

Curatorial > LINES OF SIGHT

With this section, RWM opens a line of programmes devoted to exploring the complex map of sound art from different points of view organised in curatorial series.

LINES OF SIGHT is a bi-monthly programme, which takes its name from the interconnected points of the global resonant space created by radio and other wireless technologies. From out of the extraordinary array of music that plays on this world-wide stage, we will follow threads as diverse as musical notation and non-linear composition, and introduce artists who explore the ideas around transmission as a medium for creative expression.

Curated by Barbara Held and Pilar Subirà.

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Barbara Held is a flutist, composer and sound artist, whose current focus is the rhythmic relationship between music and video image. She has commissioned and performed an idiosyncratic body of new repertoire for flute by both Spanish and American composers, and was the creator and producer of "Music at Metrónom", a series of concerts of experimental music that gave special support to collaboration between musicians and visual artists. She believes in the responsibility of artist/curators to take a turn at presenting each other's work.

<http://www.barbaraheld.com/>
<http://barbaraheld.wordpress.com/>

Pilar Subirà is a percussionist, a sought-after performer of new music and frequent member of various orchestras and chamber ensembles. For the past 15 years she has been presenting a daily program in the classical music channel of Catalunya Ràdio.

You can submit your questions, comments and links to:
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LINES OF SIGHT #4

Radio Action III

Radio Action III is organized for Radio Web MACBA in collaboration with New York-based transmission art organization free103point9 and Galen Joseph-Hunter.

Transmission Art encompasses a diversity of practices and media working with the idea of transmission or the physical properties of the electromagnetic spectrum. These practices are generally participatory live-art or time-based art, and often manifests as radio art, video art, light sculpture, installation, and performance.

The program (and CD release) *Radio Action III* features five-minute sound works conceptually tied to the idea of "radio" as an instrument or theme, composed by free103point9 transmission artists working in collaborative teams.

31 Down & Matt Bua comment on the consumer market's hunger for all that is wireless. **Damian Cateria** explores FM spectrum broadcast content as a symbol of social decline. **Alexis Bhagat & Sophea Lerner** utilize the transmission spectrum as a networked space for communication. **Melissa Dubbin and Aaron S. Davidson** as well as **neuroTransmitter** stage reenactments and/or use archival recordings in homage to historical radio experiments and actions. **The Dust Dive & Latitude/Longitude** infuse their musical practice with "celestial forces." **Joshua Fried & Todd Merrell, Tom Roe & Scanner**, as well as **LoVid & Michelle Rosenberg with Howard Huang** employ the electromagnetic spectrum (signal and interference) as their sonic palette. **Anna Friz & Tianna Kennedy** consider conceptual and poetic radio space. **Michelle Nagai with Kenta Nagai** as well as **radio_ruido & ben owen** explore transmission and reception as a means to map an interior space.

01. Playlist

- 01 The Dust Dive & Latitude/Longitude, "PARTY COVE"
- 02 radio_ruido and ben owen, "Dandelions (c/clocked)"
- 03 LoVid & Michelle Rosenberg. In collaboration with Howard Huang, "Ring in the New"
- 04 Tom Roe & Scanner, "Airscape"
- 05 Damian Cateria, "deComposition USA"
- 06 Joshua Fried & Todd Merrell, "Pistol Shrimp"
- 07 neuroTransmitter, "Chronicle"
- 08 Anna Friz & Tianna Kennedy, "When radios sleep what dreams may come"
- 09 Michelle Nagai. In collaboration with Kenta Nagai, "Sleep Radio"
- 10 Melissa Dubbin & Aaron S. Davidson, "You Love Me Truly"
- 11 31 Down & Matt Bua, "Wireless Electric Chair"
- 12 Alexis Bhagat & Sophea Lerner, ".00011574 Hz"



[Photo: David La Spina (<http://davidlaspina.com/>)]

02. Track description

free103point9 is a New York-based non-profit arts organization focused on establishing and cultivating the genre Transmission Arts. Since 1997, free103point9's activities have supported and promoted artists exploring transmission mediums for creative expression with programs including public performances and exhibitions, an online radio station, the free103point9 Transmission Artists, an artist residency program, a distribution label, an education initiative, a sculpture garden, a study center, and an online archive. www.free103point9.org

01

The Dust Dive & Latitude/Longitude

"PARTY COVE"

Write the artists, "This song was inspired by radio in outdoor recreational and social settings, including tailgate parties, the roving CB radio scene in the 1980s and early 1990s on Santa Fe Street in Olathe, Kansas, (a popular main drag on the southern Kansas City suburbs), and camping out at the American amateur-radio Field Day marathon.

