

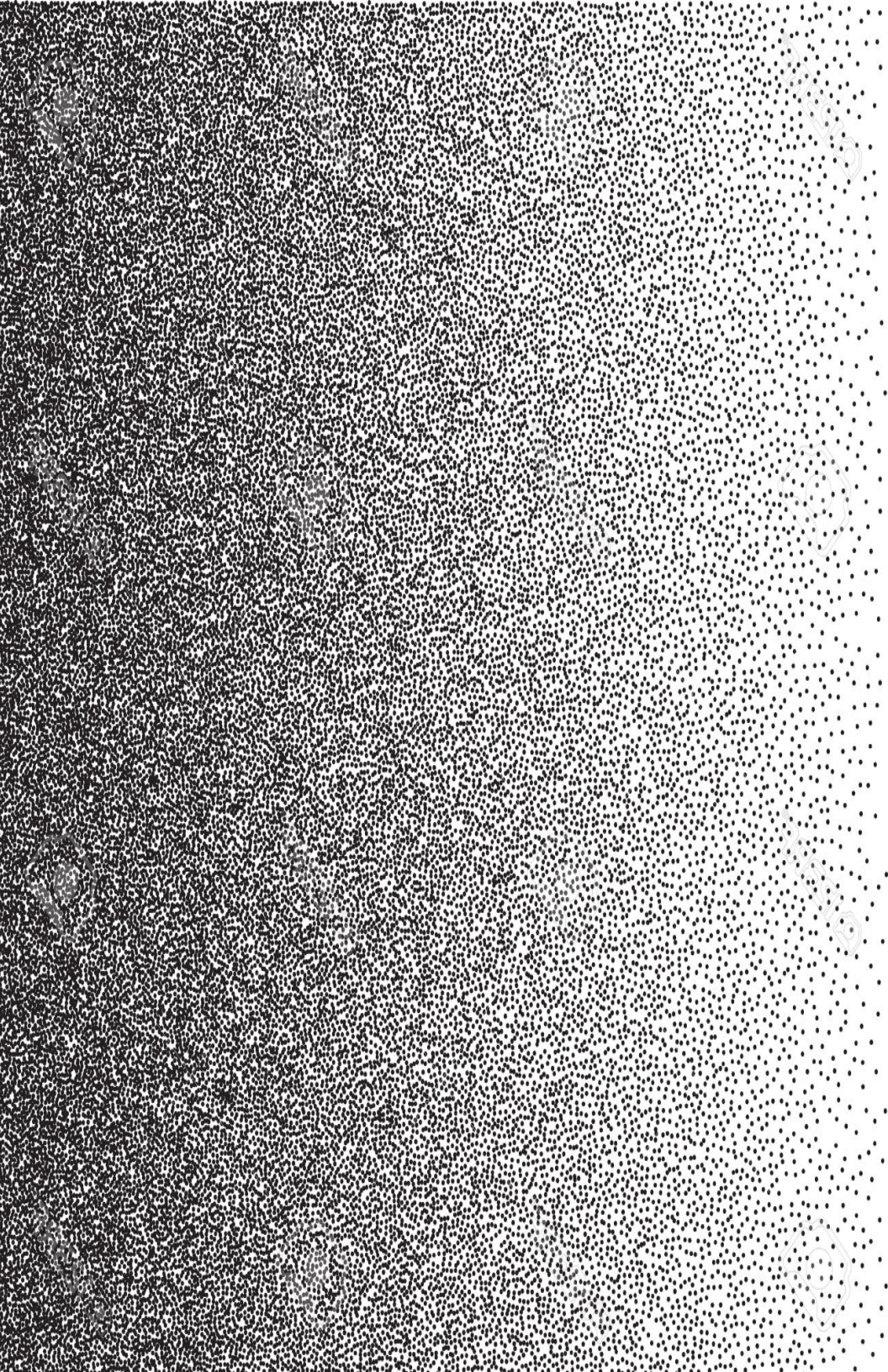


# DISSOLVE MUSIC

[mitdissolve.com](http://mitdissolve.com)

future concepts in sound and music

March 7-9  
2018  
@MIT



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Dissolve Music @ MIT  
Future Concepts in Sound and Music  
March 7-9, 2018  
Location for all events:  
Warehouse XI, 11 Sanborn Ct.,  
Somerville, MA

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Thanks to our sponsors: **MIT Center for Art, Science and Technology; Goethe-Institut (Boston); MIT Global Studies and Languages; MIT Japan; Non-Event**, experimental sound series; **Fine Arts Academy, Nuremberg; Aeronaut Brewery**; and numerous **MIT student hosts** (thank you!)

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## DISSOLVE MUSIC @ MIT

conference/workshop/festival of music & sound

Dissolve Music @ MIT is a two-and-a-half-day conference and sound festival, March 7-9, 2018, to bring together musicians, sound creators, and scholars of music and sound studies to discuss the diversity of music and experimental sound. Combining art and scholarship in a spirit of dialogue and controversy, the conference aims to dissolve boundaries between different arenas of sonic engagement to identify paths towards alternative, more inclusive futures.

svlozib

Contacts:

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More info: <http://mitdissolve.com>

## TOPICS OF INTEREST INCLUDE

Behavior & code; culture & ethnicity; idiosyncrasy & collectivity; orientation & cognition; bodies & machines; dynamic acoustics & kinetic speakers; audio activism

How can music and sound enable us to challenge preconceptions and transform our understandings of the world? What does sound offer that escapes the domain of sight, and how can it work to undo hierarchies and prejudices predicated on vision? How can sound, cognition, and technology relate to and encourage discourse?

How can music & sound create new spaces for interaction and engagement?

How can we engage in the frictions between music & sound to encourage new approaches to activism and social change?

How can music and sound be a means to express alternative concepts of gender, race, ethnicity, class and mediate cultural differences?

In what ways is listening a political or creative act? How do body and mind interact to shape innovative concepts of listening?

Organizers: Ian Condry • Jan St. Werner • Rekha Malhotra • Walker Downey • Nicole L'Huilier • & special thanks to Lisa Hickler for administrative support.

**DISSOLVE MUSIC @ MIT  
SCHEDULE OF EVENTS**

summary

All events take place at Warehouse XI  
11 Sanborn Ct., Somerville, MA 02143.

TENTATIVE SCHEDULE, SUBJECT TO CHANGE

**WED 3/7  
Alt-Dissolve Events**

4-5:30pm Concert - MIT Lewis Michiyoshi  
Sato -- "Japanese Twang: Tsugaru-jamisen"

6:30pm Gallery Opening, Wiesner Student  
Art Gallery, MIT  
Diastrofismos, by Nicole L'Huillier, Yasushi  
Sakai & Thomas Sanchez Lengeling

**WED 3/7  
Dissolve evening performances only**

6pm Dinner for participants and friends

7-10:30pm DJ Rekha and friends, musical  
performances

**THU 3/8  
Daytime conference, evening  
performances**

11am - 5pm Conference

6pm Dinner for participants and friends

7-10:30pm: Mouse on Mars, Non-Event  
showcase and more

**FRIDAY 3/9  
Daytime conference, evening  
performances**

11:00am - 5pm Conference

6pm Dinner for participants and friends

7-11pm: Lychee, Kohsetsu Imanishi &  
Koichi Sei, and more

DISSOLVE MUSIC @ MIT  
PERFORMANCE SCHEDULE

All events take place at Warehouse XI  
11 Sanborn Ct., Somerville, MA 02143.

