



CRISAP
CREATIVE RESEARCH INTO SOUND ARTS PRACTICE



SOUND::GENDER::FEMINISM::ACTIVISM
17 MAY 2012

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RESEARCH EVENT 17 MAY 2012
BIOGRAPHIES

AMY CUNNINGHAM (UK)

Amy Cunningham is a multidisciplinary artist who uses the singing voice and visual art to explore gaps and glitches in forms, media and ideas. As vehicles that travel back and forth between the obsolete and the futuristic her artworks are realised in a variety of media including film, video, sound, drawing and performance. Mediation and transformation are used to create a conflation of time periods and subject matter resulting in works such as a fictional computer game in a real 18th century garden, opera as a video installation or an Internet broadcast as a song cycle.

Amy Cunningham studied Fine Art at Wimbledon School of Art, London and The Slade School of Fine Art, University College London. Since 2000 she has exhibited performance, installation and screen-based work in various galleries and Festivals in Europe including: Café OTO, Norwich Gallery, Pitzhanger Manor Gallery London, Soundwaves Festival Brighton, ZINGERpresents, Netherlands, Towner Gallery Eastbourne, Musée des Beaux-Arts de Nîmes, SC Gallery Zagreb, Croatia and Serpentine Gallery London. Since 2004 she has been a key member of the artist collective SpRoUt. She founded the Voice Laboratory in 2009. She is Senior Lecturer in Music and Visual Art, University of Brighton and is currently the recipient of the PRS New Music Incubator.

ANAT BEN-DAVID (UK)

Anat Ben-David, is a London based performance and sound artist, working in the realm of the intermedium. Born in Jerusalem- Israel, she moved to London in 2000, graduated at Goldsmiths collage (MFA Purchase Prize for 2003), currently attending the PHD program at Kingston University. Anat has been performing and showing solo work internationally, as well as, a collaborative member of the Art-band: Chicks on Speed (since 2003). Her work oscillates between; stage performance, theater, live music and video- shifting mediums at different contexts, to create a live event.

www.yippieyeah.co.uk/anat

ANDRA McCARTNEY & SANDRA GABRIELE (CANADA)

Andra McCartney is associate professor of Communication Studies at Concordia University, Montreal, Canada, where she teaches courses in sound production, research creation, and sound theory. She is a soundwalk artist, leading public walks and creating gallery installations, recordings, performances and radio works. Her works can be heard on the internet, on CBC radio, and on CDs produced by Deep Wireless,



Terra Nova, and the Canadian Electroacoustic Community. She received her PhD in Music from York University in Toronto, studying with James Tenney and Beverley Diamond, with a dissertation on the soundscape work of Vancouver composer Hildegard Westerkamp. McCartney has published articles with *Organised Sound*, *Leonardo Music Journal*, *Perspectives of New Music*, *Musicworks*, *Axis Voor de Kunsten V/M*, *Contact!*, *Array*, *Resources for Feminist Research*, and *Borderlines*, as well as chapters of several edited volumes, including *Performing Nature*, *Aural Cultures*, *Gender and Music*, and *Ghosts in the Machine*. In 2002, she edited an issue of the journal *Organised Sound* on the topic of soundscape composition. In 2006, she co-edited with Dr. Ellen Waterman a special issue of *Intersections Journal of Canadian Music*, based on papers presented at the In and Out of the Sound Studio Conference on gender and sound technologies, which McCartney directed at Concordia University in July 2005. Her current research project, *Soundwalking Interactions*, investigates the ways that people listen and engage with soundwalks and artworks made from soundwalks.