We also use radio as a way to activate musical compositions with atmospheric forces, sonic wilderness, and the curious power of oral storytelling. The amateur-radio samples on this song were captured with a 1960 Drake 2-B radio.

Additional singing and whistling by Bryan Zimmerman was sent through an FM transmitter."

02

radio_ruido (5 band monitor) and ben owen (transmitter/mix)

"Dandelions (c/clocked)"

Write the artists:

"room as field with multiple radios : an improvisational finding of amplified magnetic waves within urban interior space."

03

LoVid & Michelle Rosenberg. In collaboration with Howard Huang

"Ring in the New"

Write the artists, "This recording captures interference from signals produced by cell phones operating on GSM networks. Whenever the phone is about to send or receive calls or text messages, it sends a series of signals to the nearest cell phone tower, causing interference that can be picked up by a nearby speaker or hearing aid. Phones that use other networks operate with different transmission technologies, which don't have this interference problem."

04

Tom Roe & Scanner

"Airscape"

Nighttime New York insects and signals sing in London in this collaboration featuring Roe's radio sounds and field recordings from free103point9 Wave Farm intertwined with Scanner's hypnotic audio texturings.

05

Damian Catera

"deComposition USA"

Writes Catera:

"An Improvisation for three live radios and algorithmic processing.

What do the airwaves tell us about decline?

Bread, Circuses, Ideological Purification, Fundamentalism?

It all seems strangely familiar.....

The dance of denial."



06

Joshua Fried & Todd Merrell

"Pistol Shrimp"

Pistol Shrimp is a collaborative work for processed radio. In keeping with their current practice, Fried works primarily with the rhythmic possibilities of deconstructed commercial radio, and Merrell with ambient drone transformations of shortwave, although in the past Fried has worked with drones, and Merrell with rhythms. While this is a recorded work and therefore fixed, both artists started from a live radio source. Fried cuts sharp-edged holes into the semi-discontinuous stream; Merrell fills every microscopic pore, yet both obliterate any intended sense of the original and open up the source to new interpretation.

For this work, Merrell further deconstructed a 35-minute live radio performance by Fried, selected potent moments, and realigned and superimposed Fried's rhythms and motifs. Merrell then recorded live shortwave manipulations, processed them, and placed them strategically to add depth charges, sonar blasts and ambient rhythms to the original.

Pistol Shrimp is named after a sea creature that has one claw that is so large and powerful, and that clasps with such force, that its snapping sound exceeds 100 decibels (re 1 μ Pa at 1 m) and can kill small fish at a distance. A scene of snappy activity permeated by tidal flow, *Pistol Shrimp* is a homage to an imagined party of these noisy little underwater beings.

07

neuroTransmitter

"Chronicle"

Write the artists, "The audio composition is a mix of archival materials culled from early Radio Caroline broadcasts, focusing on the ambience of the broadcasts with references to its materiality -- the boat, the weather, the sea -- as well as the interstitial vocal moments, which measure time, space, and geography. The mix also includes sound recordings of a voyage we took out into international waters off the coast of Long Island, NY."

08

Anna Friz & Tianna Kennedy

"When radios sleep what dreams may come"

Write the artists, "Radio measures the day in news, weather, sports, and traffic reports, but radio also proposes the night: the impersonal intimacy of a voice from the radio, in an ear, in the dark; a gradual awareness of other ears and barely audible voices, sharing darkness; a radiophonic night that is not easily quantified. What then, when radios go off the air, are themselves set on snooze? They fall uneasily to sleep, into heterodyne dreams; their Therenin thoughts accompanied by horns, cello, and other nocturnal transmissions."

09

Michelle Nagai. In collaboration with Kenta Nagai

"Sleep Radio"

Write the artists, "*Sleep Radio* is a live transmission from our apartment, to ourselves. we are working at opposite ends of the house. Baby is asleep in the middle, and life is happening outside. A listening exercise in simultaneity takes shape around two sets of parallel soundscapes - those mediated by electrified ether and transmitted to each of us through the radio, and those transmitted as vibration, straight from the source to our ears."

10

Melissa Dubbin & Aaron S. Davidson

"You Love Me Truly"

Write the artists, "You Love Me Truly is based on what is believed to be the first radio performance. In 1907, opera singer Eugenia Farrar Von Boos sang I Love You Truly into Lee de Forest's radio transmitter. The singing was heard by radio



operators aboard the USS Dolphin docked in the Brooklyn Navy Yard, who by some accounts were caught off guard by the song during transmission tests to the ship's radiotelephone.