Performers are listed in reverse order  
TENTATIVE SCHEDULE, SUBJECT TO CHANGE

WED 3/7  
OPENING PARTY  
7-10pm

DJ Rekha  
+ Rajna Swaminathan, Ganavya  
Doraiswamy, Kohsetsu Imanishi

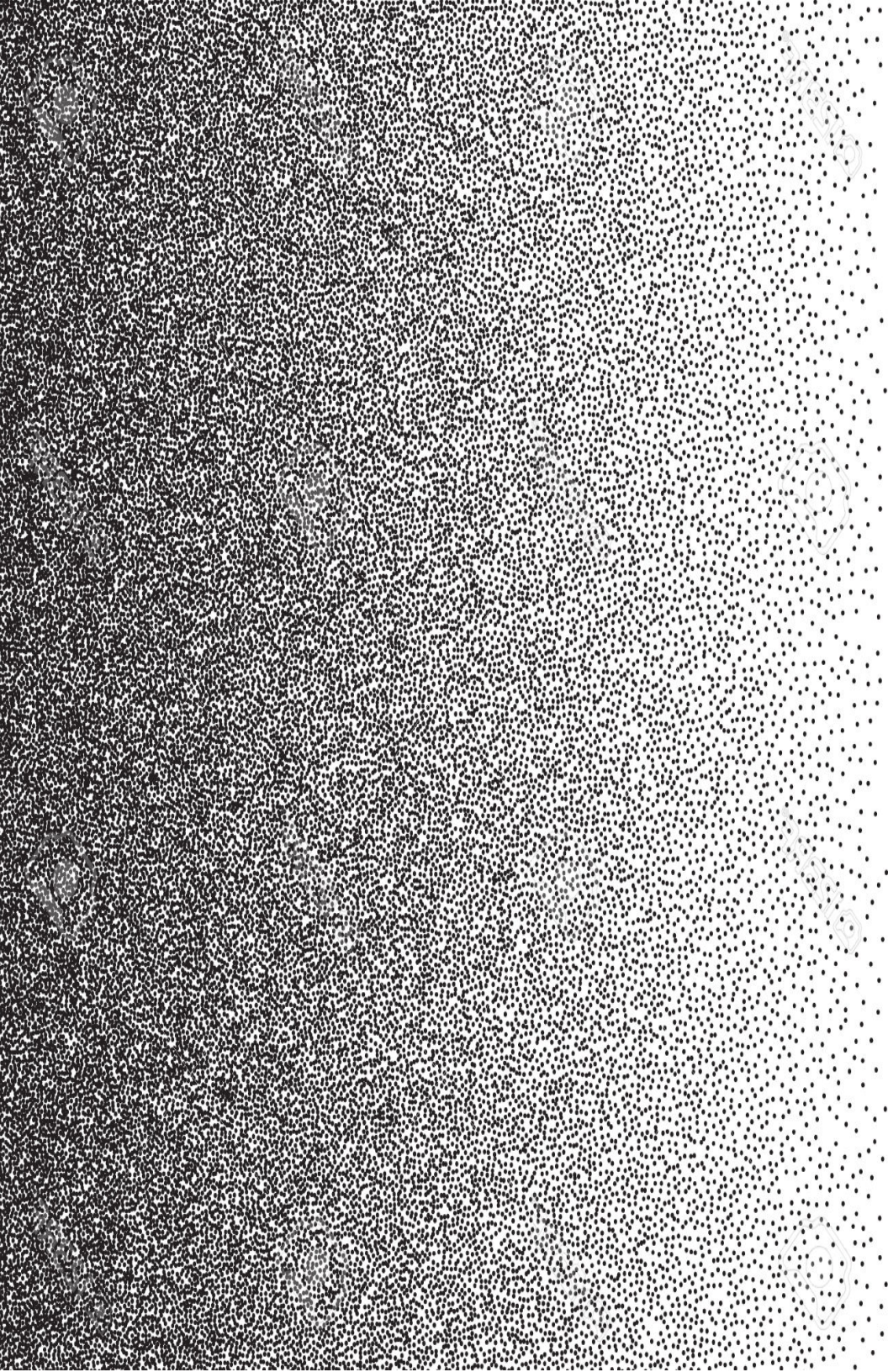
THU 3/8  
DIMENSIONAL PEOPLE / SPATIAL MIX  
7-10pm

Mouse on Mars  
Performing new album "Dimensional  
People" - spatial mix installation

+ Breaking Forms, Jake Meginsky, Asha  
Sheshadri & Adam Morosky, José Rivera  
(Proxemia), and Michiyoshi Sato

FRIDAY 3/9  
CLOSING PARTY

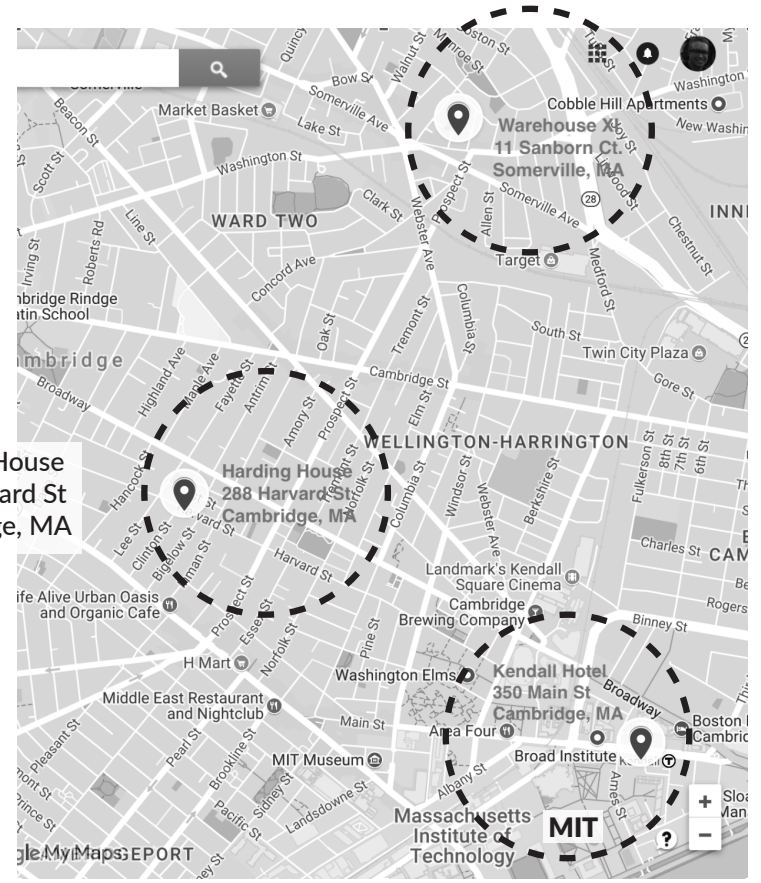
DJ Lychee, Kohsetsu Imanishi, Sei,  
Toshiya the Tribal, Trever Hagen,  
dj iancondry, Wayne&Wax, Rebecca  
Uliasz, & Toni Lester's "All Things," a  
mixed media sound/music/spoken  
word piece inspired by the life of  
Pauli Murray (featuring dance and  
movement artist, Lonnie Stanton).



Warehouse XI  
 11 Sanborn Ct.  
 Somerville, MA

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Harding House  
 288 Harvard St  
 Cambridge, MA



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Kendall Hotel  
 350 Main St  
 Cambridge, MA

DISSOLVE MUSIC @ MIT  
SCHEDULE OF EVENTS / details

+ interventions by Dynamische Akustische Forschung and others . . .

