

Reembodied Sound 2024

A festival and symposium of transducer-based music and sonic art

February 2–3, 2024
EMPAC—Troy, NY USA

Symposium Chair: Matthew Goodheart

Symposium Co-Chairs: Kate Galloway & Rob Hamilton

Curator: Amadeus Julian Regucera

Participating Artists:

PERFORMANCE

Seth Cluett
Matthew Goodheart
Moon Ha
Stuart Jackson
Keita Matsumiya
James O'Callaghan
Sarah Constant
Gadi Sassoon
Cathy van Eck
Alyssa Wixson

SOUND ART

KS Brewer
John Eagle
Jenn Grossman
Jocelyn Ho
Kazuhiro Jo
Pascal Lund-Jensen
Matthew Ostrowski
Marianthi Papalexandri

PRESENTATIONS

Patricia Alessandrini
David Bobier
Justin Boyd
Alexander Cohen
Alexis Crawshaw
Julian Day
William Fastenow
Matthew Goodheart
Moon Ha
Chelsea Heikes (seah)
Stuart Jackson
Kazuhiro Jo
Lauren Knight
Ted Krueger
Sasha Leitman
Teerath Kumar Majumder
Keita Matsumiya
Kristin Norderval
Christophe Preissing
Amanda Love
Colin Tucker

Curatorial Introduction and Welcome

On behalf of the curatorial program and staff of the Curtis R. Priem Experimental Music and Performing Arts Center and the faculty of the Rensselaer Department of Arts, I would like to welcome you to Reembodied Sound 2024: A Festival and Symposium of Transducer-based Art.

In simplest terms, a transducer is a device that converts one form of energy into another form. The vibration of any object transforms into sound waves traveling through the air, audible to us as sound, or in more culturally specific terms, *music*. For Western music, the criteria by which we consider certain sounds *music* was called into question by the early-20th century and for many, the work of composer John Cage in the 1950s meant that everyday items, anything from household appliances to industrial detritus, became ripe for musical exploration. Transducers were tools that musicians could use to unlock the musical potential of the world around us.

In 1973, Cage's colleague and collaborator David Tudor, working with a group of artists who would become Composers Inside Electronics, created *Rainforest IV*, which used "surface speakers"—an electric transducer—to excite the sonic possibilities of such objects. Two of those artists: composers and sound artists John Driscoll and Phil Edelstein are with us for this two-day festival. They have graciously dedicated their time to mentor 12 RPI students in the Arts Department in remounting a version of *Rainforest IV* in EMPAC's Studio 2 for this occasion, passing on their decades of experience to a new generation of creative musicians.

Reembodied Sound 2024 brings together composers, sound artists, scholars, researchers, engineers, and audiences to investigate issues of aesthetics, ethnography, technical design, compositional techniques, and pedagogy. As an artistic community, we have gathered to share practical information, inspire each other and other artists in our fields with new tools and possibilities, and to lay a foundation for scholarly discourse and technological investigation in this burgeoning field through our presentations and art works.



50 years after *Rainforest IV*, music which utilizes speaker transducers has become more ubiquitous, due in some part to their accessibility, but more so in its unmistakable ability to reframe and more closely examine the world around us as well as our own place in it.

I would like to thank Rensselaer Arts Department professor Matthew Goodheart who has led and guided this planning process as symposium chair, along with his co-chairs professors Kathleen Galloway and Rob Hamilton. Without their dedication and hard work, this event could not take place. I would also like to thank EMPAC's production, front-of-house, administrative, and curatorial staff, all of whom make this beautiful building sing.

Amadeus Julian Regucera,
EMPAC Curator, Music

REEMBODIED SOUND 2024 FULL SCHEDULE

FRIDAY, FEBRUARY 2, 2024

11-12PM Check in / Meet & Greet
 Evelyn's Café

12-12:30PM Opening remarks & Orientation
 Theater

PRESENTATIONS 1
THEATER

12:35-12:55PM Alexis Crawshaw
 Digital Somatosensory Sound for Music and Art:
 Overview, Theory, Aesthetics, Techniques

1-1:20PM Matsumiya Keita
 An attempt at the fusion of ambient sounds and instrumental
 music, through the piece "Shitatari" for hybrid piano

1:25-1:45PM William Fastenow
 A Subject-Oriented Approach to Sound and Music

1:50-2:10PM Julian Day
 Vibrant Matter

RAINFOREST IV STUDENT PERFORMANCE 1
STUDIO 2

2-5PM

2:15-2:35PM Kazuhiro Jo
 Transducing Sounds from the Past of Media: Mary Had a Little Lamb
 (2019) and We Were Away a Year Ago (2023)

PANEL 1 / PRACTICE AND TECHNIQUE
THEATER

3-4PM Justin Boyd, seah, Moon Ha

PRESENTATIONS 2
THEATER

4:30-4:50PM Matthew Goodheart
 Reembodied Sound and Its Implications

4:55-5:25PM Kristin Norderval
 Why transducers? Reasons and methods used in
 5 electro-acoustic works

5:30-5:50PM Tucker Colin
 Rethinking the Politics of Media in Rainforest IV

5:55-6:15PM Stuart Jackson
 Reconstructing Coefficient, David Tudor's composition
 for frictional percussion and electronics

6:15-8PM Reception and Sound Art Gallery Opening
 Evelyn's Café, 7th Floor Lobby, Mezz, Theater Lobby,
 5th & 6th Floor CH bridge

RAINFOREST IV STUDENT PERFORMANCE 2
STUDIO 2

6-8PM *Rainforest IV* Durational Performance

SATURDAY, FEBRUARY 3, 2024

PERFORMANCE 3

10AM–2PM	Rainforest IV Student Performance 3 Studio 2
10–10:20AM	Sasha Leitman Resonant Object Interface Zoom
10:25–10:45AM	Lauren Knight Sounding Water Inhabitants: An Exploration of Toronto's Seasons
10:50–11:10	Ted Krueger 38hz 7.5 Minutes
11:15–11:35AM	Teerath Kumar Majumder In and Out of Phase: The Unified Sound of a System of Human, Computer, Instrument and Transducing Agents

