AVANT.org presents:

SONIC RESEARCH

Psychoacoustics Session I

An experimental symposium in dialogue, performance, and installation hosted by ALLGOLD at the MoMA PS1 Print Shop.

Saturday, May 30ᴛʜ, 2014 from 5-10ᴘᴍ
ALLGOLD at the MoMA PS1 Print Shop
$10 online / door

Sonic Research is a recurring program series that couples emerging sonic art practices with contemporary acoustic research. For this event, Psychoacoustics Session I, we present diverse perspectives on research into the maturing field of psychoacoustics by taking sonic cognition as a framework for delineating common aesthetic and epistemic modes of creation and interpretation of aural experience. This program features an evening of curated installations, artist talks, and performances that, together, characterize aural cognition as a domain of consonant artistic and scientific investigation. The program is conceived as an experimental symposium on contemporary sound and its apprehension, and will offer contributions by sound artists, musicians, and researchers.

Psychoacoustics Session I is foregrounded by a rich history of sonic experimentation as an instrument of somatic research. The connection between sound and body has long been the fascination of sound artists, who have explored sound as a discursive medium for over six decades. However, the primary concern of such engagements has been with spatialization, where terms like sound sculpture and sound installation are used to isolate sound in material space. In contrast, this program will employ psychoacoustics as a paradigm for creating and understanding sonic art, situating sound within both body and mind. Contributors will consider sound beyond its spatiality, expanding upon sonic art, and its comprehension, as physiologic, psychologic, and physio-lingual material.

Lecture, Performance & Installation

Seth Cluett will perform a new composition directed around psychoacoustic methods to create individualized listening spaces for audience members using field-recordings and masking/occlusion. The work considers social politics using psychoacoustics as a cypher: what people hear is different and individualized from seat to seat.

Ron Kuivila will perform a new composition, TED/Menck (for Bob Ashley), an electronic composition for voice and computer, using the SuperCollider sonic programming language. This composition is dedicated to the late avant-garde composer Robert Ashley, with whom Kuivila studied, and will be supplemented by visual display.

Josh Millrod will perform "Dreaming Together" a longterm solo project incorporating musical improvisation, guided meditation and internal imagery. Listeners are guided into a meditative state where they can more deeply experience the music being improvised. While in this state, listeners experience internal imagery ranging from shifting colors fields to dreamlike sensations, others simply experience a deep relaxation. "Dreaming Together" has been in development for a several years in small group and individual settings with healthy individuals, but will eventually be brought to psychotherapeutic contexts to help explore and integrate unconscious and conscious states, fostering psycho-spiritual healing and growth

Sophie Landres will lead a conversation between **A.K. Burns** and **Jules Gimbrone** on queer sound, giving attention to the subjectivity of sound-making and listening bodies in relation to each artist's work, selections of which will be on view.

C. Lavender will perform a piece centered around the chronobiological phenomenon of entrainment, utilizing isochronic tones, binaural beats, and ambient sounds which encompass specific frequencies that trigger states of brain function, from deep relaxation to alterness. This performance will incorporate a range of subsonic and ultrasonic tones.

Suzanne Dikker will speak about her current artistic and scientific projects investigating neural synchrony during dynamic social interactions.

Contributors

Seth Cluett is a sound artist, composer, and academic based in Ramapo, NJ. Cluett is a historian and practitioner of experimental music and sonic art, and earned a PhD in electroacoustic composition from Princeton University.

Ron Kuivila is a composer and music professor based in Middletown, CT. Kuivila is an electronic musician and sound artist known for his experiments with computational aesthetics, specifically using the acoustic synthesis and composition language SuperCollider. He studied with Alvin Lucier at Wesleyan University, where he currently composes and teaches, and with Robert Ashley and David Behrman at Mills College.

Josh Millrod is an electro-acoustic musician based in Brooklyn, NY. Millrod is one half of the renowned drone act Grasshopper, where he plays trumpet and electronics. He has recently joined the NYU Music Therapy program, where he studies the induction of interpersonal psychoactive states via sonic and musical meditation.

Sophie Landres is a PhD candidate at Stony Brook University, specializing in postwar art and culture. Her dissertation, "Body, Law, Instrument: Charlotte Moorman's Early Performances with Nam June Paik" examines how Moorman and Paik adapted musical practices to address sexual politics and labor conditions in the 1960s. Sophie received her Master's Degree in Art Criticism and Writing from the School of Visual Arts and her Bachelor's Degree in Political Science from the University of Iowa. Between degrees, she directed contemporary art galleries, curated exhibitions throughout New York City, and wrote art reviews for The Brooklyn Rail, among other publications. She is currently the Mellon Global Initiatives Fellow at Creative Time and part-time faculty at Sotheby's Institute of Art and the NYU Gallatin School of Individualized Study.

C. Lavender is a sound artist and healer based in Hudson, NY, whose work spans through live performance, recording, and installation. Her productions are drawn from an intuitive place where there is reverence for the delicate interplay between chance-based experimentation and rigid organization. She seeks to create an immersive aural landscape for the listener, an experience which is intensely physical, emotional, and ultimately cathartic.

A.K. Burns is an interdisciplinary artist, educator and compulsive collaborator who lives and works in Brooklyn, NY. She will be teaching fulltime in the Graduate Department of Art & Art History at Hunter College starting in the fall of 2015. She is a co-founder of the artists activist group Working Artists and the

Greater Economy (W.A.G.E.) and has shown both solo and collaborative works internationally. Burns has a forthcoming solo exhibition at Participant, NY in September 2015, and is represented by Callicoon Fine Arts, NY.

Jules Gimbrone approaches sound and composition through architectural, sculptural and choreographic interplay. Concerned with a tension between conceptual systems and their inevitable demise, the container and the contained, the visual and the sonic, Gimbrone's work exposes multiple failures and queerings of the performative and pre-formative body. For Gimbrone, sound is more methodology than medium.

Suzanne Dikker's current research merges cognitive neuroscience, education, and performance art in an effort to understand the brain basis of human social interaction. Her collaborative work employs portable EEG devices to create interactive brain installations that investigate the role of brainwave synchronization between two or more individuals. After completing her PhD in Linguistics at New York University, Suzanne received postdoctoral training at the Sackler Institute for Developmental Psychobiology and NYU. She is currently affiliated with David Poeppel's lab at NYU and Jos van Berkum's lab at Utrecht University, with support from the Dutch Organization for Scientific Research (VENI Award) and the National Science Foundation (NSF-INSPIRE). She further co-curates the American Museum of Natural History Sackler Brain Bench, the Marina Abramovic Institute Art+Science Presents, and the Annual Watermill Art & Science: Insights into Consciousness Workshop.

Organizers

Charles Eppley is an art historian, musician, and sound enthusiast from Brooklyn, NY. Charles is a PhD candidate at Stony Brook University, where he researches the role of sound in modern and contemporary art. He publishes art and music criticism and teaches at Pratt Institute and Stony Brook University. Charles is an editor and programs director at AVANT.org.

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Sam Hart is a scientist, publisher, and artist living in New York. Sam works as a bioinformatician at the Sloan Kettering Institute where he studies the genetic basis of neurological disease. He is also Co-founder and Editor-in-Chief of AVANT.org, an online publication for critical, cross-disciplinary writing.