lounge Radio in 2007. She was ABC Radio National: Radiophonic Artist in Residence 2004; Bridge Guard, Sturovo, Slovakia 2005-2006; Artist in Residence at Transit Lounge 2007-2008; is currently at Program - Initiative for Art and Architecture Collaborations, and will be Artist in Residence at ISEA National University of Singapore, Interactive & Digital Media Art Institute May-Aug 2008.

Aaron Ximm [www.quietamerican.org]

Aaron Ximm is a San Francisco-based field recordist and sound artist. He is best known for his composition, installation, and performance work as Quiet American, much of which can be found at quietamerican.org. From 2001 to 2005, Aaron curated and hosted the Field Effects concert series, which, like his own work, sought to showcase the quiet, fragile, and lovely side of sound art, particularly that working with found sound and field recordings. Along with his wife Bronwyn, Aaron produces the occasionally popular One Minute Vacation podcast (oneminutevacation.org).

Robert Curgenvén [recordedfields.net]

Working with harmonics, textures and resonance as articulated not only through instruments/objects, in space and place, but also in time and the dislocation of the remote, Rob Curgenvén's sound explores slowly shifting layers in the fabric of fields of perception. Rob inaugurated "Sounds Unusual - Northern Territory for New Music", now in its second year in northern Australia and also "Recorded Fields," a label for sound art and field recordings. He has released a solo CD for privatelektro, "cichaczem" (2005). He has completed two commissions for ABC's Radiophonic Unit (2003, 2006), is included on the "recorded in the fields by..." compilation by "gruenrekorder" (2006) and the upcoming CRISAP/gruenrekorder compilation for the book "Autumn Leaves" (overview on sound and the environment). His soundtrack to Lezsek Paul's "Terrain der Zeit" has been included in screenings at Prix de la Creation Video, Clermont-Ferrand?, France (2007), Filmfest Dresden, Germany (2006) and Experyment V Internation Art Meeting Zbaszyn, Poland (2005). He has had installations/group exhibitions in Darwin, Fremantle, Koln and Berlin. Robert has performed at Transmediale (Berlin) events throughout Australia, and tours of Germany, Netherlands, Belgium, UK, France and Japan.

Seiji Morimoto [www.seijimorimoto.com]

Seiji Morimoto (1971) was born in Tokyo where he studied musicology at the Kunitachi College of Music, graduating in 1995. During this period he began to play the electronic pieces by John Cage and his own sound performances. Since then he has been active in the field of sound-art and creates sound performances, installations and videos. In 2003 Morimoto moved to Berlin, and has since then performed and exhibited in many international festivals including transmediale05 in Berlin (2005), Experimental Music in Munich (2004/06/07). He is interested in the uncertain acoustic appearances between usual objects, for example water and stones, and the technical medium.

Brandon LaBelle [www.errantbodies.org/labelle.html]

Brandon LaBelle is an artist and writer working with sound and the specifics of location. Through his work with Errant Bodies Press he has co-edited the anthologies "Site of Sound: Of Architecture and the Ear", "Writing Aloud: The Sonics of Language", "Surface Tension: Problematics of Site" and "Radio Territories". He initiated and curated the Beyond Music series and festivals from 1997 - 2002 at Beyond Baroque Literary/Arts Center in Los Angeles, and in 2001 he organized "Social Music", a radio series for Kunstradio ORF, Vienna. Throughout the 90s he played drums in various bands in Los Angeles, notably Farflung and Purse, and worked as idbattery (with I. chasse) producing experimental performances and performative field recordings. He presented a solo exhibition at Singuhr galerie in Berlin (2004), and an experimental composition for pirate drummers as part of Virtual Territories, Nantes (2005). His ongoing project to build a library of radio memories, "Phantom Radio", was presented fall 2006 as part of Radio Revolten, Halle Germany. He is the author of "Background Noise: Perspectives on Sound Art" (Continuum 2006).

Peter Cusack [www.lcc.arts.ac.uk/17617.htm]

Peter Cusack, based in London, works as a sound artist, musician and environmental recordist with a special interest in environmental sound and acoustic ecology. Projects move from community arts to research into the contribution of sound to our senses of place to recordings that document areas of special sonic interest.

Elaine Wing-Ah Ho [www.iwishicoulddescribeittoyoubetter.org]

Elaine Wing-Ah Ho is a Beijing-based artist and designer whose work uses the premises and vocabulary of design in order to ask questions about how functionality and objecthood intertwine with social relationships and everyday life. She works slowly (MA Communications, European Graduate School 2009) and quickly (passing through Parsons School of Design, 1999-2001; the Academy of the Arts in Arnhem, 2001-2005; Kyoto University of Arts and Design International Research Center for the Arts, 2006), likes drinking coffee and tea mixed together and frequently collaborates with collective CHAN studio.

Hans Appelqvist [www.komplott.com, www.hapna.com, www.myspace.com/hansappelqvistnaima]

Discography: "The Xiao Fang EP" (Mjäll records, 2001), "Tonefilm", (komplott, 2002), "Att möta verkligheten", (häpna, 2003), "Bremort", (komplott, 2004), "Naima", (häpna, 2006), "Sifantin och mörkret", (häpna, 2007).