**WED 3/7**  
Pre-conference events

4-5:30pm Concert: Michiyoshi Sato, intro by Josh Solomon  
"Japanese Twang: Tsugaru-jamisen" (MIT Lewis Music Library)

6:30pm Gallery Opening, Wiesner Student Art Gallery, MIT  
Diastrofismos, by Nicole L'Huillier, Yasushi Sakai & Thomas Sanchez Lengeling

**WED 3/7**  
Evening only, dinner & performances

6pm Welcome dinner, casual, light food to meet people and begin sharing ideas

7-10:30pm DJ Rekha and friends, including

Rajna Swaminathan and Ganavya Doraiswamy and special performance by Kohsetsu Imanishi

**THU 3/8**  
Conference (daytime)

10:30-11:00am - snacks and coffee

11am - 12:30pm Keynote panel: The Art of Practice, the Practice of Art

Moderator: Rekha Malhortra (DJ Rekha)  
Panelists: Ganavya Doraiswamy, Rajna Swaminathan, Samita Sinha

12:30 - 1:15pm Lightning talks:

Ian Condry (MIT),  
Nancy Baym (MSR)  
Murray Forman (Northeastern)  
Lauren Flood (MIT)

1:15-1:45pm lunch break with coffee and sound mixer

1:45-2:30 Demo: d&b Soundscape, spatial mixing & dimensional sound

Ralf Zuleeg (d&b audiotechnik)  
Tobias Wulf (d&b audiotechnik)  
Shawn Duncan (SAVI)

2:30 - 3:45pm Panel: Multiperspectivity in Sound, Spatial Composing & Mixing

Jan St. Werner (MoM)  
Andi Toma (MoM)  
Nicole L'Huillier (MIT)  
Oswald Wiener (artist, scientist)  
Walker Downey (MIT)  
Nicolas Aguirre (MIT) . . . and other interventions  
+ Special Skype discussion with Diana Deutsch (UCSD)

3:45 - 4:15pm coffee break

4:15 - 4:45pm: Sound / Film / Immersion:

Andy Graydon (Tufts), film excerpt and discussion (15 minutes)  
Ben Bloomberg (MIT) "Spatial Mixing Innovations" (lightning talk)



**THU 3/8**  
**Performances (evening)**

6pm light dinner for conference participants

7-10:30pm Mouse on Mars and friends

Mouse on Mars installation / performance of album "Dimensional People"

Breaking Forms

Non-Event showcase, curated by Susanna Bolle

Jake Meginsky

Asha Sheshadri

Proxemia (José Rivera)

Michiyoshi Sato with Trever Hagen

**FRI 3/9**  
**Conference (daytime)**

10:30-11 - Snacks and coffee

11am - 12:15pm Keynote address:

"Soundz in the Back of My Head"  
 Thomas F. DeFrantz (Duke U), including Q/A

12:15 - 1pm Lightning talks:

Toni Lester (Babson)

Flash (NBS)

Wayne Marshall (Berklee)

Shane Greene (MIT)

1 - 1:30pm lunch break with coffee & sound mixer

1:30 - 2:00pm Research paper workshops

Andy Stuhl (MIT)

Sonya Hofer (sound and music scholar)

Walker Downey (MIT)

2 - 2:45pm Panel: Writing about Sound, Sound Beyond Writing

Geeta Dayal (writer)

Trever Hagen (musician, sound studies scholar)

Maren Haffke (Ruhr-Universität Bochum)

2:45-3pm break / sound mixer / interventions

3 - 3:30pm Lightning talks:

Stefan Helmreich (MIT)

Toshiya Ueno (Wako U)

Kohsetsu Imanishi (musician, scholar)

3:30 - 4:15pm Panel: Curating Spaces, Sounds & Communities

Susanna Bolle (organizer, Non-Event)

Koichi Sei (owner, Bar Bonobo, Tokyo)

Alyce Currier (Lychee / Spontaneous Affinity)

4:15 - 5pm Post-Mortem: evaluating the event, brainstorming future elaborations

**FRI 3/9**  
**Performances and closing party (evening)**

6pm light dinner and sound mixer

7 - 11pm Closing party

Lychee (Boston-area DJ and event organizer)

Kohsetsu Imanishi with Koichi Sei

Trever Hagen

Rebecca Uliasz

Matti Gajek

Toni Lester

dj iancondry

Wayne&Wax

Flash (NBS)

Special encore performance of Mouse on Mars "Dimensional People"

SPEAKERS & PARTICIPANTS

Mouse On Mars • DJ Rekha • Thomas F. DeFrantz • Jan St. Werner • DJ Lychee • Imanishi Kohsetsu • Ian Condry • Geeta Dayal • Oswald Wiener • Andy Graydon • Maren Haffke • Trever Hagen • Sonya Hofer • Toni Lester • Walker Downey • Stefan Helmreich • Nancy Baym • Wayne Marshall • Toshiya Ueno • Nicole L'Huillier • Koichi Sei • Susanna Bolle • Ganavya Doraiswamy • Rajna Swaminathan • Samita Sinha • Shane Greene • Ben Bloomberg • Flash NBS • Andy Stuhl • Dynamische Akustische Forschung • Breaking Forms • & more / d&b audiotechnik is generously providing their new soundscape for 360-degree audio representation

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**Nancy Baym** is a member of the Social Media Collective at Microsoft Research in Cambridge, MA. She is the author of numerous books. Her current work explores the ways musicians and fans use social media.

**Ben Bloomberg** is a sound artist and researcher at the MIT Media Lab and a 2017 Marvin Minsky fellow. He specializes in the design and implementation of spatial audio systems, but has also created work ranging from custom electro-acoustic musical instruments to AI driven performances. Most recently he collaborated with Prof. Tod Machover on his robot opera *Death and the Powers* and six *City Symphonies*, and with Jacob Collier on his Grammy-winning debut album *In My Room*. He has also designed for Imogen Heap, Ariana Grande, Björk and others. Ben is very passionate about finding human-centric experiences even when technology is abundant and predominant.

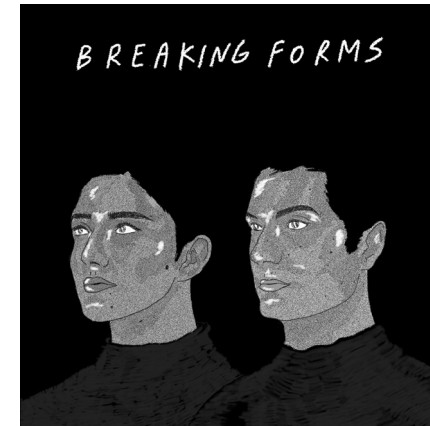




Susanna Bolle

**Panel: Curating Spaces, Sounds and Communities**

Susanna Bolle is a concert organizer, curator and DJ. She is the director and lead curator of the Non-Event experimental music and sound series, which presents concerts in a wide array of spaces in and around the city of Boston. She is also the longtime host of the Rare Frequency radio program and podcast on WZBC. [www.nonevent.org](http://www.nonevent.org)



**Breaking Forms**, married by day, sound warriors by night, Breaking Forms is a combination of space aesthetics and boundless love. Veterans of the new Chilean wave sound, Breaking Forms formed in Chile just before moving to the US. Where they found a new home at the MIT Media Lab, where Nicole is a PhD Researcher, directly inspiring the Breaking Forms multiverse and their sonic explorations.

## Ian Condry

### A Curvature of Social Space-Time: Music and Musicians After the End of the Recording Industry

The global recording industry is dissolving in an acid bath of technological and cultural change. How can a model of “curvature” help us understand the shifting centers of gravity for musicians and fans? As an alternative to a violent capitalism, might new forms of listening and creativity lead to new kinds of livelihoods and politics.