PANEL 2
THEATER

11:45–12:45AM	Phil Edelstein, John Driscoll, Cathy van Eck Rainforest and Its Legacy
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PRESENTATIONS 3

THEATER

1:30–1:50PM	Alexander Cohen Two-Voiced Gesture-Controlled Electrolarynx (TVGCEL)
1:55–2:15PM	Patricia Alessandrini Zoom Aurum: multimodal engagement with sound through haptics and cymatics
2:20–2:40PM	Pressing/Love Christophe/Amanda Zoom + 4-channel Tigris: Incorporating and Integrating Multi-Channel Transducers and Speakers in Installation Settings
2:45–3:05PM	David Bobier VibraFusionLab and Haptic Voices

PANEL 3
THEATER

3:15–3:55PM	Creating Rainforest RPI Music & Technology II students
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KEYNOTE ADDRESS

4–5PM	Cathy van Eck Why Maria Schlatter Didn't Invent the Loudspeaker – An Investigation into the Borders of Sonic Transmission Theater
7–9:30PM	Final Concert Studio 1—Goodman



Music and Technology II, Professor Matthew Goodheart

Vanessa Bionda

Hope Constant

Marcos Devarie

Andrew Franco

Miles Harrison

Nia Heermance

Mary Hiffa

Lilli Kung

Mick McCartney

Danielle Nnorom

Gavin Ralston

Ben Soos

Graduate Student Assistant

Jaehoon Choi

Visiting Artists and Mentors

John Driscoll

Phil Edelstein

David Tudor

***Rainforest IV* (1973)**

Friday February 2, 2024 6-8PM

Saturday February 3, 2024 12-5PM

EMPAC Studio 2

Rainforest IV grew out of a 1973 workshop in Chocorua, New Hampshire that included a group of artists who would soon become the collaborative Composers Inside Electronics: David Tudor, John Driscoll, Phil Edelstein, Linda Fisher, Ralph Jones, Martin Kalve, Paul DeMarinis, and Bill Viola. In this performed installation, each composer designs and constructs their own sculptures, which function as instrumental loudspeakers under their control. Each sculpture produces sound material that displays the object's resonant characteristics.

For Reembodied Sound, Driscoll and Edelstein, along with Rensselaer professor Matthew Goodheart, guide Rensselaer Arts Department students in choosing and sonifying their chosen objects. This version of *Rainforest IV* is be mounted as an installation and durational performance in EMPAC Studio 2 and symposium participants are invited to move freely among the sculptures, creating their own sonic environment as they roam.



Sound Art Works and Location

KS Brewer

What is Your Emergency? (2024)

plastic, rubber, and silicone; bone conduction transducer, amplifier and audio player; metal conduit; paper on clipboard

Level 6 Mezzanine

You see the face of the original CPR manikin, Resusci-Anne, mounted like a death mask—in plastic purgatory, she spends eternity helping you help you. She calls you to put your forehead against hers, and plug your ears. Just like that—now, you will be saved.

KS Brewer is a transdisciplinary artist-scholar and PhD student of Electronic Arts at Rensselaer Polytechnic Institute. Their work investigates *technologies of resuscitation* in technoscientific conceptions of present and future life, and alternative outlooks made possible from abject and queer standpoints of death and decay. Balancing theory and feeling, resulting experiments take shape through experiential art—incorporating multiple senses, mediums, and technologies in search of affective co-creative interactions. They've shared work through spaces like 601 Artspace, Field Projects, Amatrix Gaming Lab & Studio, PLAYA Center for Art and Science, Satellite Art Fair, the American Studies Association, and Strange Matters Journal.

John Eagle

watershed (2023)

Level 5 Evelyn's Café

transducers, contact microphones, PVC pipe, vinyl tube, plexiglass, aluminum foil, super absorbent polymers, water, wood, steel, glass bottles, plastic, salvaged metal, slate, water pump
Evelyn's Café (5th-floor)

At the center of this water cycle, the path splits via a bell siphon mechanism and diverts some water across the surface of a sheet of aluminum foil, which is shaped by the changing water flow. This flow is further affected by super absorbent polymers (SAPs), which absorb water and gel together, thus adding weight and slowing the flow. An array of paired surface transducers and contact microphones suspended below the foil start feeding back when the foil becomes depressed above the contact mics, effectively closing the circuit. As the feedback increases, the sonic energy transferred through the transducers tends to increase the local flow of water as it pushes the water down the slope.

John Eagle is a composer, instrument builder, and performer. His work operates within ecological frameworks involving extended instrumental systems. These works explore harmonic intonation as an environmental process.

Eagle has performed and presented work internationally including the Sound/Image Festival in London, Int-Act Festival in Bangkok, Heidi Duckler Dance's Ebb & Flow festival, UC Irvine's The Art of Performance, Hear Now Music Festival, Thailand New Music and Arts Symposium, Göteborg Art Sounds, Co-Incidence Festival, Live Arts Exchange, and the Dog Star Orchestra festival.

Recent collaborations include *Sound House*, a performance installation developed with Janie Gesier and Cassia Streb (which features a sixteen-channel wireless sound instrument he designed with Eric Heep) and his work with Charles Gaines as musical director and co-arranger for the *Manifestos* series, conducting the studio recording and premiere of *Manifestos 4* (Times Square, July 2022) with upcoming performances at MoMA (NYC) and REDCAT (LA).

