

Sound-ACTs: Conference & Workshop

Aarhus, Denmark, September 23-25, 2010

<http://www.ak.au.dk/en>, <http://www.auditiveculture.ku.dk/>

<http://www.urbansound.org>, www.usit.nu

CALL FOR PARTICIPATION IN WORKSHOPS & PRESENTATION OF SOUND ART PROJECTS

Deadline for application: May 3, 2010

The Sound-ACT conference is organised in collaboration between the *National Research Network on Auditive Culture* (<http://auditiveculture.ku.dk/>), the research project *Audiovisual Culture* (<http://www.ak.au.dk/en>), the research group *Urban Sound Institute* (<http://www.urbansound.org/eng/index.php>) and the Nordic Branch of the International Association for the Study of Popular Music (<http://iaspmnorden.wordpress.com/>). The meeting takes a broad approach to sound studies and auditive culture – sound as art, sound as culture, sound as theory and history – integrating three investigative art based activities, as addressed in this call:

1. Explorative workshops
2. Presentation of sound art projects in sessions
3. Exhibiting sound art works outside sessions

1. EXPLORATIVE WORKSHOPS

The explorative workshops have an interdisciplinary, investigative, art and practice based approach with focus on the interaction between sound art and the urban environment. Workshop leaders cover competences in musical performance, sound art, sound design, applied acoustics, digital techniques, architecture and urban design. The workshops use on-site sound installation experiments as the main investigative method. Two interacting themes stand at the centre:

Theme A: Staging sonic places in the urban environment – How can we use sound installations to create sonic places with special identity or generate added meaning to the urban sonic context? How can long term installations be related to aspects of contemporary public space such as change, interaction, shared use, fluctuating individual-collective territories etc.? What differences – concerning conceptual criteria, musical and design strategies, sonic material etc – need to be articulated when creating long lasting sound installations compared to short sonic events in the urban environment? Could we talk about *sound architecture* or *sonic urban design*, as something different to *sound art*? Are there criteria connected to site-specificity (e.g. space, time, culture, function) that are a prerequisite in order to be successful when making sustainable sound installations?

Theme B: Re-contextualising urban noise as sonic qualitative material – How can urban noise, as a sonic material, be used in sound installations? How can we bring forth hidden qualities in urban noise and set these qualities in relation to the urban sonic environment? How to extract and model variations of urban noise, by developing musical-architectonic-acoustic qualities through artistic experiments and installations? Are there musical or architectonic qualities that can be discovered, given special attention and remodelled into the urban context? Can such modelling, on micro or macro level, promote a deeper understanding and experience of the urban sonic environment? And how can it, as in theme A, interact with the social aspects of the sonic environment?

2. PRESENTATION OF SOUND-ART PROJECTS IN SESSIONS

Some of the paper sessions will be dedicated to the presentation (20 min) and discussion (10 min) of sound art projects in urban contexts. These projects should have an investigative dimension, or promote research discussions, connected to the workshop themes A-B, as indicated above, or to the conference topics in general.

3. EXHIBITING SOUND ART WORKS OUTSIDE SESSIONS

It is also possible to exhibit sound-art projects during the conference, outside sessions, between panel discussions. Such proposed projects can, for instance, consist of sounding sculptures, films or loudspeaker installations and may be staged in the lecture halls or other suitable indoor/outdoor space at the campus. Exhibiting works in this mode can be made in addition to participating in workshops or presenting projects in sessions.

Application

Applications are sent by email to contact addresses below. Please indicate purpose of application (one or more of the following):

1. Explorative workshops
2. Presentation of sound art projects in sessions
3. Exhibiting sound art works outside sessions

The application shall contain (as attachment):

- Short CV: Maximum 1 page, including personal data and academic degree(s), and with additional short CV presentation, maximum 150 words.
- For 2 and 3. (Presentation of sound art projects in sessions; Exhibiting sound art works outside sessions): Abstract of presentation or description of sound art work, maximum 150 words.
- Possible web links to art projects or other relevant information.
- Contact address (email and postal addresses; telephone)

Contact

Deadline for proposal on workshop participation and/or presentation of sound-art projects is the 3 of May. Send the proposal(s) to:

Catharina Dyrssen: dyrssen@chalmers.se

Björn Hellström: bjorn.hellstrom@konstfack.se

Ricardo Arienza: ricardo.atienza@konstfack.se

Anders Hultqvist: Anders.Hultqvist@hsm.gu.se

Welcome!

Organizers

Catharina Dyrssen, Department of Architecture, Chalmers University of Technology, Gothenburg, Sweden, dyrssen@chalmers.se

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