Ian Condry is a cultural anthropologist, professor at MIT since 2002, and author of two books, *Hip-Hop Japan* and *The Soul of Anime*. He is currently writing a book about music and musicians after the end of the recording industry, with comparisons between Tokyo, Boston and Berlin. He is the organizer of the Dissolve Inequality project at MIT, and the founder and organizer of the MIT/Harvard Cool Japan research project. He sometimes djs with other Oyaji Knights, including Sei and Toshiya. More info: [iancondry.com](http://iancondry.com)



## Alyce Currier (DJ Lychee)

### What is an “inclusive” dancefloor?

“Inclusivity” can be defined in many ways. When should openness be sacrificed in the name of safety and comfort, i.e., through strict door policies and membership systems? There’s no easy answer, but I’m continuously exploring how event organizers can tactically create safer spaces while still drawing enough of a new crowd to keep things fresh and financially feasible.

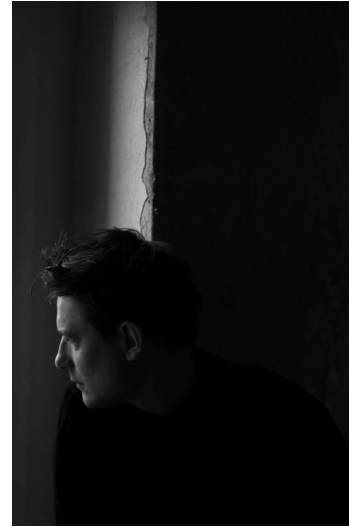
Lychee is a DJ, writer, and event organizer. She runs *Spontaneous Affinity*, a monthly mix and interview series and occasional event platform, and is a monthly resident at *Distrikt 1* at *Bossa Nova Civic Club* in Brooklyn. Since starting to play out in 2012, she has been featured in *Magnetic Magazine*, the *Weekly Dig*, and the *Boston Globe* and played on lineups with artists including *Objekt*, *Aurora Halal*, *Claude Young*, *Rose*, and *Legowelt*. In addition to playing out, she has organized DJ/producer skillshare events, taught DJ workshops, curated a speaker event about inclusivity in music technology. She co-founded, co-organized, and was a resident DJ at Boston’s *VISCERAL* from December 2016 through September 2017.



Geeta Dayal

**Panel: Writing on Sound, Sound Beyond Writing**

Geeta Dayal is a prolific arts critic and journalist, writing on sound, art, and technology. She has written for The Guardian, NPR, Rolling Stone, the Boston Globe, Frieze, The Wire and numerous other publications. She is the author of *Another Green World*, a book on Brian Eno, and is at work on a new book on the history of electronic music. <http://www.theoriginalsoundtrack.com>



**Multiperspectivity in Sound**

Sound as an unstable material evokes various psychological phenomena for the individual while it is mostly experienced collectively. Werner explains the concept of multiperspectivity in sound, presents psychoacoustic idiosyncrasies that undermine the notion of music as a given condition and talks about his views on experimental sound production, research and teaching. Students of his courses „Kinetic Speakers and Experimental Sound Creations“ and “Dynamische Akustische Forschung“ will participate. Music psychologist Diana Deutsch is joining via online conference to introduce some of her renowned auditory illusions.

Jan St. Werner is an electronic music composer based in Berlin. Known as one half of the duo Mouse on Mars, he has also pursued a solo career creating music under his own name as well as Lithops, Noisemashinetapes and Neuter River. Starting in the mid-1990s, St. Werner released a steady stream of influential records both as a solo artist and with Mouse on Mars. During the 2000s, he acted as the artistic director for Amsterdam’s Institute for Electronic Music (STEIM). In 2013, St. Werner released the first of a series of experimental recordings called the Fiepblatter Catalogue on Thrill Jockey Records, Chicago. Werner has been a visiting lecturer at the Arts Culture and Technology ACT department of MIT and holds a position as a professor for Interactive Art and Dynamic Acoustic Research at the Academy of Fine Arts in Nuremberg Germany. <http://fiepblatter.com>

Thomas F. DeFrantz

### Soundz in the Back of My Head

oversampling multisensory noizes thrill. why is there always sound/signal? why is Black music best played loud? cut n mix recalibrations confirm the entirely unstable notions of sound creativity: it is unfixed, fugitive, right here and now, and already gone. what are those voices in my head? alternating current always present; 0 - 1 and back again, never quite one or the other; both/and. Black life as a template for the death of the author: where there are no citizens there can be no ownership. and yet we know Black noize so very well. to work in soundz is to enable the nontemporality of signal, always always there and there. come, listen!



Thomas received the 2017 Outstanding Research in Dance award from the Dance Studies Association. he directs SLIPPAGE: Performance, Culture, Technology, a research group that explores emerging technology in live performance applications. He has taught at the American Dance Festival, ImpuseTanz, Ponderosa, and the New Waves Dance Institute, as well as at MIT, Stanford, Yale, NYU, Hampshire College, Duke, and the University of Nice. He contributed concept and a voice-over for a permanent installation on Black Social Dance at the Smithsonian African American Museum. DeFrantz believes in our shared capacity to do better, and to engage our creative spirit for a collective good that is anti-racist, anti-homophobic, proto-feminist, and queer affirming.

Ganavya Doraiswamy

### Panel: The Art of Practice, The Practice of Art

Ganavya is a PhD student at Harvard in the Music Department, and a practicing musician.



Walker Downey

#### Sound, Sculpture, Land

Walker will be featured on the panel “Spatial Mixing, Dynamic Speakers, Sounds in Space,” during which he will discuss several of the concepts central to Jan St. Werner and Sam Auinger’s Spring 2017 MIT course “Introduction to Sound Creations – Kinetic Speakers and Sonic Commons.” His contribution to the conference’s paper workshop reappraises two early sound pieces by sculptor and land artist Walter De Maria.

Walker is a historian of modern and contemporary art and a PhD candidate in the History, Theory and Criticism of Architecture and Art program at MIT. Before arriving at MIT, Walker earned an M.A. in Art History from Williams College, where he explored the politics of sound in American art of the Sixties, and in particular, the work of composer and pianist David Tudor. Walker’s current research broadly concerns postwar practice that engages with sound outside of musical idioms and posits an “expanded field” of composition, interrogating the sonic dimensions of space, place, and site.

**Shawn Duncan**, sound engineer with SAVI, based in Clifton Park, NY. He is responsible for running the d&b Soundscape for the conference and performances.





### Dynamische Akustische Forschung / Dynamic Acoustic Research

Eight DAF students Ina Ritter, Daniela Graf, Irina Pilhofer, Julius Jurkiewitsch, Susanne Dundler, Michael Akstaller, Paul Wick and Joerg Rodemer perform sound interventions and pieces with a custom built device called the Pulser Instrument developed in the workshop of the DAF Pavillion at the Academy of Fine Arts Nuremberg. The class will also present a multiperspectivity composition for d&b's soundscape installation.

Project based class taught by Jan St. Werner at the Academy of Fine Arts Nuremberg Germany. DAF explores sound as an unstable art form which merges with other disciplines and yet makes strong claims for disciplinary autonomy. A critical awareness is developed of how sound as a field for artistic exploration is performed, produced, and distributed. The class explores contemporary and historical practices that emerge outside of purely musical environments and investigates specific compositional developments of post-war modernity and electro-acoustic music, as well as non-musical disciplines related to the psychophysics of hearing and listening. Sound is understood as a means of artistic exploration through practical exercises, performances, installations, writing, recordings, diffusions and instruments building.

Imam “Flash” Firmin, most known for his group N.B.S., (Natural Born Spitters) a Boston-based rap duo comprised of cousins E’Flash and V Knuckles. According to DJ Dow Jones of Night Life Types DJs/ Shadyville DJs/ Coast to Coast All-star DJs, “they are true vets in the game when it comes to business, writing, and performing. Formula for guaranteed success.” As well as the display of verbal excellence over hard beats with compelling melody. Through music, Flash has toured all over the world allowing him the honor of performing in 6 of the 7 continents (not Antarctica, yet). Flash is also Creative Director of a Cambridge based program operating out of the Cambridge Community Center. THHT, (The Hip Hop Transformation) servicing youth ages 14-18 which helps students write, create, produce and record their own music.