Sandra Gabriele is Assistant Professor of Communication Studies, Concordia University (Montreal, QC). She holds an Honours BA in English Language and Literature from Wilfrid Laurier University, an MA in Women's Studies from the joint programme at Dalhousie, St. Mary's and Mount Saint Vincent Universities, and a PhD in Communication Studies from Concordia University. Before joining Concordia's faculty in 2010, Sandra was an Assistant Professor of Women's Studies and Communication Studies at the University of Windsor. Among other awards, she has received an FQRSC postdoctoral fellowship, and was the Humanities Research Group Fellow at the University of Windsor for 2009-2010. She is currently a co-investigator on "Animating Modernity: The Development of the Weekend Newspaper in North America, 1889-1922," a SSHRC-funded project that investigates the ways in which the weekend newspaper emerged and developed alongside other media, such as magazines, newsreels and radio. Sandra is a co-editor and co-author of *Intersections of Media and Communications: Concepts and Critical Frameworks* (Emond Montgomery, 2011). She has also published numerous journal articles in *Topia: A Journal of Cultural Studies*, *Canadian Journal of Communication Studies*, *Aether: The Journal of Media Geography*, *Journalism: Theory and Practice*, and *Journalism Studies*. Her most recent publication, "'The Newspaper-Radio and the Problem of the Supplement: The *Toronto Star's* CFCA," is forthcoming in the revised edition of *Canadian Cultural Studies* (James Lorimer, 2012). Her teaching areas include media and cultural studies, communication and journalism history, feminist media studies, and communication theory.

ANJA KANNGIESER (AUST/UK)

Anja Kanngieser is a cultural geographer and DIY radio maker working at the intersections of labour self-organisation, experimental politics, the voice and radio. She is primarily interested in political and social collectives who use creative strategies to compose temporary commons and organisations by which to re-



imagine potential political landscapes. She is currently the recipient of an ESRC postdoctoral fellowship in Geography at the University of London. Her book 'Creative Experiments in Making Worlds' (2014) will be published through Ashgate.

<http://transversalgeographies.org/>

ANNA RAIMONDO & CAMILA MELLO (UK/ BRAZIL)

Former radio journalist, then radio artist, sometimes just artist, Anna Raimondo is currently studying an MA Sound Art at London College Communication. She works between London, Madrid, Marseille and Morocco. In Madrid she worked in the feminist area of 'Radio Vallekas' as author and producer for the radio show « La regla de la música », interviewing several musicians and composers to question the presence of women in contemporary musics. Later, she moved to Marseille where she directed « Jusqu'ici tout va bien » (radio Grenouille). In this radio show she experimented an interactive writing with the audience using words, sounds and silences, exploring the gap between what radio can intimate to the audience and the intimacy than the medium can create with the listener. To extend her research on the process of interaction with the public, nowadays in London, she makes radio out of the studio, performing her radio shows in public spaces.

In her artistic research, she is concerned with the mobility between the studio and the urban space, the intimate sphere and the public space, questioning the codes of interaction with the public. Also interested in languages, she opens her ears to the musicality of words, problematising the process of communication and translation in her electroacoustic compositions.

Her works have been broadcast in different languages, on a number of radio stations in France, Belgium, Austria, Spain, Italy, Morocco, England and Germany. She also gives workshops about radio art (the last one at the Universidad Complutense, Fine Art, Madrid). She is the co-founder of French association "Echoes" and the co-editor of Moroccan web radio station "Saut- Radio", which is planned to go on air in June 2012.

Camila Mello a visual artist developing research focused on the relation between body and public | private spaces: the body as a relational interface of artistic experience : <http://www.youtube.com/corpolugar>. Since 2001, Camila has been sustaining an independent body of work and regularly contributing to independent projects in collaboration with other artists based on the notions of process, encounter, interaction and body language.



ANNIE GOH (GER)

Annie Goh was born in Birmingham, UK in 1984 and moved to Berlin in 2008. Her works include installations, compositions and performances. She completed her MA in Sound Studies at the UdK Berlin in 2010 on the theme "Sonic Fiction" where she studied with Sam Auinger, Holger Schulze and Robert Henke. She currently studies Computational Art with Alberto de Campo and is undertaking a one-year artistic research project on Vilém Flusser and sound media with a scholarship from the Studienstiftung der Abgeordnetenhaus von Berlin. She also works as assistant at the Vilém Flusser Archive and as writer and editor for the online record shop zero-inch.

BONNIE JONES (USA)

Bonnie Jones is a Korean-American writer, improvising musician, and performer working primarily with electronic music and text. Born in 1977 in South Korea she was raised on a dairy farm in New Jersey, and currently resides in Baltimore, MD. Jones creates improvised and composed text-sound performances that explore the fluidity and function of electronic noise (field recordings, circuit bending) and text (poetry, found, spoken). She is interested in how people perceive, "read" and interact with these sounds and texts given our current technological moment.