In 2008 we staged a performance and FM transmission of George Positive performing I Love You Truly from our studio in the Brooklyn Navy Yard, a response 101 years later to Farrar Von Boos' radio broadcast. This recording includes the sounds of the Brooklyn Navy Yard during the performance and broadcast."

11

31 Down & Matt Bua

"Wireless Electric Chair"

Write the artists, "In 1926, Hidetsugu Yagi (co-developer of the directional Yagi-Uda Antenna) began experiments in wireless energy transfer. Now, over eighty years later, we've begun to master this concept thanks to developers like Marin Soljacic of the Massachusetts Institute of Technology. Where will this breakthrough lead us? What, in our wireless dependent society, is the next device that consumers desire? Of course, it's the wireless electric chair!"

12

Alexis Bhagat & Sophea Lerner

".00011574 Hz"

Write the artists,

"3:31 AM a 24-hour time lapse recording

1:01 PM translocal roofscape: sample rate = 2 per hour

3:33 AM where: UTC -4hrs

1:03 PM where: UTC +5:30hrs

3:33 AM where: the roof of 4-story brownstone building in clinton hill, brooklyn, new york, with condominiums rising up on two sides

1:04 PM where: 2nd story barsarti in defense colony, south delhi

3:37 AM how: large-diaphragm condenser mic, suspended within a zeppelin, fixed with gaffer tape to a chimney, long xlr cable snaking in through an open window, plugged into

1:08 PM how: handmade mixing bowl mic lodged outside window and plugged into a small computer

3:38 AM how: cd recorder, manually activated, every 30 minutes

1:08 PM how: set to capture a few seconds every 30 minutes for 24 hours.

1:09 PM why: to explore ideas about actual and imagined simultaneity in transmission networks and the translocal networked exchange between two very different cities and the respective soundtracks of their changing skylines

1:10 PM same time different place...different time"

03. Biographies

31 Down

Formed in 2001 by Ryan Holsopple, 31 Down is a radio-transmission based theater company from Brooklyn, New York. The vision of the company lies in the hybridization of modern technologies with old technologies, systems, established genres, and forms. The theater company uses radio transmissions, wireless devices, and home security technology to expand and contract traditional theatrical spaces.

<http://www.31down.org/>

<http://www.free103point9.org/artists/9/>



Alexis Bhagat

Alexis Bhagat's work is dedicated to the destruction of authorship and authority through the cultivation of new forms for radically poly-vocal sound, transmission of promiscuous conversation, and obsessive never-ending correspondence. Currently, Bhagat is intrigued by the "lecture" as a form ripe for intervention. He speaks and writes on anarchism, prisons, and sound art, and is a founding member of the August Sound Coalition.

<http://www.nadalex.net/>

<http://www.free103point9.org/artists/8/>

Matt Bua

Matt Bua makes installations, drawings, films, videos, and performance art pieces. His recent work takes form in large-scale fantastical spaces that redefine and re-imagine found objects and sustainable resources as functional elements in architecture. Bua's present project is the construction of small-scale examples of vernacular, experimental, and visionary architecture on a piece of land in Catskill NY. Bua's Sing Sun Room (2007), is the augural installation at the Wave Farm Transmission Sculpture Garden.

<http://www.overcoat.org>

<http://www.free103point9.org/artists/22/>

Damian Catera

Damian Catera is an electro-acoustic composer/guitarist, sound installation creator and media artist. Catera's work reflects interests in sound-based composition/ improvisation, transmission, and socio-political critique. Recently he's been performing improvised "deCompositions" for live electronics, radio, and guitar. Catera's "deCompositional" process consists of an expanded instrument system, which samples and probabilistically processes live sound with algorithms, which he wrote in the MAX/ MSP programming environment. The end product is a constantly evolving, machine-improvised soundscape that is distinct in each implementation. Catera's sound installations reflect his interest in site-specific sound manipulation and surveillance, which he achieves with software also written in the MAX/ MSP programming environment.

<http://catera.net/>

<http://www.free103point9.org/artists/11/>

Melissa Dubbin & Aaron S. Davidson

Melissa Dubbin & Aaron S. Davidson have worked collaboratively since 1998. Their projects are multi-disciplinary in nature and include practices in video, sculpture, sound, performance and works on paper. Dubbin and Davidson's current projects dissect the formal and structural aspects of filmmaking, and skew information sets, re-presenting bodies of knowledge in altered contexts.