Lauren Flood

### Experimental Musical Instrument Makers

This presentation looks at the transnational circulation of experimental musical instruments and their attendant sound technologies. Focusing on Brooklyn and Berlin as ethnographic field sites, I situate the impetus to invent new sound-producing objects within (sub)cultures built on a do-it-yourself ethos, such as underground rock scenes, circuit bending, and the Maker Movement. As they navigate challenges ranging from prototyping hardware to gentrification and the loss of physical space, these 21st-century inventors learn their craft amidst rapidly shifting cultural attitudes towards the ethics, aesthetics, and technological possibilities that shape the material culture of sound.

Lauren Flood is a Mellon Postdoctoral Fellow in the Humanities at MIT, where she works at the intersections of music, sound studies, anthropology, and science and technology studies. She received her Ph.D. in ethnomusicology from Columbia University and was a fellow at the Berlin Program for Advanced German and European Studies, based at the Free University of Berlin. Her research explores the boundaries between instruments, gear, and technological objects at the limits of the musical, focusing on communities engaged in the hands-on building process and their interpretations of what it means to make sonic “things” in an increasingly digital world.

Murray Forman

### Hip-Hop and Aging

Hip-hop is continually referred to as “youth culture” and rap music is described as an articulative medium of youth-oriented interests and concerns. But hip-hop’s pioneers are greying and are now in their late fifties and sixties. How does the understanding of hip-hop change if we dissolve the emphasis on young people, focusing instead on those who are old in the game?

Murray studies media and culture with a primary focus on popular music, race, and age. For over twenty years he has engaged in research about hip-hop culture, contributing to the emerging field of hip-hop studies.



Andy Graydon

### The Transect in Three or Four Modes of Observation

This documentary fiction follows two ecologists as they search for traces of the elusive Ope'ape'a bat, the only land mammal indigenous to the Hawaiian islands. We hear their original interview spoken in Portuguese along with a translator's voice overdubbed in English who tries to keep up with the scientists' rapid-fire crosstalk as they argue over the conflicting demands of nature, society, and the rigors of science.

Andy is a sound and installation artist, and is currently visiting artist at the School of the Museum of Fine Arts Boston at Tufts University.



Shane Greene

### Blood, trauma, cassette

Some ethnographic wishes and theoretical wonderings about Peruvian punk; a glimpse into the viscerality of political violence, the vitality of punk bodies, and the traumatic affect of the demo cassette.

Shane is an anthropologist, currently Visiting Professor at MIT. He recently published *Punk and Revolution* (Duke, 2016) and is working on an edited volume titled *Punk, Las Américas Edition*. Here and there he makes music as *El Cuervo Sucio*.



Maren Haffke

### Towards a Media-Archeology of Environmental Sound and Sonic Materialism

The emerging interdisciplinary field of Sound Studies that had a hard time connecting its questions and concerns to a tradition of Cultural Studies largely indebted to semiological concepts thrives in the current newfound appreciation for the complexities and subtleties of the material. In theories that prioritize relationality and processuality over anthropocentric objectivation the very aspects of acoustic media that have long been addressed as epistemic flaws in western occularcentric tradition become their advantage over visually informed concepts of representation. Once criticized as dangerously close to the irrational sonic thinking and soundmaking today hold real promises to describe and make tangible a world mediated by technologies that seem themselves to dissolve into sensory and analytical privation. Lending both concrete analytical strategies and strong metaphoric narratives to theories conceptualizing media as 'environment' and 'atmosphere' sonic concepts and practices also serve as a suitable starting point to examine the argumentative workings and potential blind – or deaf – spots of the new paradigms themselves.

Maren is a postdoc in the interdisciplinary Research School "Documentary Practices – Excess and Privation" at Ruhr-Universität Bochum. She holds an MA in musicology and a PhD in media theory for a thesis examining the role of musical thought in the work of German media theorist Friedrich Kittler. Among her research interests are Media Archeology, the epistemology of Sound Studies, environmental aesthetics and acoustic realisms.

### Trever Hagen

#### Do you hear what I hear? Managing sound in everyday life

How do communities use everyday, functional sounds as an empowering social inclusion devices set against the uneven distribution and development of acoustically valued areas in cities? This presentation makes a case for a "sounded commons" which seeks to revitalize sharing, pluralism and access via "phonodiversity" within acoustic ecologies. I examine how public sound art helps us re-imagine the commons and critically engage with the economic processes of privatizing urban acoustic space, fetishizing quietness and shaping nature as a commodity.

Trever is a cultural sociologist working in music and sound. His research focuses on how cultural ecologies are used as resources to distribute opportunities for collective agency. Hagen is also an active improviser and is currently an artist-in-residence at April Base Studio in Wisconsin. His monograph, "Living in the Merry Ghetto: the music and politics of the Czech Underground" will be published by OUP in 2018.





Stefan Helmreich

## Radio Ocean

Ocean waves travel at a range of frequencies and, like radio waves, can be sorted along a spectrum from short to medium to long, from whitecaps to swells to surges. While radio-, the combining form of the Latin radius (beam), in 1913 gave its name to the wireless travel of electromagnetic waves carrying sound, its sense as “ray,” “ray-like,” or “by means of radiant energy” might as easily, in an alternative history of science, have come to encompass ocean waves, which, like radio waves, also radiate energy. This presentation will imagine the ocean as a radio, broadcasting signals and sounds that carry information about colonial history, cyborg seafaring, and climate chaos.

Professor of Anthropology at MIT. He is the author of *Alien Ocean: Anthropological Voyages in Microbial Seas* (University of California Press, 2009) and, most recently, of *Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond* (Princeton University Press, 2016). His essays have appeared in *Critical Inquiry*, *Representations*, *American Anthropologist*, and *The Wire*.



Sonya Hofer

## Viewing the Wrong Side of the Screen?: “Screenness” in Experimental Electronica Performances

Sparked by deeply contested viewpoints regarding performativity in experimental electronica whereby the laptop plays a central role, and coupled with a critical awareness of our practical and meaningful relationships with laptops, this paper looks at how the presence of the laptop screen has an effect on how people experience music in place and vice versa. As such, in thinking holistically and phenomenologically about screens, I propose “screenness” as an expressive and experiential paradigm in analyzing performances of experimental electronica, examining notable live sets by acclaimed artists Tim Hecker and Holly Herndon.

Sonya is a musicologist who completed a Ph.D. from Stony Brook University. Her dissertation, *Experimental Electronica Beyond “the Great Divide,”* explores interdisciplinary sonic terrain and focuses on how much of the repertory eludes categorization. Publications can be found in *Organised Sound*, *Music and the Moving Image*, *Convergence: The International Journal of Research into New Media Technologies*, and are forthcoming in *Music and Genre: New Directions*, eds. Georgina Born and David Brackett. She has been on faculty at the Paris College of Art, Colorado College, Stony Brook University, and one of France’s Grande Écoles. Additionally, Sonya has also worked as a gallery curator and in various guises within indie rock.



**Kohsetsu Imanishi** started koto (Japanese traditional 13-stringed zither) and piano at age of four. Studied English at D.W.C.L.A in Kyoto, Sound Media at a graduate course of Inter Medium Institute in Osaka, and MMus on Ethnomusicology at SOAS in London University.