As a musician and improviser she re-purposes digital delay pedals as circuit-bent electronic instruments, directly playing the exposed circuit boards with instrument cables to produce raw and often chaotic electronic sound. Her sound palette challenges the accepted languages of contemporary music as well as the conventional modes of playing associated with electronic musicians. Jones' multimedia performance works use projected text and live writing to improvise with musicians, video artists, dancers, and other writers. The work draws on her background as a poet and explores a form of writing "off-the-page" that directly interacts with the audience and other collaborators.

Jones has performed her work in the US, Europe and Asia, and has appeared in the Christian Marclay Festival at the Whitney (NYC), ErstQuake Festival (NYC), No Idea Festival (TX), Cha' ak' ab Paaxil Festival (Mexico), and High Zero Festival (MD). She has ongoing collaborations with musicians, visual artists, and writers including Andrea Neumann, Toshimaru Nakamura, Carla Harryman, and others. Jones has received several awards and recognitions including a Fulbright Fellowship, grants from Meet the Composer, and artist residencies at STEIM (Amsterdam, NL) and Q02 (Brussels, BE.) She has been a visiting artist at Wesleyan College, University of Maryland, Dartington College at the University of Falmouth (UK), and has conducted workshops on electronic music, improvisation, and technology. She was also the curator and co-founder of the Transmodern Festival, and curator / organizer of the Los Solos Series (a performance series presenting solo works of female artists).



CARO CHURCHILL (UK)

Caro Churchill is a freelance recording engineer and internationally-active music producer/performer, specialising in studio sculpting. She is often asked to speak about the gender imbalance in this field - latest research estimates less than 5% of studio engineers and producers are female (Nashville Scene, 2010).

It all started in 1998 with a damaged back, a double-decker bus as a home and a Korg Poly-800 synth. Forced to be still and horizontal, Caro started to explore synthesis and music theory, making 4-track improvisations and playing with words. Caro caught the studio bug whilst producing and mastering her first independent album in Berlin under the artist name of 'caro snatch'. During this process that involved employing the skills of male engineers, she decided to mistress the technical side of music production and so studied Audio Engineering at SSR in Manchester (UK) where she now lives and works.

Her latest independent album "Til You're No Longer Blinkered" was self-produced and engineered with help from Gracieland, Lisa Stansfield's studio in Rochdale. Featuring some 15 musicians from a string quartet to a saw, it has received encouraging reviews celebrating the experimental and ambitious production and radio play includes BBC Radio 3's Late Junction describing her as a "Mancunian spoken word sonic enchantress".

DIANA McCARTY (GER)

I was born and raised in New Mexico and have lived in Europe since 1993 - Budapest in the 90's and Berlin in the 2000s. My current projects include reboot.fm the artist run radio in Berlin, radia.fm the award winning radio art network, The Faces online network for women in media, Prologue: New Feminism New Europe - conferences and seminars, and MetaForum X an upcoming conference on radical media in Budapest. Sometimes I write about art and media. My past work has revolved around gender, technology and art.

GAYATHRI KHEMADASA (SRI LANKA / USA)

Gayathri Khemadasa was born in Sri Lanka as the daughter of Sri Lanka's leading composer, Premasiri Khemadasa. As a child, she witnessed first hand the frightening scenes at the start of Sri Lanka's brutal civil war. After playing cello in the Sri Lankan Philharmonic Orchestra at the age of 13, Gayathri was sent to Prague to study piano at the Prague Conservatory, Czech Republic. It was there she became a student of Jaromir Křiz, who himself was taught by a student of Franz Liszt.

After finishing at the conservatory, Gayathri studied harpsichord at the Academy of Early Music, Brno. Her first public performance as a composer/pianist was in response to the devastation of the 2004 tsunami and she organised a series of benefit concerts to raise money for people affected by the disaster. She went on



to score the music to the documentary *Facing the Waves* (2006) about the aftermath of the tsunami in Sri Lanka. Gayathri gave regular solo and ensemble concerts of her music in Prague and the surrounding areas.