Jenn Grossman

Fenestra

5 acrylic panels (18 x 32 in, 1/8th in thick), surface transducers, amplifiers

Level 6 spine—EMPAC Concert Hall bridge

Fenestra is a 5-channel spatial sound installation made with transparent acrylic panels and surface transducers. It references a connective tissue membrane of the inner ear, a transparent spot, and the Latin term for *window*. Tonal and found sounds move from panel to panel, like a sonic skin. The piece evokes the embodiment of looking and listening through physical surfaces; muting and resonating sound while drawing attention to the environment around it.

Jenn Grossman is a sound/experiential media artist & electronic composer based in Brooklyn, NY. She's concerned with the psycho-spatial, surreal, and affective potentials of sensory media. Her work has taken the form of sound sculpture, audiovisual installation and performance, sound collage, light/video events, public interventions, and spatial audio works. She's held residencies at I-Park Foundation and Harvestworks Digital Media Arts Center, and has presented audio works and research at venues and festivals such as the Black Mountain College Museum, the Museum of the Moving Image, the Megapolis Audio Festival, Cistern Dreams at the Deep Listening Institute, the Global Composition Conference at Darmstadt, and many NYC venues and galleries. Recently, her work's been presented at SARC's Sonic Lab, Roulette's MATA festival, and the Light Matter Film Festival.

Jocelyn Ho, Margaret Schedel

Women's Labor: Embedded Iron (2021)

embedded iron, ironing board, coat rack, miscellaneous textiles

Level 6 Mezzanine

Embedded Iron is part of *Women's Labor*, a feminist-activist project that repurposes domestic tools to become new musical instruments. Based on an early-20th century wooden ironing board and antique iron, *Embedded Iron* uses spectroscopy, ultrasonic, LIDAR sensors, and machine learning to see the color, feel the texture, and sense the position of any fabric, to play different timbres and pitches. Audio quotes from a 19th-century marriage manual are mapped to the ironing of a special white apron. *Women's Labor* is the winner of the 2021 International Alliance of Women in Music Ruth Anderson Prize.

Jocelyn Ho's artistic practice involves the exploration of the relationship between sound, bodily gesture, and culture, as well as the rethinking of the classical music genre through multimedia technologies, inter-disciplinarity, and audience interactivity. She directs inter-disciplinary performance projects involving collaborators from vastly different fields. Ho is the artistic director and performer of the sold-out music-art-tech concert project *Synaesthesia Playground*, in which she leads fifteen composers, visual artists, technologists, and fashion designers from all around the world to create an interactive, multimedia experience. Her ongoing project *Women's Labor* that interrogates domesticity through sound installations and performance has won the Hellman Fellowship and Harvestworks Residency, and has been featured at the UCLA Art|Sci Gallery, ISEA 2020, the 2020 New Interfaces for Music Expression Conference, the 2019 Alliance of Women in Media Arts and Technology Conference, and CCRMA at Stanford. As a performing scholar, Ho has published and presented papers at international conferences in the area of performance analysis, embodiment theory, Debussy studies, and mathematics and music. Ho is an Assistant Professor of Performance Studies at UCLA.

With an interdisciplinary career blending classical training in cello and composition, audio data research, and innovative computational arts education, **Dr. Margaret Anne Schedel** transcends the boundaries of disparate fields to produce integrated work at the nexus of computation and the arts. Her diverse creative output includes multimedia operas, virtual reality experiences, sound art, video game scores, compositions for classical instruments with interactive electronics, and the development of custom interactive controllers. Honored with NIME's Pamela Z Innovation Award, Schedel is set to release her solo CD, "Signal through the Flames," in 2024.

Kazuhiro Jo, Paul DeMarinis

We were away a year ago (2023)

turntable with customized coils

Level 6 Mezzanine

We were away a year ago is a work in which sound is produced through the flow of electronic current in a coil, generated by the magnetization of magnetic ink on a thin film caused by a magnet. There is no physical contact between objects in this work.

Kazuhiro Jo is a practitioner with a background in acoustics and interactive design. He has been presenting his practices in a form of artwork at museums and festivals, as well as papers at international journals and conferences with his projects such as *The SINE WAVE ORCHESTRA*, *phono/graph*, and *Life in the groove*.

Paul DeMarinis has been making noises with wires, batteries and household appliances since the age of four. His works combine interactive software, synthetic speech and noise with obsolete or impossible media. He has exhibited and performed throughout North America, Europe, Australia and Asia.

Matthew Ostrowski

Summerland (2019-20)

24 telegraph sounders

EMPAC Theater Lobby

Summerland explores the interconnections between the electromechanical technology of the telegraph and the spiritual technology of mediumship, closely linked throughout the infancy of the electrical era. It seizes from the ether the voices of two individuals at the tangled nexus of 19th-century information technology: Samuel Morse, the inventor of the telegraph, and medium Kate Fox, a founder of the Spiritualist movement. A generative computer system attempts to reproduce their words through taps and clicks, using 21st-century synthesis techniques applied to 19th-century technology. All sounds in the piece are derived from Morse's writings and Fox's mediumistic encounters with the dead inhabitants of the Summer Land, materializing their voices in an electromagnetic séance of digitized speech.

A New York City native, **Matthew Ostrowski** is a composer, performer, and installation artist. Using digital tools and formalist techniques to engage with quotidian materials, Ostrowski explores the liminal space between the virtual and phenomenological worlds. His work includes installations for video, multichannel sound, and robotically-controlled objects, improvisation, and multichannel compositions.

Pascal Lund-Jensen

apterygota

sound installation with exciters

Level 5 spine—EMPAC Concert Hall bridge

The installation represents a community of beings whose individual and group dynamics are fluid and constantly evolving. These dynamics of group behavior are continuously changing. A scenario is presented in which some entities behave similarly, while others exhibit different patterns. Communication, conflict and chaotic interactions unfold among the ground-dwelling insects, creating a continuous evolution of shape-shifting, evolving abilities and intuitive transformations.