<http://www.dubbin-davidson.com>

<http://www.free103point9.org/artists/24/>

The Dust Dive

The Dust Dive's unconventional sound borrows from ill-American landscapes, edge-city teenage hangouts, and overgrown, overlooked places. Conceived in a noisy railroad apartment in Brooklyn, New York, the trio's songs possess the quirky sincerity of a youth recital while burrowing into mesmerizing, urban pastoral, and ghostly terrain. Employing violin, chord organ, piano, electric guitar, sampled field recordings, ham radio transmissions, musical saw, and two- and three-part vocals that are often counter-melodic and uniquely filtered, their sparse yet lush and textural sound-visions have been compared to Syd Barrett, The Flaming Lips, Smog, Palace, Dirty Three, and The Velvet Underground. Always taking a multidisciplinary approach, their live performances feature film and video projections that serve as a serene yet provocative visual accompaniment to the music.

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

<http://www.free103point9.org/artists/58/>



Joshua Fried

Fried's "Radio Wonderland" turns the very bits and bytes of commercial culture into the driving backbeat to our dance of independence. In this developing solo, Fried abstracts live FM radio with laptop, electrified shoes hit with sticks, and a computer-hacked steering wheel (from a Buick 6). His software creations include AnythingBass (wind up random radio into a down-low riff), the Re-Esser (extract the sibilance, play those S's, T's and K's like a drum machine) and Anything Kick (morph slowed-down radio into a bass drum to shake the dance floor).

<http://radiowonderland.org/>

<http://www.free103point9.org/artists/23/>

Anna Friz

Anna Friz is a sound and radio artist who divides her time between Montreal and Toronto. For the past eight years she has predominantly created self-reflexive radio for broadcast, installation or performance, where radio is the source, subject, and medium of the work. She creates dynamic, atmospheric works equally able to reflect upon public media culture or to reveal interior landscapes.

<http://www.free103point9.org/artists/25/>

Tianna Kennedy

Kennedy's experiments in transmission began as monthly improvisatory radio broadcasts in Bushwick, Brooklyn and now include performances, installations, sculpture, sound, video, writing and teaching. Though she has worked with many collaborators, Tianna has been particularly grateful to Chad Laird for 18 19 20, Greta Byrum for Aporias 1 & 2, and Tarikh Korula for our Archaeoacoustic Stylus.

<http://www.free103point9.org/artists/10/>

Latitude/Longitude

Brooklyn-based artists Michael Garofalo and Patrick McCarthy began performing as Latitude/Longitude in 2004. Teasing melodies out of prepared and alternately tuned guitars while electronics murmur in a nest of instrument cables at their feet, the duo weave electro-acoustic dream songs from cross-circuit chaos. Their diverse palette of sonic material includes: test oscillators, homemade cassette tape and field recordings, radio transmissions (FM/AM/SW/CB), and toy electronics (broken and functional), as well as more traditional instruments, such as pedal steel guitar, banjo, mbira, and voice.

<http://www.minutesandseconds.com>

<http://www.free103point9.org/artists/109/>

Sophea Lerner

Sophea Lerner is an Australian sonic media artist and broadcaster currently working between Australia, Finland, and India. Her work brings together experience in group devised physical performance with 15 years of experimental radio and new media art into a collaborative art practice which explores mediated temporal experience. Lerner's radiomaking encompasses intricately composed radiophonic projects as well as engineering and production and collectively devised, rapidly executed semi-improvised live broadcasts. Community and creative networks are integral to collaborative aspects of her practice.

<http://phonebox.org/sophea>

<http://www.free103point9.org/artists/151/>



LoVid

LoVid is an interdisciplinary artist duo composed of Tali Hinkis and Kyle Lapidus. Their work includes live video installations, sculptures, digital prints, patchworks, media projects, performances, and video recordings. They combine many opposing elements in our work, contrasting hard electronics with soft patchworks, analog and digital, or handmade and machine produced objects. This multidirectional approach is also reflected in the content of our work: romantic and aggressive, wireless and wire-full. LoVid interested in the ways in which the human body and mind observe, process, and respond to both natural and technological environments, and in the preservation of data, signals, and memory.

<http://www.lovid.org/>

<http://www.free103point9.org/artists/1/>

Todd Merrell

Since 1978 Todd Merrell has been fascinated with the imperceptible environment of electromagnetic radiation that shortwave radio and processing can capture, and transform into an immersive, musical environment. In 1991 he began exploring the musical possibilities of this world in a collaboration with Patrick Jordan. He has since developed these techniques and incorporated them into a larger, more visually and sonically evocative world, with an emphasis on live performance, and the thrilling contingency and danger that such site- and time- specifically dependent work produces. Along with several current solo projects, he continues to work with like-minded musicians and sound artists.