In 2008, Gayathri started her major work and current project: an opera about Phoolan Devi, India's controversial "Bandit Queen" and it was for working on this project that she was awarded a Fulbright Scholarship in 2011. She is currently working with US composer Neely Bruce at Wesleyan University, CT and has given performances at Dartmouth College and California State University, Long Beach.

Her long term ambition is to return to Sri Lanka and revive her late father's foundation, using the opera as a vehicle to train underprivileged youths from the different ethnic backgrounds in the country.

HELENA LOPES BRAGA (PORTUGAL)

Born in Braga in 1983, Helena Lopes Braga studied piano and singing at the local music conservatory. Meanwhile she worked in the theater as an actress, director and producer. Having moved to Lisbon a couple of years ago, she graduated with Distinction in musicology in FCSH, New University of Lisbon having studied with Mário Vieira de Carvalho, Paulo Ferreira de Castro, David Cranmer amongst others, after studying in Évora with Christopher Bochmann and others. Awarded with the Luís Krus scholarship for academic merit, she is specializing in musicology and gender studies under the guidance of Paula Gomes Ribeiro and is preparing a prosopographic study around Francine Benoît. She is working on an article for a book, on women's participation in music criticism in the Portuguese general press during the decade of 1980. Her main research interests are: sociology of music, gender studies, gamelan, jazz, organology, aesthetics, music and film. She sings regularly, solo and in various choirs, amongst them being the ILGA choir, plays the alto sax in a brass band and teaches piano. She also plays Gamelan in the only Portuguese Gamelan group.

Helena Lopes Braga is also currently writing a biography of Francine Benoît.

HOLLY INGLETON (UK)

Holly is a researcher and maker of sound arts whose practice spans issues of feminism, gender, publicness, collaborative practice and community building through both technologically mediated and material networks. Often working under the collaborative pseudonym, *Ennoia Neoptolemus*, Holly has engaged artist networks in Australia through the A.R.I project *Plateau_589*, and more recently in Greece and the UK through the project, *RadioPlateaux*.



The subject of sound arts and feminism continues to inform the majority of Holly's creative practice and directly informs her current PhD research, *Generative Listening/ (Un)Social Composition: A Feminist Analysis of the Soundscape* at London's City University in the Department of Music.

HOLLY PESTER (UK)

Holly Pester is a sound poet, artist and researcher based in London. She regularly performs at text, art and poetry events such as the international [Serpentine Poetry Marathon 2009](#) and [Text Festival 2011](#). She has also shown sound installations in galleries including the Cartel Gallery for the ['Word of Mouth'](#) exhibition and a sound piece at [St. Andrews poetry festival](#). She is currently in her third year of a practice-led PhD researching 'Speech Matter: Sound Poetry and its Intermedial Field', at Birkbeck, University of London. She also teaches English on Birkbeck's BA programme, and assists on the [Voiceworks](#) project aiding collaborating poets, singers and composers. Holly Pester's first collection of poetry, *Hoofs*, has recently been released with [if p then q press](#).

IRENE NOY (UK)

During my studies of History of Art in academic institutions in Germany and Canada, I have been involved in projects and institutions that commissioned and exhibited contemporary art. These included the Videonale, a biannual festival of new media in Bonn, the *Kölnischer Kunstverein* in Cologne and the Berlin Biennale. Parallel to my involvement in interdisciplinary research groups in Edinburgh and London, I have presented at numerous art historical conferences. My current PhD research project in History of Art situates itself in the gap between visual arts and experimental composition as I consider recorded sound a kind of constructed aural representation and examine its connection to the visual representation of female identity.

Concentrating particularly on works by the so called first generation of *Klangkünstlerinnen* in the Federal Republic of Germany, c. 1946-1989, my work stems from an interest in testing the correlation of those to gender discourses and thus potentially understanding such works as feminist strategies.

Irene Noy PhD Candidate, History of Art The Courtauld Institute of Art.

IRIS GARRELF'S (UK)

Iris Garrelfs is a composer/performer intrigued by change, fascinated with voices and definitely enamoured by technology. She often uses her voice as raw material, which she transmutes into machine noises, choral works or pulverised "into granules of electroacoustic babble and glitch, generating animated dialogues between innate human expressiveness and the overt artifice of digital processing" as the Wire Magazine put it.