Pascal Lund-Jensen (b. 1995) is a Zürich-based composer, sound and media artist. His artistic work encompasses electroacoustic compositions and performances as well as sound and video installations. His works take shape as spatial settings in which the observer becomes part of the constructed environment and is confronted with the entities, forces and materials contained therein. He completed his BA in Sound Arts at the Bern University of the Arts and his MA in Electroacoustic Composition at the Zurich University of the Arts.



Pascal Lund-Jensen. *apterygota*, installation view, 2022. Courtesy of the artist.

Marianthi Papalexandri

Untitled 12 (2021)

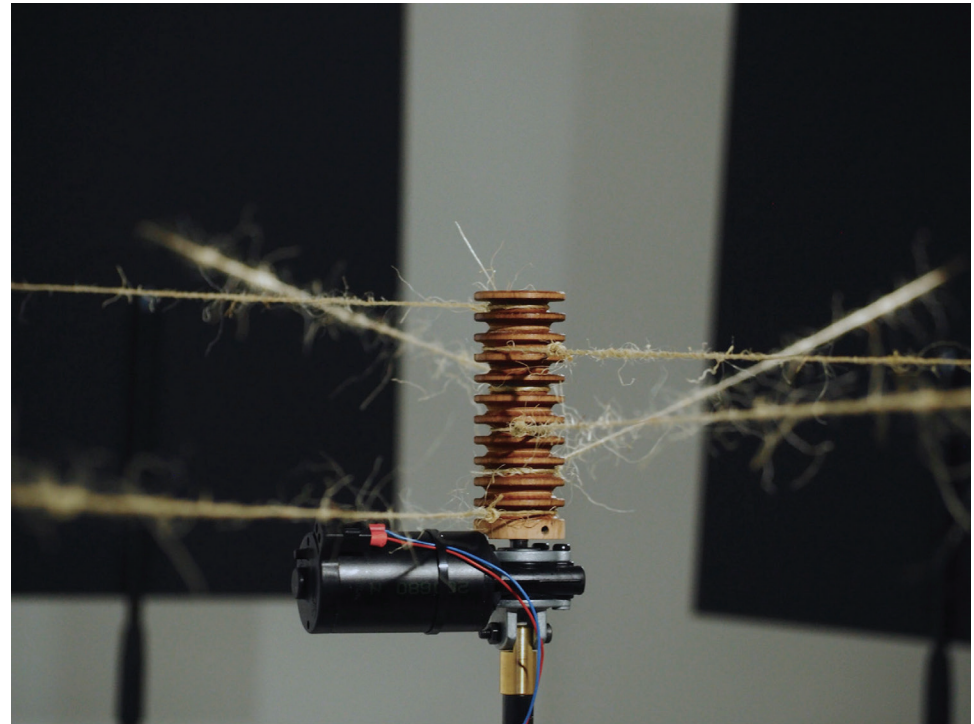
twine, mic stands, rosin, foam board, motor