Kohsetsu is one of the most open and adventurous koto players who has been performed with unprecedented variety of people in various places. Her music includes all those from traditional music to improvisation, experimental, contemporary, jazz, and electronic music but doesn't belong to any of them. Her cutting-edge performance at festivals such as Sonar Sound Tokyo, Off-Tone has attracted new listeners in Japan.

The serene sounds and the innovative style based on and beyond the tradition has been received high critical acclaims including "The Wire" and "The Higher Frequency".

Her performing style and original methods have been developed by dissolving the traditional theories, methods, historical stories, structures, scales of the koto, and individuality or nationality of herself to understand the true nature of the instrument.

Her self-organized concert series "SOUND QUEST" explore the new beauty of the koto music in 21st century's environment with a variety of guests.

In 2017, had a tour in France including two national theaters with French duo Rhizottome and a visual artist Akito Sengoku (supported by Japan Foundation) and released the double CD album "Niwashi no Yume".

Also released her first album "Hisoku no Ame" from Musilogue by Ryota Nozaki, Jazztronik in September.

As a translator, she has worked for museums such as NTT ICC, Osaka Contemporary Art Centre, and NPOs such as Osaka Arts Apolia, remo, TV Programs, artists' books such as "Rhythm Science" by Paul D. Miller a.k.a. DJ. Spooky(joint translation with Toshiya Ueno).

As a writer, she had column on newspaper and cultural information web site.

Toni Lester

### Composer Authorial Control and Their Multicultural Discontents

**A paper on historic conflict that took place between John Cage and Julius Eastman relating to performance by Eastman of a piece by Cage. The paper explores questions of author control in music and interpretation, especially as it relates to race and queerness and free speech issues. A combination of cultural studies analysis and law and society analysis relating to IP issues.**

Tony (Babson College) is an award winning composer and Professor of Arts and Entertainment Law at Babson College. Her piece, "Blurred Lines: Where Copyright Ends and Cultural Appropriation Begins – The Case of Robin Thicke v. the Estate of Marvin Gaye (Hastings Communication and Entertainment Law Journal) made predictions about the cases outcome a year before its famous jury verdict was decided. She writes about arts, culture and society, and the ways in which IP regimes support or thwart innovation and creativity.

Nicole L'Huillier

Spaces that perform themselves

Exploring and understanding sound as a construction material. Through the idea of radio as an invisible architecture. The transduction between material and immaterial worlds. And the exploration of multi-sensory kinetic environments. To open questions about possible futures, redefine how we perceive the world, and most importantly: trigger connection and empathy between human and non-human agents.

Transdisciplinary artist, musician, and architect from Santiago, Chile. Currently based in Boston as a PhD researcher at the MIT Media Lab, Opera of the Future group. Her work explores sound as a construction material of spaces, identity, and agency. She is an experimental musician, drummer, singer, synth lover, and one-half of the space pop duo Breaking Forms. [www.nicolelhuillier.com](http://www.nicolelhuillier.com)



Rekha Malhotra (DJ Rekha)

Panel: The Art of Practice, the Practice of Art

Moderated by DJ Rekha, Ganavya Doriswamy, Samith Sinha, and Rajna Swaminathan present their work and discuss their artistic practices and process of creativity and question the limits and freedoms afforded by notion of working or breaking a discipline. All artists have trained in various "classical" disciplines but created and collaborated in range of genres, and spaces and mediums. DJ Rekha, Ganavya, and Rajna will also will also perform on the evening of March 7.

Rekha Malhotra aka DJ Rekha pioneered merging Bhangra and Bollywood sounds with contemporary electronic dance music. Her debut album "DJ Rekha presents Basement Bhangra" features a track with Wyclef Jean. She is the founder of Basement Bhangra™, Bollywood Disco and co-founder of Mutiny Club nights. Named "Ambassador of Bhangra" by the New York Times, she has done remixes for artists that range from Meredith Monk to Priyanka Chopra. Her debut album, DJ Rekha presents Basement Bhangra is on E1 Music. Rekha has received numerous community awards and in 2009, inducted into the New York City's Peoples' Hall of Fame. She has curated events for Celebrate Brooklyn, Central Park SummerStage and has performed at the White House for President Obama and internationally. DJ Rekha was a Grand Marshall of the 9th Annual NYC Dance Parade in 2015. In January 2017 she was one of the official DJs for the historic Women's March on Washington. She is Graduate student in Comparative Media Studies at MIT.



Wayne Marshall

### The Dissolution of the Musical Object

“The Dissolution of the Musical Object”: While the advent of sound recording seems to have resulted in a form of commodification that removes musical objects from the social contexts that produce them, even at the height of the recording industry such objects were routinely de-commodified in co-present practice -- as perhaps best symbolized by the rise of DJ cultures. Now, with social media bearing spectacular witness to the myriad everyday uses of musical recordings, more distributed musical ontologies (i.e., constellations of texts and contexts, of people activating musical artifacts together, if often asynchronously) have become visible as the prevailing norm, suggesting that the audio turn was never the fully alienating rupture some have feared. Rather, we now behold across scattered, networked media that music remains at its core an interpersonal process, at once mediated and immediate, a social solvent par excellence.

Walker is an assistant professor of music history at Berklee College of Music. An ethnomusicologist by training and technomusicologist by calling, his research examines the interplay between media technologies and cultural politics with a focus on American social dance music. Marshall co-edited *Reggaeton* (Duke University Press 2009) and complements his academic work with online mixes and with articles in such outlets as *Wax Poetics* and *The Wire* as well as on his acclaimed blog, *wayneandwax*.

### Mouse on Mars

#### Spatial presentation of the new Mouse on Mars album *Dimensional People*

Mouse on Mars' new album *Dimensional People* features a number of prolific guests: Justin Vernon (Bon Iver), Zach Condon (Beirut), Spank Rock, Aaron and Bryce Dessner (The National),



Swamp Dogg, Eric D. Clark, Lisa Hannigan, Amanda Blank, Sam Amidon, Ensemble Musikfabrik, and about 20 more musical collaborators. For Dissolve Music the group will present a spatial listening mix using d&b audiotechnik's Soundscape technology. The installation will feature Sonic Robots percussion triggers. Originally premiering as a spatial composition using object-based mixing technology playing with the possibilities of sonic design and collective musicianship, the *Dimensional People* expands upon these ideas. The record expresses itself as a dynamic 50-piece orchestra, telling a story in sound. Each player is a multifaceted character, the recording an imagined stage, and the production is direction, lighting, and setting changes. Mouse on Mars offer sound as a means to encourage open-minded societies, aided by cutting-edge technology including their own MoMinstruments music software or d&b's new soundscape studio, where a spatial version of the work was created. It is a conceptual puzzle composed around one harmonic spectrum within one rhythmic scheme, mostly in the tempo of 145bpm (inspired by Chicago footwork, so the dance floor is not entirely absent).

Mouse on Mars is recognized as one of Germany's most defining and versatile electronic music projects. With their anarchic mixture of sound that oscillates between uncontrollable chaos and meticulously arranged structures, Jan St. Werner and Andi Toma have forged a unique musical language, which is readily decomposed by the unpredictability of its myriad mutations. Free from schools of thought, genre conventions, and from the constraints of the music establishment, Mouse on Mars map their own idiosyncratic trajectory through a no man's land between pop, art, club music, and the avant-garde. Most recently Mouse on Mars contributed sound design to the The National's Grammy awarded *Sleep Well Beast* album, released a series of music software applications via their own MoMinstruments label, put out an experimental club e.p. called *Synaptics* and mixed their upcoming *Dimensional People* album which will come out on April 13th via Thrill Jockey using object based mixing technology that leaves traditional stereo production behind.