JANE DICKSON (UK)

Jane Dickson is a London based pianist and composer. Her work includes combining acoustic instruments with live electronics for composition using custom built systems in Max/MSP, as well as acoustic composition and free improvisation. She attended Cadenza International Summer Music School for 5 years where she received chamber music tuition and general musicianship lessons with Peter Norris, with whom she continued to study privately. She studied piano and orchestral conducting at the Royal Scottish Academy of Music and Drama before continuing her studies at Royal Holloway and Goldsmiths, where she is currently studying composition at doctoral level. Her current research interests are the aptness of the use of live electronics with acoustic instruments in composition, notation and performance aesthetics. Recent projects include composing a live score for Nic Chalmer's 'All Erasable' at the National Theatre Studio, participation in 'Alpenglow' and 'V:NM' - two international summits of improvised music in London and Graz and a commission for Living Room in London, performed by players of the LSO at St. Luke's.

janedickson.net

JOHAN LANDGREN (SWE)

I am a sound artist/writer living in Gothenburg, Sweden.

(*Strings attached*)

My work relies heavily on critical theory, with particular emphasis on queer theory.

(*Vocal pornography*)

I am drawn to media that are in themselves full of signification: the voice – my own or others' – is both my main sound source and one of my recurring themes. I am increasingly working with text and language.

(*Everything is new*)

Not believing in the possibility of creating from scratch, I work in a tradition of recycling material.

In 2007, I received a BA in musicology from Uppsala University, and in June 2012 I am graduating from the Academy of Music and Drama in Gothenburg, receiving a BA in composition/sound art.

<http://www.johanlandgren.se>

JOHNNY PAVLATOS (UK)

Johnny's radiophonic practice, spanning Greece, Australia and the U.K. addresses questions of socio-cultural subjectivity , exploring issues of inclusion and exclusion through public sound and radiophonic installations that problematize gender, identity, nationalism and place. This issue and socially engaged based practice is also developed in an ethics of sound art making, leaning towards public performance and an aesthetics of failure.



Some of Johnny's past projects have included a public sound installation titled P.I.A.N.O. funded by an Australian Public Arts research grant, in which an old pianola was fitted with contact microphones, and placed in a suburban shopping strip to record the environment and play it back to the shoppers nearby. Another recent project was "Plateau_589". This was an artist run initiative in a disused shopfront in Melbourne, Australia, which displayed audio and visual artworks by various sound & visual artists to passers by for over a year. Both these projects were collaborative ventures with fellow sound artist and researcher, Holly Ingleton.

Johnny is also engaged politically and theoretically as a writer, reader & critic. Examples of his writing can be viewed [online](#) and a recent example of his writing titled 'The nonvulgar journey of sonic art' can be read as an introduction to J Milo Taylor's Compositional project - A History of Sound Art. Johnny's earlier sound art practice has also been published in Tony Gibbs text, 'The Fundamentals of Sound Art'.

KERSTIN SCHROEDINGER (UK)

Kerstin Schroedinger is an artist and video worker based in London. She works between moving image, music and text. Being interested in a critical research practice which is calling into question image production and wishes to produce and reproduce images as material of thought, she works with a historiographic practice that scrutinises means of production, continuities and relocations.

<http://tschilp.org>

<http://lux.org.uk/education/kerstin-schroedinger>

LAURA SEDDON (UK)

Laura Seddon completed her PhD on *The Instrumental Chamber Music of British Women Composers in the Early Twentieth Century*, at City University in 2011. This included cataloguing the archive of the Society of Women Musicians held at the Royal College of Music and an exploration of the Society's contribution to the explosion of instrumental writing as a movement away from piano works and songs with which women composers had been primarily associated. The resulting thesis is now currently being prepared for publication by Ashgate in 2013.

In her final year she formed 'Contemporary Connections' an arts production organisation to promote links between historical research on women composers and contemporary women. She curated the organisation's first event at St James's Piccadilly in November 2011. She has had recent articles in the *Women's History Network Journal* and *The Musicology Review* on women as musical patrons and the memorialisation of women musicians through the Blue Plaque scheme in London.



