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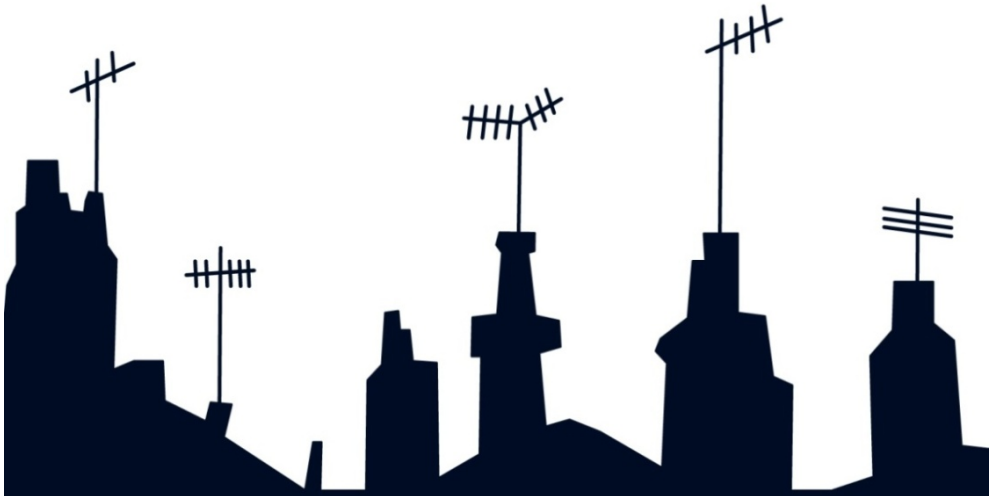
Conseil des Arts  
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BRITISH COLUMBIA  
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CITY OF  
**SURREY**  
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**SURREY ART GALLERY PRESENTS SOUND THINKING 2013**

# The Audible Unconscious

**SUNDAY NOVEMBER 24 · NOON-5PM · FREE  
SYMPOSIUM OF PRESENTATIONS & PERFORMANCES**

KEYNOTE SPEAKER

**GEETA DAYAL**

PANELISTS

**GREGOR ASCH AKA DJ OLIVE**

**ROY CAUSSY**

**SARAH DAVACHI**

**ERIC J. PAUL**

**MICHAEL RED**

**PROPHECY SUN**

PERFORMANCES BY

**JODA CLEMENT AND DJ OLIVE**

CONVENED BY

**CONSTANTINE KATSIRIS**

**JORDAN STROM**

Sound Thinking 2012 is part of *Open Sound*, the Surrey Art Gallery's ongoing series of sound art programming

Surrey Art Gallery, 13750-88 Avenue, Surrey, BC V3W 3L1 Canada

Information 604.501.5566 | [www.surrey.ca/arts](http://www.surrey.ca/arts) | [www.surreytechlab.ca](http://www.surreytechlab.ca)

# SCHEDULE

12noon	Refreshments
12:15-12:30	<i>Introductions</i> Jordan Strom and Constantine Katsiris
12:30-1:30	<i>Panel One</i> Roy Caussy, Eric J. Paul, PrOphecy Sun Moderated by Jordan Strom
1:30-1:40	break
1:40-1:55	<i>Performance</i> Joda Clément
1:55-3:00	<i>Keynote</i> Geeta Dayal
3:00-3:10	break
3:10-3:30	<i>Performance</i> DJ Olive
3:30-4:30	<i>Panel Two</i> Gregor Asch (AKA DJ Olive), Sarah Davachi, Michael Red Moderated by Constantine Katsiris
4:30	<i>Concluding Remarks</i>

# THE AUDIBLE UNCONSCIOUS

Sound surrounds the physical spaces of our bodies and the built environments in which we live. Sound composes our everyday world and in doing so, sound floats in and out of our awareness. Sound happens as much as it is made. So much of sound, in each of these instances, is perceived in a state somewhere between listening and not-listening. What is the sonic legacy and cultural significance of background sound and genres of music such as “elevator music” or waiting room sound, what Erik Satie called *musique d’ameublement*? Is distracted listening more pronounced in our current moment of ubiquitous electronic media? How has this “background” aspect of sound and forms of ambient music been used to influence and direct behaviour in modern life? How have composers of sound relinquished control of their work to other forces of sound making? Building off of such concepts as Gottfried Wilhelm Leibniz's notion of the "perceptual unconscious" or Walter Benjamin's "optical unconscious," and previous Surrey Art Gallery symposia that have considered the legacies of sound ecology and soundscape, this year's Sound Thinking event will engage with these interconnected questions as they relate to developments in sound art today. The symposium features musicians, sound artists, and thinkers who are recognized for their explorations of the limits of sound and listening in their respective fields of interest. Sound Thinking 2013 coincides with the Surrey Art Gallery's Open Sound: Sound/Tract series of installations curated by Debra Zhou, and on display throughout the Surrey Art Centre's lobby.