[www.mouseonmars.com](http://www.mouseonmars.com)

[www.thrilljockey.com/artists/mouse-on-mars](http://www.thrilljockey.com/artists/mouse-on-mars)





Koichi Sei

**Panel: Curating Spaces, Sounds, and Communities**

After spending 10 years from 1989 in NYC playing and producing music, Sei founded bar bonobo in Harajuku, Tokyo in 2005. bar bonobo is probably one of the smallest night clubs in the world and it is known for its one-of-a-kind decoration and sound quality. The venue is always filled with patrons from all over the world. Having DJed for a long time, his only objective he still keeps in mind as a DJ is to cross as many boundaries of genres as possible.

**Samita Sinha**

Samita will speak about her process of taking apart tradition to create an abstract sonic, embodied language, and how she composes performance work using this language. She will share images from her latest work *This ember state*, and about how listening and live experience, form and formlessness are core to its composition.

Samita combines tradition and experiment to create sound and performance work that investigates the experience of being a body in the world, and psychic charges past and present. She is currently at work on *This ember state*, commissioned by Asia Society and set to premiere in April 2018. Past performance works include *bewilderment* and *other queer lions* (2016) commissioned by Performance Space 122 and *Invisible Dog Art Center* for COIL Festival, and *Cipher* (2014-15), a solo work that toured nationally (The Kitchen, Portland Institute of Contemporary Art, REDCAT, Wexner Center for the Arts, Virginia Tech) with support from National Endowment for the Arts and National Performance Network.





Andy Stuhl

### The Platform as Compositional Tool

In the late 1970s, Brian Eno pointed out that the changing technological situation of music's production was reflected in new ways musicians conceived of work, noting their use of "the studio as compositional tool." Just as the recording studio centralized a set of technologies and social practices around music's production, today the figure of the "platform" stands at the center of a significant shift in music's distribution — along with that of cultural materials and encounters more broadly. This paper focuses on case studies where a critical engagement with the host platform is central to the sonic artwork's conception, arguing that these kinds of projects indicate an important direction for musical creativity and a vibrant example of musicians' roles in our awareness of the politics shaping our media environments.

is a researcher and technologist in music, media, and digital humanities. His academic work has studied the phenomenon of analog fetishism from the perspective of recording engineers and, more recently, the process and politics behind interactive musical works.



Rajna Swaminathan

### Virtuosity and the Ethics of Musical Space

As a musician working in a wide range of contexts — traditional Karnatik music, creative/experimental music, music for dance/theater, etc. — I've become interested in hybridity and difference (racial, ethnic, sexual) as they manifest in improvised music, and the role of such dynamics in activist efforts to shift the ethical/political climate of a music scene. I'm especially curious about the aesthetic constructs that bolster the colonial/elite notion of "art music," and have observed resonances between received ideas about musical virtuosity and the persistence of social asymmetries in the musical profession. The way that "space" is distributed, whether in the pragmatic aspects of nurturing a musical career, or in the subtle sonic interactions among musicians, can serve as a window into the ways in which difference is managed and transformed through music.

Rajna (Harvard University) is an accomplished mridangam (South Indian percussion) artist, composer, and scholar. She has performed with several renowned Indian classical musicians, and has, over the past few years, been collaborating with eminent musicians in New York's jazz and creative music scene. Rajna leads the ensemble RAJAS, a project that brings together artists from Indian classical music and jazz/creative music to collectively explore new improvisational and textural horizons. Rajna holds degrees in Anthropology and French from the University of Maryland, College Park, and is currently pursuing a PhD in Music at Harvard University. Her academic interests stem from her own musical experimentations: hybridity and difference in improvised music, intercultural theories of rhythm, and musical activism.



Toshiya Ueno

## Refrains and Ambience

Etymologically the term ambience derives from latin ambo, which means 'on the both side'. Additionally it implies oozy surrounding and lazy mediations, which carry nuances of the dark, solitude, silence and quietism. 'I' (self, ego, ipse...) in the scene of techno party is constituted as a crystallization of the relational field. 'The I' in dancing occurs as ambience. What is refrain? Our living-routines are always activated in the plural and different contexts and scenes. There are different kinds of environments in the world (living or non-living), but when one can be tuned with his/her own vibes and rhythms of working, playing and living, then existential territories and refrains are enacted in act. Ambience, as the clone of environments, is generated from chaos. To be precise, a territory is given rise from the plurality or variety of environments by bringing about refrains. The event of techno party is engaged with an ecology of refrains: a rhythmic ecology as making the relational field of resonance. A dance makes us (dancing subjects) approach to and identify with, things and objects. Through dancing one

Professor of Wako University, Tokyo, teaching Cultural Studies and critical theory. Research field is urban tribes, anime critic, ecosophy, and techno music, etc. He has published more than ten books in Japanese and essays in English. His most recent book is entitled The Quadruple Ecology: on Guattari and Ecosophy.

Rebecca Uliasz

## Self-learning A/V

This open ended performance system consists of perpetual and self-learning video and audio systems that use a combination of analogue circuitry and digital code in order to autonomously synthesize information in unexpected or imperceivable ways. Through the interference of the (human) body, the signal twists, jumps, and crashes in unexpected ways, video signal is experienced sonically and images are seen by machines, presenting the performer and audience with a means to interface with this unknown and layered life force.

Rebecca Uliasz is a PhD candidate in Computational Media, Arts and Cultures (CMAC) at Duke University. She conducts research in perception in time-based media, analog computation and artificial intelligence, which inspires an artistic practice that incorporates experimental system and instrument building, audio/visual electronic noise performance and multi-media installation. She holds an MFA from SUNY Stony Brook University, where she focused on multi-media installation and performance with video transmission. She has performed in the United States and abroad in venues such as Spectrum (NY), Babycastles (NY), HOLO (NY), CultureHub NYC, Gaze Festival (Gainesville, FL) and Shanghai Art Fair (2017), and exhibited her work in a number of virtual and IRL venues including NewHive, POWERPLANT (NY), The Wrong Digital Biennale, Peripheral Forms Gallery (Portland, OR), The Metropolitan Museum of Art, and Centuro Cultural Sao Paulo (Brazil).