Having trained as a flautist with an MMus in performance, she has delivered musicology modules on gender and music at Nottingham University and sessions at City University, Oxford Brookes and Lancaster University. She also teaches generic research and archiving skills to undergraduates and postgraduates in different disciplines, recently being involved in a project to improve the information and digital literacy skills of undergraduates at Westminster Kingsway College, the results being published in CILIP Update.

MAGZ HALL (UK)

Magz Hall is a sound/ radio artist and producer, she is conducting a practice based PhD Radio Art practice at CRISAP at the University of the Arts London. She is a full time Radio Lecturer at Canterbury Christ Church University. Her sound work has been exhibited in the British Museum, the Sainsbury Centre, MACBA Barcelona, Groningen Holland and worldwide on the ether and was a founding producer who helped to set up London arts station Resonance FM. She sat as a director of the UK's Community Media Association where she helped lobby for community radio in the UK and also formed South London Radio Arts, where she ran a series of radio art workshops. From 2002-10 she co produced with Jim Backhouse a critically acclaimed experimental music and arts show You Are Hear for Resonance FM and Totally Radio. Its podcast was Critics Choice in the UK's Independent Newspaper. She is currently working on a surround sound radio art play 'Switch Off'[dead air], which incorporates elements from a series of live radio actions towards investigating this tension at the core of our contemporary understanding of 'radio'. The work comprises eight trace radio stations which manifest eight speculative futures of FM radio when it has been abandoned by sanctioned broadcasters. This scenario provides a framework through which to practically investigate the latent potentialities within the recurrent practice techniques identified in her research.

Practice blog <http://magzhall.wordpress.com/>

MARIE THOMPSON (UK)

Marie Thompson is a musician, writer and researcher based in Newcastle upon Tyne. She is interested in using noise as a means of exploring the productiveness of disruption. A third year PhD candidate at Newcastle University, she works as part of the International Centre for Music Studies and Culture Lab, where she is supervised by Dr. Ian Biddle and Professor David Clarke. Her thesis, 'Affect, Sensation and the Gendering of Noise' works to refute the association of noise with 'badness' (and, by extension, silence with 'goodness') by (re)defining noise in relation to affect. In moving away from dyadic, oppositional conceptualisations of noise, she emphasises noise as a relational process of interruption and modification, rather than by reference to its sonic qualities (loudness, dissonance or abrasiveness).

Marie is also the co-editor of the forthcoming collection: *Sound, Music, Affect: Theorising Sonic Experience*. She has previously studied at the University of Liverpool, where she undertook a B.A. in Music



and Popular Music and an MMus in Musicology. She is regularly audible as a practitioner and plays individually as Tragic Cabaret, in the duo, Ghostly Porters, in the band, Beauty Pageant and as part of Newcastle's audiovisual collective, Kira Kira.

MELANIE CHILIANIS (AUST)

Melanie Chilianis' compositions have been performed in Australia and Italy, broadcast live on national radio in both countries and several of her pieces have been released through Move Records (Australia). In 2009 she exhibited sound installations at fortyfivedownstairs with Michelle Hamer and at Formverk Art Space, Sweden with Michael Chang (Denmark) and she was commissioned to write a composition for a permanent audiovisual alcove at the new Goldcoast Exhibition Centre (Queensland). Her sound design accompanies collective video art piece, *The Vitruvian Woman*, which showed at an international video art festival in Italy (Video dia Longhi). Her electroacoustic work, *Under the Bamboo*, was selected to be part of an international exhibition – A Complex Weave: Women and Identity in Contemporary Art, Rutgers University, Camden, USA. In 2010 she presented a four-channel sound installation – the Days of Our Lives – that surrounded listeners in a constellation of melodramatic soap fragments, melodica melodies and breathy textures (bus projects). In 2011 her sonic work has been part of collaborative exhibition, *Fragments*, exhibited at Arnot Art Museum in Elmira New York, USA. One of these works was selected for *Cries from the Guts* issue of Experiments and Intensities, a hybrid gallery/book series from Winchester University Press due out in June 2012.

Melanie's PhD research aims to develop sonic composition as a method to approach questions of power, teasing the knots and connections out between discourse, the body, epilepsy, gender, music and place.