400 x 400 x 400 cm

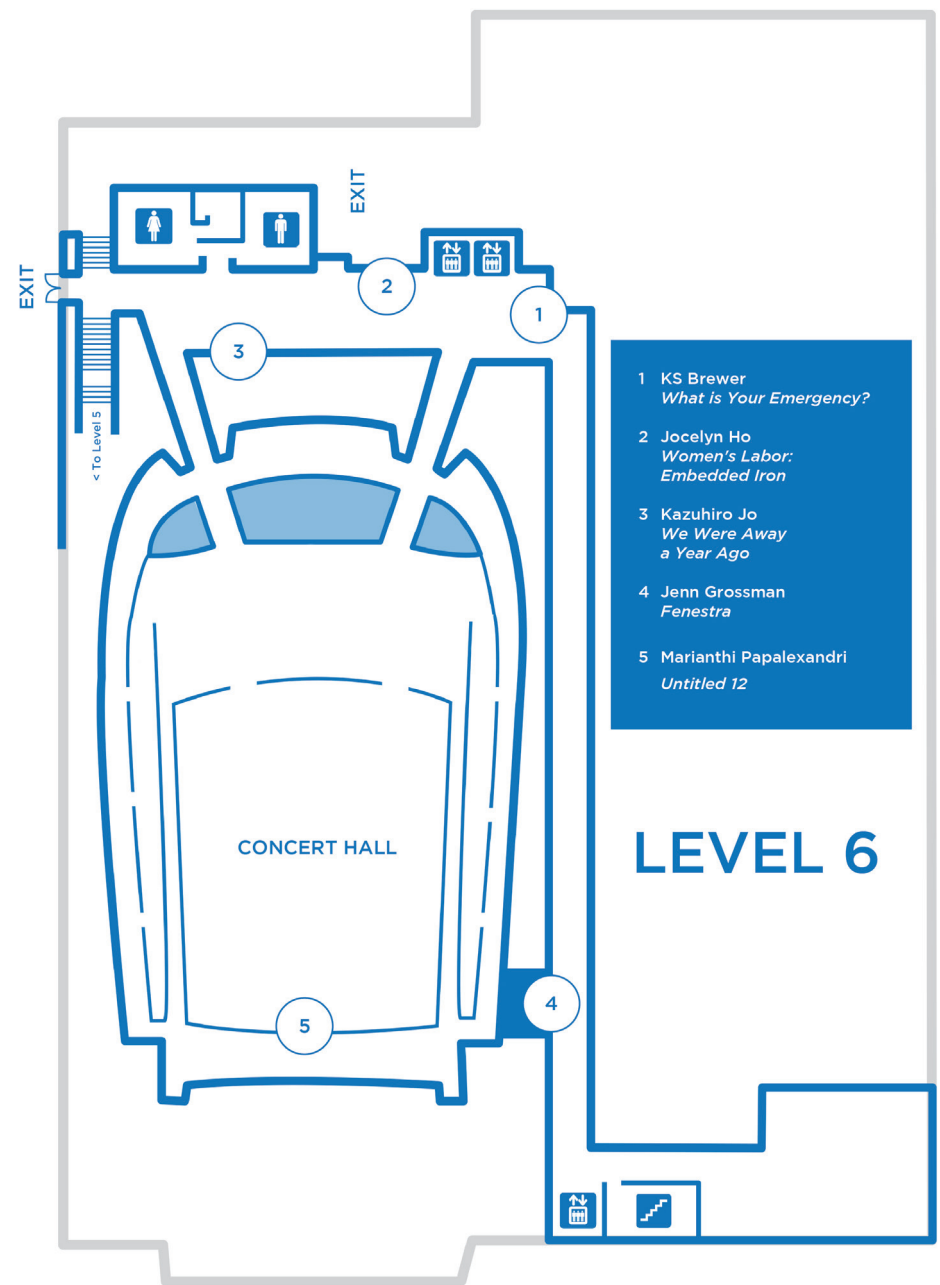
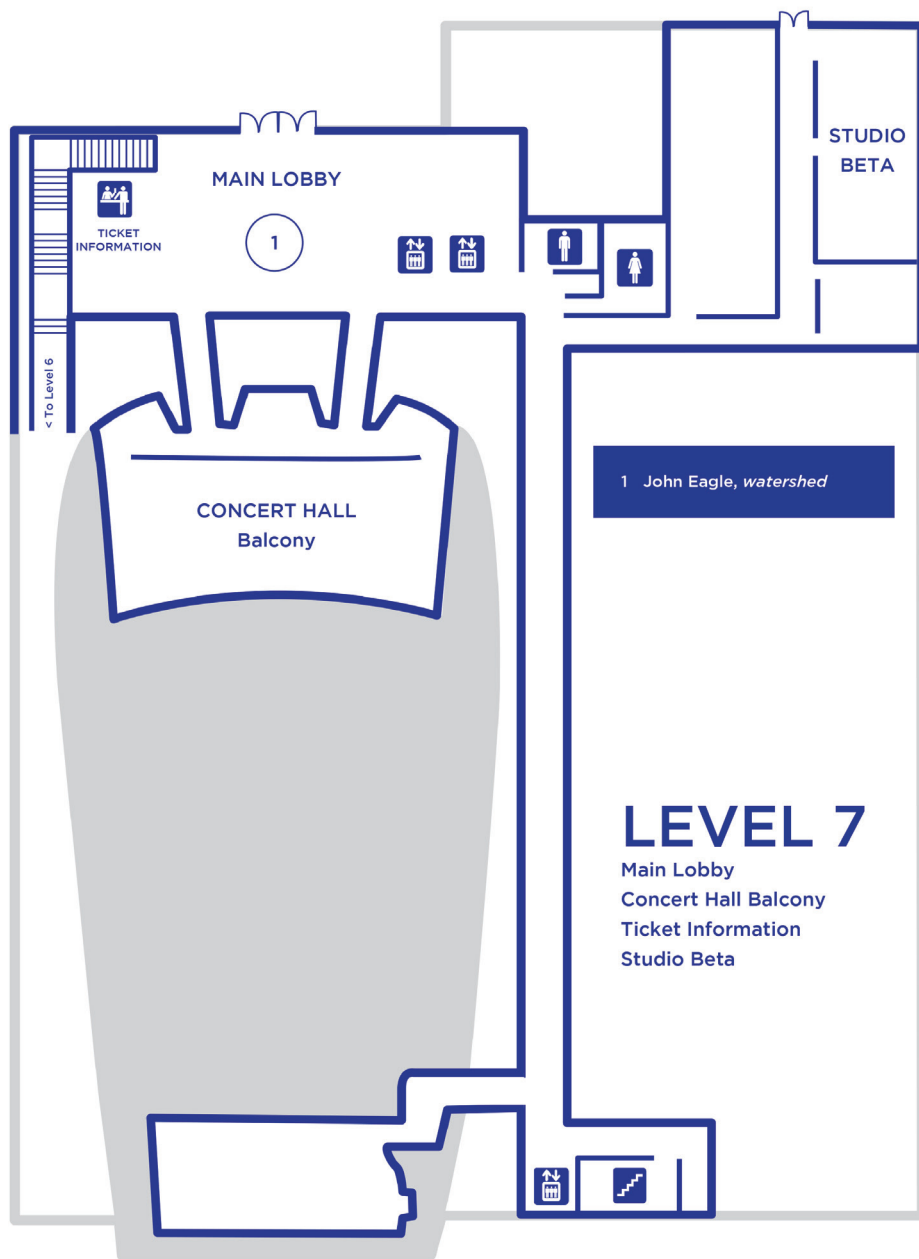
Level 7 Lobby