<http://www.toddmerrell.com>

<http://www.free103point9.org/artists/149/>

Michelle Nagai

Brooklyn-based composer Michelle Nagai utilizes sound, physicality and concept to create site-specific performances, installations, radio broadcasts, dances, walks and other interactions that address the human state in relationship to its setting. These works and activities explore the exchange of perception between performer and audience/viewer. Nagai recognizes transmission, reception and "limbo" as continuously shifting, highly interactive states of being. She engages these states in her working process in order to open up the field of perception and action beyond that which she is herself capable of comprehending, making or doing.

Recent projects incorporate through-composed and improvised music for acoustic instruments and electronics, as well as natural environments, found objects, video, costumes, text, and material structures fabricated from a variety of media.

<http://www.treetheater.org/>

<http://www.free103point9.org/artists/26/>

neuroTransmitter

neuroTransmitter (Angel Nevarez + Valerie Tevere) came together in 2001 as a collaborative whose work fuses conceptual practices with transmission, sound production, and mobile broadcast system design. Through the combination of sound, installation, drawing, video, music production, performance, and further collaboration, nT's work re-articulates radio in multiple environments and contexts – public, exhibition, over the airwaves – considering new forms and possibilities for radio transmission. neuroTransmitter's public performances connect FM radio technology and the body - negotiating, performing, and sonically mapping the invisible and physical spaces of the city. As radio-sonic installation, further work references the politics, history, and technology of the medium.

<http://www.neurotransmitter.fm>

<http://www.free103point9.org/artists/27/>



ben owen

Ben Owen's current work includes improvised and graphic score based performance, audio and video collaborations, and a weekly internet radio program. His early sound studies began with cassettes and live radio, in tandem with stone lithography printmaking and photographic slide projections. Owen's process of lithographic printing is balanced by the intended preservation and natural degradation of marks. He finds complimentary inherent similarities between the cycles of inking and surface reception of printmaking, mark making through drawing on printing stones, and audio marks amplified by contact mics and environmental recordings. Owen is interested in the relationship between the spacial aspects of existing sound fields, intervened environments, and the projection and reflection of light. locations are an active and physical palette, much like an improvisational setting where control is relinquished. through mark making, and an attention to instability he continues the practice of listening and response.

<http://benowen.org>

<http://www.free103point9.org/artists/13/>

Radio Ruido

Radio Ruido encompasses radio projects initiated by artist Tom Mulligan. Working both solo and in collaboration, these projects entail both composed installations as well as various improvised live sound situations. Often site-specific in content, they seek to challenge conventional concepts of radio as well as exploring and challenging the physicality of the performance space.

<http://radiatortriangulation.blogspot.com/>

<http://www.free103point9.org/artists/4/>

Tom Roe

Tom Roe is a sound transmission artist sometimes known as DJ Dizzy. He co-founded microradio station 87X in Tampa, Florida; and, with Greg Anderson and Violet Hopkins, founded free103point9 as a microradio collective in Brooklyn, New York in 1997. Roe performs with transmitters and receivers using multiple bands (FM, CB, walkie-talkie), as well as prepared CDs, vinyl records, and various electronics. He creates radio soundscapes using locally available frequencies, often to the beat of manipulated pop song samples.

<http://www.free103point9.org/artists/2/>

Michelle Rosenberg

Michelle Rosenberg is a sculptor and architect whose installations mediate interaction with sound.

In a series of work called "Dynamic Headphones," Rosenberg modifies portable electronic headphones as well as creates acoustic headphones that utilize basic principles of physics. These devices experiment with the intimacy of listening to live and recorded sound. In other installations, Rosenberg uses game calls and other whistles to bring unexpected signs of life to objects and situations.

<http://www.michellerosenberg.com>

<http://www.free103point9.org/artists/3/>

Scanner

Scanner--British artist Robin Rimbaud--traverses the experimental terrain between sound, space, image and form, creating absorbing, multi-layered sound pieces that twist technology in unconventional ways. From his early controversial work using found mobile phone conversations, through to his focus on trawling the hidden noise of the modern metropolis as the symbol of the place where hidden meanings and missed contacts emerge, his restless explorations of the experimental terrain have led to an exhaustive list of international performances and exhibitions.

<http://www.scannerdot.com>

<http://www.free103point9.org/artists/28/>



04. Acknowledgements

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05. Copyright note

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