MIKHAIL KARIKIS (UK)

Mikhail Karikis is an interdisciplinary artist and a researcher at the University of Brighton. He studied architecture at UCL and holds an MA and a PhD (*The Acoustics of the Self*, 2006) from Slade School of Fine Art. Recent projects include 'Speech Matters' at the Danish Pavilion 54th Venice Biennale, 'What Work Sounds Like' at Barbican Arts Centre, 'Voices Across the World' at Royal Opera House Covent Garden, performances at the 3rd Thessaloniki Biennale, Greece, and Spitalfields Festival, and solo exhibitions in Brazil, Armenia and Korea. Forthcoming exhibitions in 2012 include MANIFESTA 9, Belgium, LOOP, Barcelona, SeaWomen at Wapping Project, London and the Arnolfini, Bristol. Karikis's third solo album *Xenofonia* is released now by Sub Rosa records.



NORAH LORWAY (UK)

Norah Lorway (B.1985 Canada; B.Mus Mt.Allison, M.Mus UCalgary) is a PhD Candidate in Computer/Electroacoustic Music at the University of Birmingham. She performs with BiLE (Birmingham Laptop Ensemble) an experimental networked laptop group, and with BEER (Birmingham Ensemble for Electroacoustic Research), a live coding research group and performance ensemble using SuperCollider, led by Dr. Scott Wilson.

Norah is an avid solo laptop performer and composer of acousmatic and live electroacoustic music and is an active BEAST (Birmingham Electroacoustic Sound Theater) composer. She has had works performed throughout the UK, Canada, USA, Germany, and Australia and performs regularly in both a solo and ensemble setting on laptop and piano.

<http://norahlorway.com>

PARK MCARTHUR (USA)

A current resident of New York, Park McArthur is originally from North Carolina, having graduated from Davidson College in 2006 and the University of Miami's MFA sculpture program in 2009. She attended the Whitney Museum's Independent Study Program from 2010-2011 and 2011-2012. Her artwork has been included in group exhibitions at Art Tacheles and Fruehsorge Contemporary Drawings in Berlin, The Smithsonian Institution's S. Dillon Ripley Center in Washington D.C., the ICA in Philadelphia, and is part of the White Columns Artist Registry in New York. Her writing and artwork has been published in *Rubric Journal*, *Aspect Magazine: The Chronicle of New Media Art, Vol. 12: Vital* and the forthcoming issue on Vulnerability for *The International Journal of Feminist Approaches to Bioethics*.

SARAH HARDIE (UK)

Sarah Hardie read MA Fine Art at the University of Edinburgh and Edinburgh College of Art, and is continuing her artistic practice in London, where she is studying for a postgraduate MA in History of Art at the Courtauld Institute of Art under Mignon Nixon and Juliet Mitchell.

She was selected to exhibit her art in Royal Scottish Academy 'New Contemporaries' 2012 on the back of her successful degree show in 2011 and was subsequently awarded the RSA Stuart Prize for the sound installation/performance work she showed there. A writer and classically trained singer, she writes and performs most of her work herself, but often works with the choir form. She had a solo show with New Media Scotland/Inspace in June 2011. During her degree show she was selected by Pat Fisher, curator of the Talbot Rice Gallery for a solo show in Stuart Fallon's 'This Is Now'. She also showed in the Edinburgh Art Festival, 2011, where she was commissioned by Karen Forbes to make a work to show in her 'Solar



Pavilion'. Sarah performed her artist's manifesto at the 'AHM State of Play Symposium' at the National Gallery of Scotland earlier in 2011 too. In the Edinburgh International Festival, 2010, she had the privilege of singing with Meredith Monk in her 'Songs of Ascension'. She has recently done a lot of theoretical research on the gendered voice in art as part of her Masters research and writing, which has greatly affected her practice. Visit her website at cargocollective.com/sarahhardie to see her work and read her theoretical writing at sarahhardie.tumblr.com.

SHARON GAL (UK)

Sharon Gal is a cross-disciplinary artist, performer and musician. Her praxis involves vocal and electronics free improvisation, collaborative group and site specific performances, field recordings and radio broadcast. She has been performing for over twenty years in the UK and abroad, presenting solo sets and regularly collaborating with musicians Steve Beresford, Steve Noble, Alex Ward, Moshi Honen and Guy Harries.