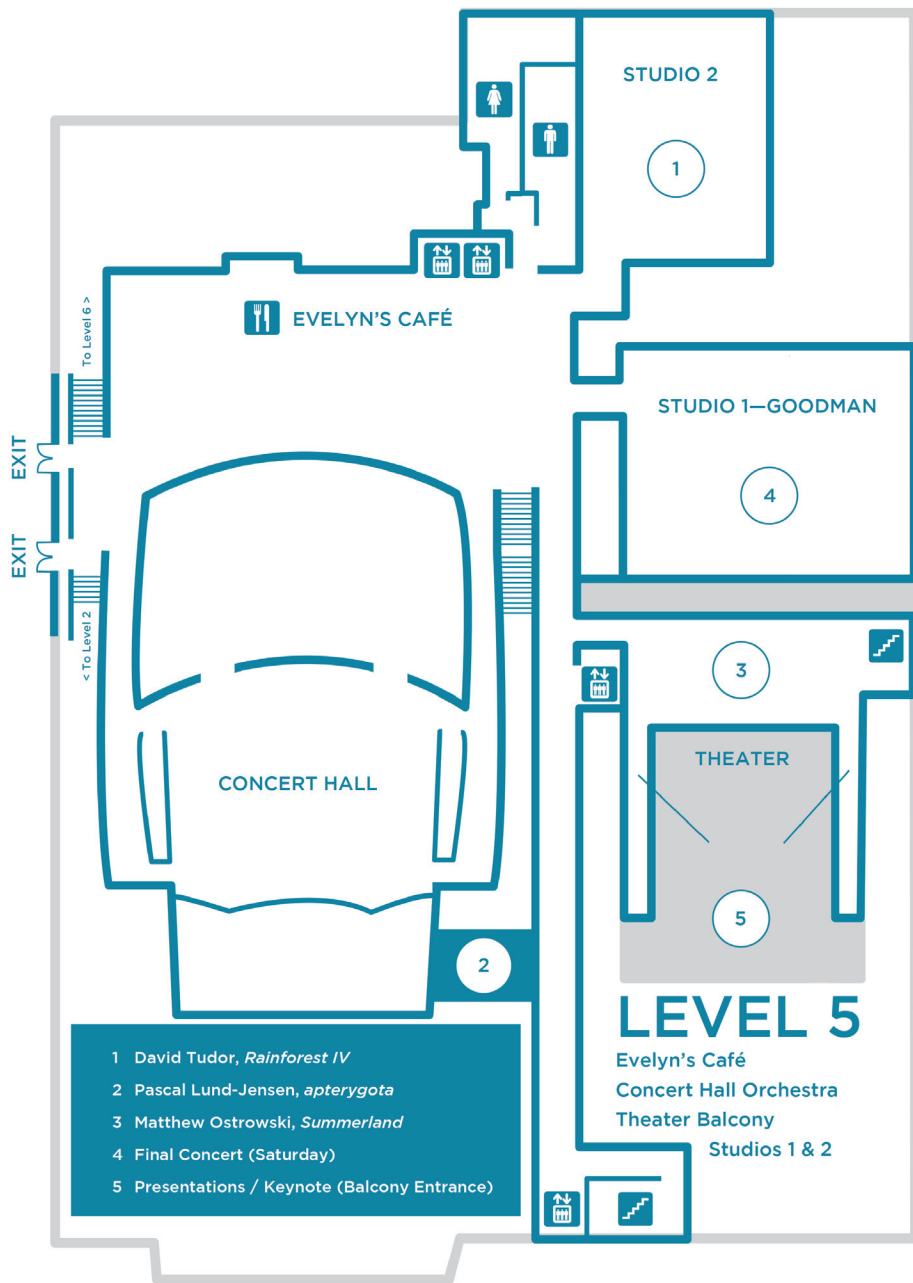
Papalexandri's practice *stretches* basic principles of how sound is produced and how we explore resonances and sounds by suggesting a new paradigm, which can be thought of as *programming* with material. By awakening micro-sounds within materials through physical interactions like friction, the work creates minimal but rather complex organic sounds and textures. The sound installation proposes a refined and focused exploration of everyday materials and sounds, carefully shaped and placed at different distances, without any post-processing.

Marianthi Papalexandri-Alexandri (b. 1974) is a sound artist and composer known for elegantly exploring the intersection of sound and visual art, with a focus on resonant surfaces, friction, and *programming* materials to behave in a lifelike manner. Papalexandri's pieces have been showcased globally at prestigious institutions, including the Museum Haus Konstruktiv in Zurich, Kunstmuseum Basel; Museum of Musical Instruments in Berlin, the Swiss Federal Institute of Technology in Lausanne, Donaueschingen Musiktage/ Museum Art. Plus in Germany, and the Venice Biennale of Architecture. Holding a PhD in Music Composition from UC San Diego, she is a Cornell University Professor of Music. Papalexandri has received accolades such as the Dan David Prize, Werkschau Award Kanton Zurich, and Aurelie Nemours Award. She's been nominated for artist residencies worldwide, including Akademie Schloss Solitude in Stuttgart, EMS studio Stockholm, Villa Concordia in Bamberg, the Cluster of Excellence Image Knowledge Gestaltung at the Humboldt-University of Berlin, the Instrument Inventors Institute in The Hague, and St. John's College at the University of Oxford.



Marianthi Papalexandri Alexandri, Untitled 12, installation view detail, Galerie Anhava, Helsinki, 2022. Photo by Aleksandra Oilinki. Courtesy of the artist and Galerie Anhava





Final Concert

Matthew Goodheart

Assemblage No. 1

Stuart Jackson

Coefficient

Seth Cluett

the interior of objects

James O'Callaghan

Doubt is a way of knowing

Keita Matsumiya

Shitatori

Intermission

Moon Ha

reciprocal response

Cathy van Eck

Music Stands

Gadi Sassoon

Bionico

Alyssa Wixson

The Netted Resonance of Tide Pools

Concert Program Notes

Assemblage No. 1, **Matthew Goodheart**

Assemblage No. 1 is an interactive work for transducer-actuated metal percussion and solo improviser. Assembled from bits of code, mapping techniques, generative algorithms, and performer-generated samples taken from reembodied sound compositions of the last decade, the work reshapes, recontextualizes, and reframes this history within a new and unpredictable improvisational environment.

Coefficient: frictional percussion and electronics, **David Tudor**
Reconstructed by Stuart Jackson, percussion

Coefficient is an electronic work, the product of electroacoustic transducers and special microphones. A variable feedback system between the two elements is influenced and changed by the performance of frictional sounds by a percussionist. A distinction is made between those sounds produced by friction, and those produced by impact.

the interior of objects, **Seth Cluett**

the interior of objects explores the drum as a site-specific acoustic space. In this work, a tactile transducer is placed on the underside of the drum head opposite a piezo microphone. Tones derived from the physical acoustics of the membrane set the head in motion, these tones are joined by feedback frequencies whose amplitude is restrained by a limiter. The nodes and antinodes of the drum head become a performable topography the performer can explore through the compositional form.