Oswald Wiener

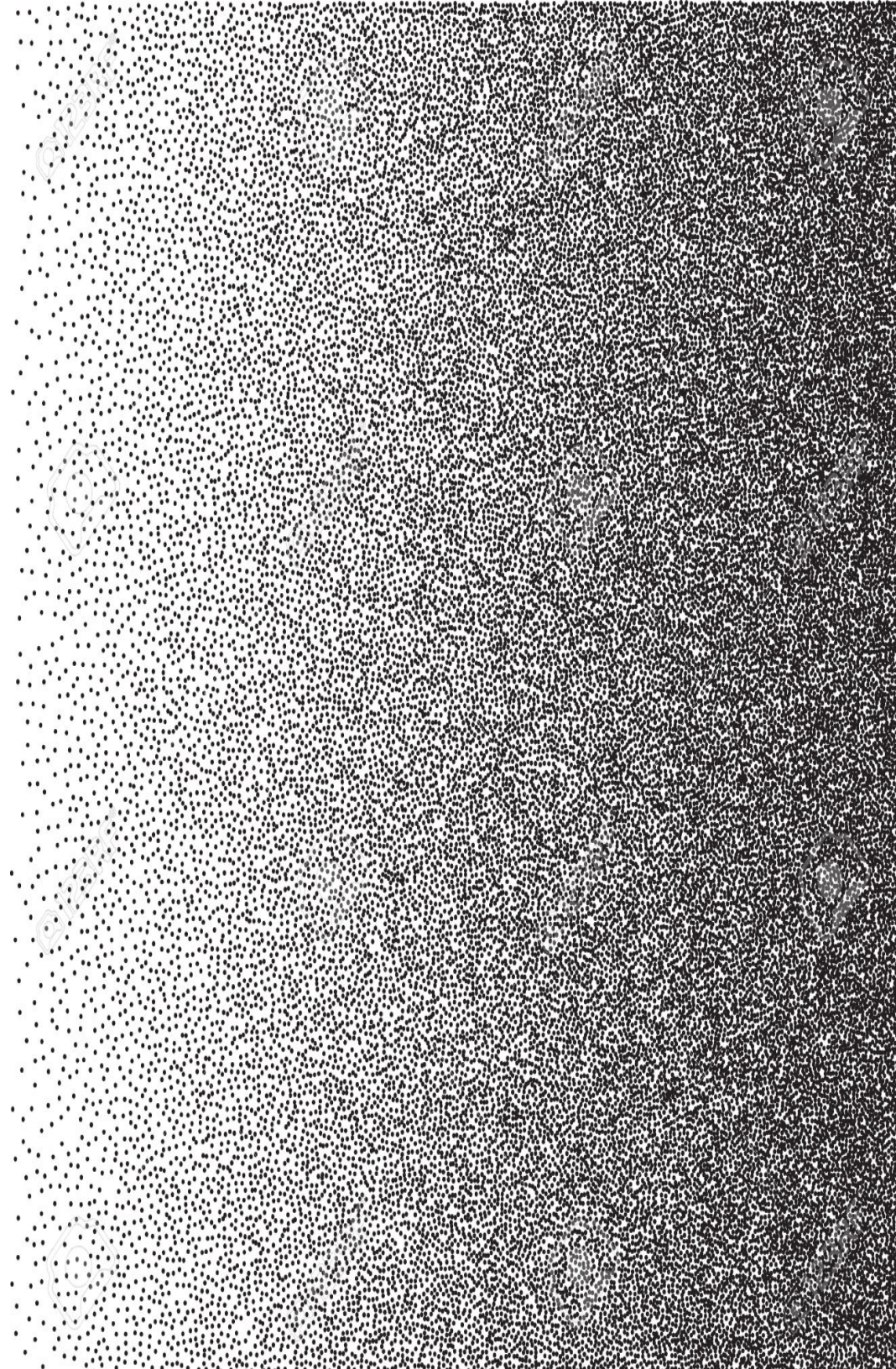
#### Orientation in music via introspection

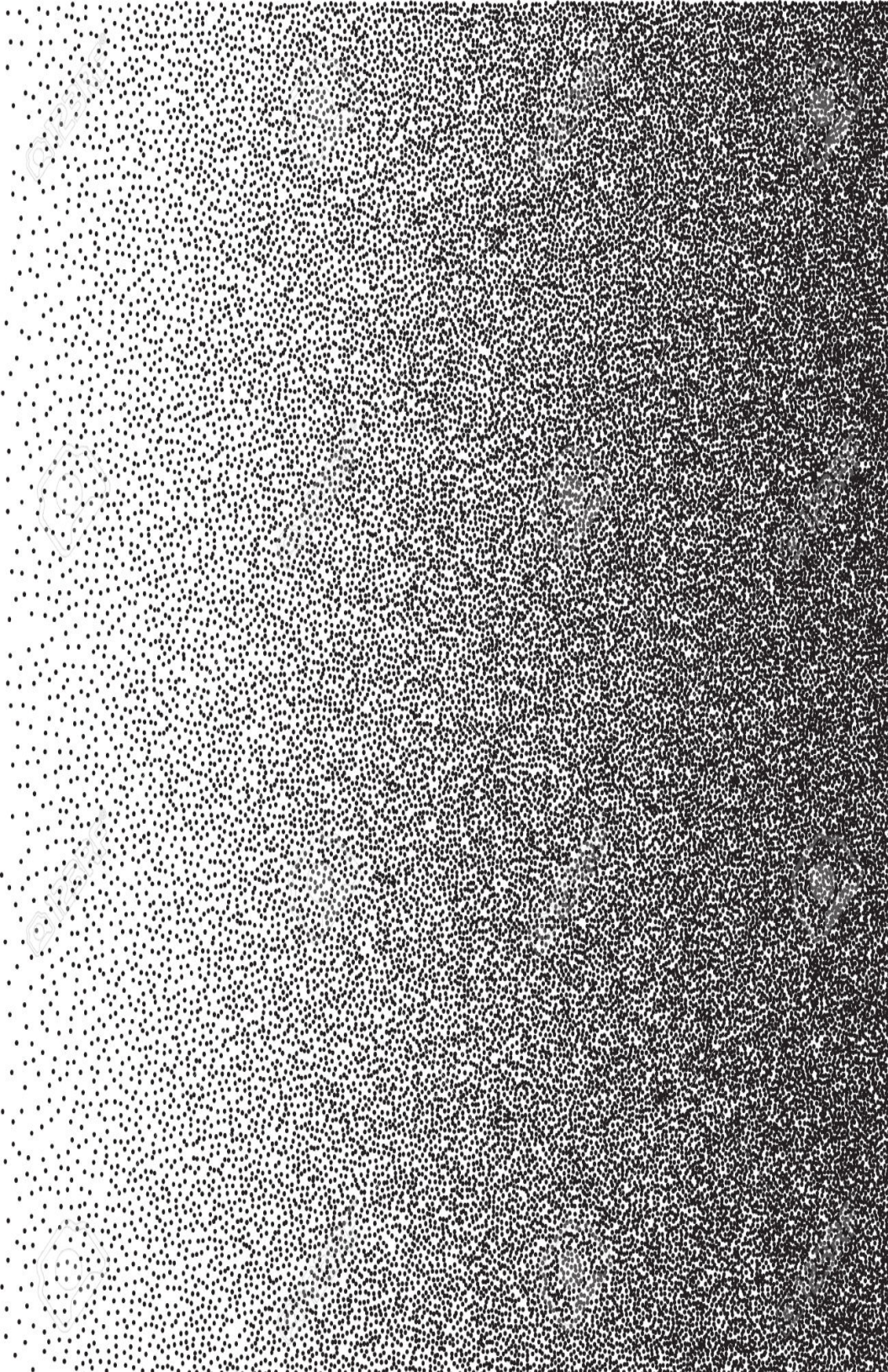
Coming from a field of visual art Oswald Wiener has developed a technique of introspection to approach questions which cognitive science, linguistics, computational sciences and automata theory only partially explain. How does the mind process acoustic information? How can you become aware of your own cognitive processes of sense making? Jan St. Werner will present a brief introduction into Oswald Wiener's research via audio documents extracted from several hours of conversations.

Oswald was the main theoretician of the art movement "Wiener Gruppe" (1954-1964) a radical post-war European artist collective not unlike the Situationists, the Independent Group or Fluxus. After a blasphemous art performance in 1968 he and his partner Ingrid Wiener emigrated Austria to live in Berlin and Canada. His publications "Poetik im Zeitalter naturwissenschaftlicher Erkenntnistheorie" und "Probleme der künstlichen Intelligenz" present Wiener's radical approach on Poetry, Cybernetics and Linguistics. Wiener is currently finishing a new work on an Automata Theory and Introspection.

**Tobias Wulf**, director of global marketing for d&b audiotechnik. He is based in Berlin, Germany. He was instrumental in bringing Mouse on Mars to d&b to do an object-based, spatial mix of their new album "Dimensional People."

**Ralf Zuleeg** is on a mission to make object-based spatial mixing a standard to be adopted in venues around the world. He is a long-time engineer at d&b audiotechnik, a sound reinforcement company based in Backnang, Germany. To keep him satisfied at the company, he has been allowed to pursue unusual projects. The Soundscape is his crowning achievement, so far.





dissolve

THANKS!

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