For the past five years, she has been developing and performing a series of collaborative group compositions ; *L'ESPRIT D'ESCALIER* – for voices in a staircase, *LONG DRONE* – for a large ensemble of various instruments, *TOY ORCHESTRA* – for children and adults, and *GALS with GUITARS*.

She is a founder member of London's arts radio, Resonance 104.4 FM and during its ten years of existence, has been presenting and producing various programmes, including the weekly shows, *Diggers *(with Edwin "Savage Pencil" Pouncey), *VENUS RISING – *Conversations about women and art, and *IN SEARCH FOR INSPIRATION- Conversations about inspiration and its significance to art science religion and psychiatry*.

The second series of *STEREO CILIA*, a weekly sound diary will be broadcast In the summer. Sharon is currently in her final year at Goldsmiths University, studying Community Music. She has several CD and vinyl releases, Ash International/ Paradigm/ Chocolate Monk / Emanem & Ecstatic Yod labels, as well as the forthcoming MELANCOHOLIC, a 7" vinyl for American Tapes label.

<http://www.myspace.com/sharongalmusic>

<http://saatchionline.com/sharongal>

THERESA BEYER (CH)

Theresa Beyer is ethnomusicologist and journalist. After her A levels in Leipzig (Germany) she attended the bi-national Bachelor *German-Italian Studies* in Bonn (Germany), Florence (Italy) and Neuchâtel (Switzerland). In line with the ethnomusicologic project between the *Center for Worldmusic* (University of Hildesheim) and the *Cairo Coptic Orthodox Patriarchate* she digitised coptic-orthodox hymns in Cairo (summer 2009). As



master-grantee, she finished her studies in «Cultural Anthropology of Music» at the *Berne Institute of Musicology* (2011). There, with a scholarship from the *Mariann Steegmann Foundation*, she is currently carrying out a doctorate on the subject of gender dynamics in Swiss-German Hip Hop and folk (advisor: Prof. Dr. Britta Sweers). Other research topics are political singer-songwriters in the GDR and today's East Germany as well as queer-feminist music-movements in Europe.

As a journalist, Beyer writes for various newspapers as the *Berner Zeitung* and the *Swiss Music Revue*, produces radio programs and co-edits the online magazine «Norient – Network for local and global sounds and media culture».

Department of Cultural Anthropology of Music, Institute of Musicology, Bern University (CH)
contact: theresa.beyer@googlemail.com

THERESA SCHUBERT-MINSKY (AUS)

Theresa Schubert is a PhD candidate of Fine Art at the Bauhaus-University Weimar, Faculty of Art & Design, where she investigates the relationship between aesthetic, technology, and the audience experience. In her artistic practice she combines variable media to works, which can take on aesthetic expressions such as audiovisual installations, public art, objects, photographs, or works on paper. She also works as project coordinator and researcher for the Ars Electronica Archive.

TRIPTA CHANDOLA (AUST/INDIA)

Tripta Chandola received her doctorate from Queensland University of Technology, Australia, for her thesis, *Listening into Others: In Between Noise and Silence*. Her research highlighted the manner in which social, cultural and political politics manifest in construction of 'noise' as modality of *othering*. Until recently she was a Postdoctoral Fellow with the Asian Urbanisms Cluster at the Asia Research Institute, National University of Singapore. Presently she is an independent urban researcher based in Delhi.

VAL PHOENIX (UK)

Fascinated by the intersection of politics and creativity, Val Phoenix was involved in the nascent queer activist scene in San Francisco, started writing for *Homocore* zine and then moved on to *Lounging About*, a women's arts column in *San Francisco Bay Times*. A founding writer at *Deneuve*, she became the magazine's arts editor, commissioning a cover story on *Go Fish*, and interviewing Phranc, Meshell and Melissa Etheridge for articles. While researching her 1994 *Deneuve* article "From Womyn to Grrrls", which has been cited in *Sexing the Groove* and other books, she embarked on a long-term research project on women and underground culture which led to her moving to London in 1995. Anthologised in *The New Our*



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Right to Love, she has freelanced for print and online outlets such as the *FT*, *The Quietus*, and *Alternative Press*, as well as helping organise two Ladyfests. She also produces a monthly [podcast](#) on women's creativity and makes short [films](#), which have shown at Fringe! and Whirlygig Cinema.