Doubt is a way of knowing, **James O'Callaghan**
Sara Constant, flute

Doubt is a way of knowing, co-commissioned by Jeffrey Stonehouse and Mark McGregor, is part of a series of pieces for soloists where electronics are diffused through a double of the soloist's instrument. The piece is an examination of counterfactuals and simultaneous emotional reactions where one experiences a split self.

Shitadari, **Keita Matsumiya**

This composition is a mixed music piece created by orchestrating the sound of water droplets recorded in the field. It involves using transducers to resonate the piano soundboard and live modulation of the piano and electronic acoustics through a pickup microphone, resulting in a live electronics/chamber music composition, aiming to integrate the strengths of both descriptive, recording, and improvisational elements.

Intermission

reciprocal response, **Moon Ha**

reciprocal response is a musical system based on the (re)cycling idea, which has been my inspiration for creative works for over a decade. This is designed to be executed by my students at new_LOrk, New York University's Laptop Orchestra, to utilize the tactile transformation of energy into signals and sounds. The members of *new_LOrk* include Ahmir Phillips, Chloe Yang, Jerry Huang, Devin Park, and Jailen Mitchell.

Music Stands, **Cathy van Eck**

What normally stays silent during a musical performance—a music stand—is creating the sound in this performance. Two music stands are unfolded at the start of the performance. Both are amplified using a contact microphone glued onto the stand and a small loudspeaker, placed on the floor. During the performance, the loudspeakers are placed on the stands. The vibrations of the loudspeakers are transmitted through the metal of the stands back to the contact microphones and in this way an acoustic feedback loop occurs. By changing the altitude of the stands, the distance between microphone and loudspeaker changes, and therefore, the acoustic feedback sound changes as well. The music stands are “played” by the performer similar to how commonly musical instruments are played. The performer is searching for the sound behind the score.

Bionico, **Gadi Sassoon**

Bionico was originally created as an installation at Sónar in Barcelona, and later developed into a quadraphonic piece at Elektron Musik Studio in Stockholm, where Gadi used a prepared metal plate with a large transducer to create feedback loops for physical models and strings. The live performance of *Bionico* uses four resonating sculptures attached to transducers that ‘augment’ Gadi’s live electric violin. The cuts on the plates change the resonating modes of each sculpture.

The Netted Resonance of Tide Pools, **Alyssa Wixson**

Alyssa Wixson, June Cummings, percussion

The sounding objects used in this piece are connected in a web of resonance and feedback analogous to the intricate ecosystems present in tide pools. It took shape over many hours of sonic exploration with percussionist June Cummings; creating the piece with her has been a joy.

Concert: Artist Bios

Matthew Goodheart is a composer, improviser, and sound installation artist who has developed a wide body of work that explores the relationships between sound and sound production, materiality, and listener. His diverse creations, ranging from immersive sound installations to large-scale microtonal and spatial compositions to open improvisations, have been featured throughout the US, Canada, Europe, and Turkey, and has received numerous awards and honors including the Berlin Prize in Music Composition, a Civitella Ranieri Fellowship, and a Fulbright Grant. A lifelong teacher, he is the Assistant Professor of Music Composition in the Department of the Arts at Rensselaer Polytechnic University.

Stuart Jackson is a percussionist and uilleann piper from Virginia, now living in Montreal, Canada. He has presented solo percussion concerts at the Musée d'art contemporain de Montréal (MAC) and Ausgang Plaza in Montréal, and performed as an uilleann pipe soloist with the Soho Rep Theatre and the Wordless Music Orchestra. His current research project which focuses on an elusive vibraphone solo by Pierre Boulez has received support from the Fonds de recherche du Québec and the Paul Sacher Stiftung. He is currently pursuing a doctorate at McGill University under the supervision of Fabrice Marandola and Robert Hasegawa.

Seth Cluett is a composer and visual artist. The recipient of grants from NYSSCA, Foundation for Contemporary Arts Emergency Fund, and Meet the Composer, his work has been presented internationally at venues such as The Whitney Museum, MoMA/PS1, Moving Image Art Fair, GRM, and STEIM. Cluett is Artist-in-Residence at Nokia Bell Labs and Director of the Computer Music Center at Columbia University where he is faculty in the Music Department and Assistant Director of the Sound Art MFA Program.

James O'Callaghan is a Canadian composer and multimedia artist based in Berlin. His work has been described as “very personal... with its own colour anchored in the unpredictable,” (Goethe-Institut). It spans chamber, orchestral, live electronic and acousmatic idioms, audio installations, video-music, site-specific performances, electronic dance music. His most frequent collaborators include Ensemble Paramirabo, Standing Wave, Esprit Orchestra, and Sarah Albu, as well as choreographer Édouard Lock and artist Lois Brown. His music has been performed in 27 countries and is available on recordings from empreintes DIGITales and Ravello Records. Active as an arts organizer, he co-founded and co-directed the Montréal Contemporary Music Lab.

Sara Constant is a musician and artist working in various forms of contemporary/experimental music and sound. Trained as a flute player and active as a soloist, improviser, sound artist, and ensemble musician, Sara's work involves interpretations of composed music for flute, improvisations with instruments and electronics, and sound installation, exploring ideas around listening, resonance, and place. Sara has performed with Paris-based contemporary music ensemble Semblance, medieval/improvised band Jelly Ear, FAWN, the Canadian Composers Orchestra, and in solo projects across Canada, Europe and the United States. Sara is currently based in Tkarón:to/ Toronto, where they work as a flutist, artist, writer (Musicworks), and curator (Music Gallery).

Japanese composer **Keita Matsumiya** was a resident artist at Casa de Velazquez in Madrid, sponsored by the French government. Currently, he is pursuing a PhD in sound design at Kyushu University while also serving as a Lecturer of Composition at Oita Prefectural College of Arts and Culture. Previously, he participated in the Cursus de composition program at IRCAM. He earned his master's degree in composition at the Conservatoire National Supérieur de Musique et de Danse de Paris. He has been presenting mixed music works, predominantly featuring electronic acoustics and instruments.

Moon Ha is a creative practitioner and performer-researcher who leverages both new and *obsolete* technology to address sustainability challenges in his music-making. His research involves physical computing and the engineering of handmade sound objects, culminating in the creation of Music Interaction (MI) interfaces crafted from repurposed items, with a focus on emphasizing long-term sustainability as a creative endeavor. Currently, he teaches music at New York University and serves as the Artistic Director/CEO of ensemble mise-en. His research and works are available at sustainable-music.org.

Cathy van Eck (1979 Netherlands) composes relationships between everyday objects, human performers, and sound. She is interested in setting her gestures into unusual, surprising or poetic relationships with sounds, mainly by electronic means. The result could be called performative sound art, since it combines elements from performance art, electronic music, and visual art. She has a teaching position at the University of the Arts in Bern, Switzerland. Her book *Between Air and Electricity – Microphones and Loudspeakers as Musical Instruments* was published in 2017. She lives and works in Zurich.

Gadi Sassoon is a Milan-based composer, multi-instrumentalist and sonic artist. His latest work *Fusion*, a large-scale experimental ballet production staged at the Leipzig Opera House, surprised the classical world by receiving enthusiastic public reception and widespread international accolades. His studio albums (*Multiverse*, *Chaos & Order*) explore the interplay between synthesis, orchestras and algorithmically modeled “impossible instruments”, created in collaboration with physicists and mathematicians.

Described as “mesmerizing” by Classical Voice North America, **Alyssa Wixson's** music is a curiosity-fueled exploration of the sonic potential inherent in objects and environments. Employing technology, improvisation, field recordings, and found objects, they construct evocative and immersive pieces that are often informed by the sounds and processes of the natural world. Their music challenges the listener to attend deeply to sonic detail, and to find interest and beauty in sounds that are often otherwise overlooked. They hold an MA in composition from Stony Brook University, and are currently pursuing a PhD in integrated composition, improvisation, and technology at UC Irvine.

Energetic and sincere, **June Cummings** (she/they) is a percussionist, improviser, and educator based in Long Island, NY. As a performer, she brings the immediacy and materiality of her percussive sound to her repertoire of contemporary works and her collaborations and premieres of electroacoustic works. As an educator she leads the undergraduate percussion studio at Stony Brook University which strives to promote student collaboration through experimental music practices and improvisation. She is currently studying for her master's degree from Stony Brook University and received her bachelor degree from James Madison University.



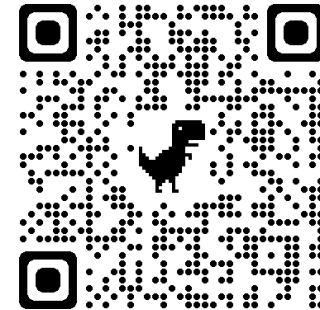
Symposium Keynote Speaker Cathy van Eck. Photo by Marije Baalman.

Courtesy of the artist.

Presentations

In a series of demonstrations and paper presentations, the symposium will address topics around the histories and futures of transducer-based art, as well as their attendant aesthetic, engineering, and technical concerns as well as their performance, pedagogical, and social practices. Question and answer portions will allow participants the opportunity to engage with the presenters' themes, concepts, and works. Noted scholar and composer Cathy van Eck will give the symposium's keynote address *WHY MARIA SCHLATTER DIDN'T INVENT THE LOUDSPEAKER—AN INVESTIGATION INTO THE BORDERS OF SONIC TRANSMISSION*.

For full list of artists' and scholars' presentation titles, abstracts, and bios, scan the QR code below.



Funding & Acknowledgements & things

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Open Wireless For Guests

The SSID `rpi_public_webauth` is provided in EMPAC, and offers unauthenticated and unsecured wifi that is meant for light use by guests to the Rensselaer campus. The SSID requires users to enter an email address in order to gain access via a web browser after connecting, and access is granted to visitors based on Rensselaer's terms and conditions of Internet use.

Guest wireless users should note that certain restrictions apply:

- Traffic is outside of the campus firewall, without access to other campus resources.
- No SMTP, ICMP ping, or connections associated with known viruses will be permitted.
- Data rate limits will be in effect.
- Due to data rate limits, this SSID is intended for light Internet usage.



EMPAC STAFF

Catherine Abbott / Curatorial Project Manager
Katherine C.M. Adams / Assistant Curator
Dave Bebb / Senior Network Administrator
Peter Bellamy / Senior Systems Administrator
Jonas Braasch / Associate Director, Research
Vic Brooks / Associate Director, Arts
and Senior Curator, Time-Based Visual Art
Eric Brucker / Lead Video Engineer
Samuel Chabot / Research Engineer
Gordon Clement / Senior Integration Engineer
John Cook / Operations Manager,
Box Office & Front of House
Dorothy Dávila-Evans / Guest Services Coordinator
David DeLaRosa / Desktop Support Analyst
Sarah Feagan / Artist Services Coordinator
Kimberly Gardner / Manager, Administrative Operations
Michael Hanrahan / Senior Event Technician
Ryan Jenkins / Senior Video Engineer
Shannon Johnson / Manager, Web
Michael A. Lake / Master Carpenter
Robin Massey / Senior Business Administrator
Stephen McLaughlin / Senior Audio Engineer
Alvis Mosely / Senior Event Technician, Video
Kallen Muste / Production Technician, Shops
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Suzanne Pohl / Business Coordinator
Amadeus Julian Regucera / Curator, Music
Kim Strosahl / Project Manager
Jeff Svatek / Senior Audio Engineer
Kathryn TeBordo / Manager, Communications and Grants
Michael Valiquette / Graphic Designer
Stephanie Van Sandt / Director for Stage Technologies
Todd Vos / Lead Audio Engineer

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