## BIOGRAPHIES

### **Gregor Asch**

Gregor Asch is the son of two ethnographic filmmakers, raised in Rhode Island, Nova Scotia, Trinidad, and Australia. After receiving a Bachelor of Fine Arts from SUNY Purchase, Asch moved to Brooklyn in 1990. There he cofounded Lalalandia Entertainment Research Corporation, creating many of the most memorable Brooklyn warehouse afterhours

environments of the 90s. It was during this time that Asch started making music as DJ Olive, as well as in groups Multipolyomni (with Ignacio Platas) and We™ (with Ignacio Platas and Rich Panciera), in a turntable trio with Christian Marclay and Toshio Kajiwara, as well as group projects and collaborations with Ikue Mori, Kim Gordon, Yuka Honda, Uri Caine, and William Hooker, among others. Recording projects surfaced on Asphodel, Room40, and Sub Rosa, as well as his own imprints Phonomena Audio Arts & Multiples and The Agriculture. He has continued building installations, making sound art and participated in many exhibitions including: The Whitney Biennial 2008; Treble, Brooklyn Sculpture Center 2004; City Sonics, Mons 2004; Venice Biennale 2003; The Whitney Biennial 2002; Bit Streams, The Whitney Museum of American Art 2001; Art at the Anchorage, Brooklyn 1996.

### **Roy Caussy**

Roy Caussy grew up in Hamilton, Ontario, and earned his BFA from NSCAD University in 2006. Caussy has received funding from the Ontario Arts Council, City of Vancouver, and Canada Council, and has participated in numerous residencies across Canada, including the Banff Centre for the Arts. Beginning in the fall of 2013, Caussy began an MFA in studio fine arts at the University of Lethbridge. Caussy is interested in assembling everyday materials into meaningful experiences. Sound is central to his art making.

### **Joda Clément**

Raised in Toronto and based in Vancouver, Joda Clément has been performing and composing experimental music in Canada for over 10 years, developing a unique repertoire of methods for working creatively with sound. His work utilizes analog and acoustic instruments, microphones, found objects and noises recorded from natural and urban environments, investigating hidden properties of sound, space, and recording techniques that transcend a distinction between audio and source. Clément has performed compositions, improvisation and exhibited audio/visual installations in numerous events and festivals in Canada and abroad, including appearances at The Music Gallery, MOCCA, Mutek, Issue Project Room (New York), and Reheat (Austria).

## **Sarah Davachi**

Sarah Davachi holds a bachelor's degree in philosophy from the University of Calgary, and a master's degree in electronic music and recording media from Mills College in Oakland, California. As a composer of electronic and electroacoustic music, Davachi engages in practices of analog and modular synthesis, psychoacoustic manipulations, and multichannel sound diffusion. Her work as a musicologist concerns aspects of experimentalism, organology and archival study of auditory collections, and phenomenology and perception, and has been published and presented within Canada, the United States, and the United Kingdom. Since 2007, Sarah has also had the unique opportunity to work at the National Music Centre (formerly Cantos Music Foundation) in Calgary as an interpreter, researcher, and archivist of their collection of acoustic and electronic keyboard instruments. She has been artist in residence at The Banff Centre for the Arts, STEIM / Studio for Electro Instrumental Music (Amsterdam, NL), EMS / Elektron Musik Studion (Stockholm, SE), and WORM / Instituut voor Avantgardistische Recreatie (Rotterdam, NL). Sarah currently resides in Vancouver, where she works at Simon Fraser University and the Western Front.

## **Geeta Dayal**

Geeta Dayal has written extensively for the past decade on the intersections between sound, visual art, and technology. She has written hundreds of articles and reviews for major publications, including Slate, Wired, Frieze, Cabinet, Bookforum, The Wire, The Village Voice, The New York Times, Print, and many more. Her first book, *Another Green World*, on the musician Brian Eno, was published by Continuum in 2009. Her essays appear in several anthologies on music, including *The New Grove Dictionary of Music* (Oxford, 2013), *Loops* (Faber & Faber, 2009), *The Resistible Demise of Michael Jackson* (Zer0, 2009), *The Pitchfork 500* (Simon & Schuster, 2008) and *Marooned* (Da Capo, 2007). She is a recent recipient of a major grant from Creative Capital | The Andy Warhol Foundation in the Arts Writers Program. She has taught several courses as a lecturer in new media and journalism at the University of California – Berkeley, Fordham University, and the

State University of New York. She holds two undergraduate degrees from M.I.T. and a master's degree from Columbia. At M.I.T., she studied cognitive neuroscience and film, and did extensive work in video and installation art. She currently lives in San Francisco, and serves on the steering committee of the San Francisco Electronic Music Festival.

### **Constantine Katsiris**

Constantine Katsiris has been active in exploring the electronic arts since the mid-1990s as an artist, curator, designer, and producer. He is active in broadcasting, an avid phonographer, and his work in the field of electroacoustic music and sound art has been featured in festivals around the world and at venues such as Whitechapel Art Gallery [London], La Société des Arts Technologiques [Montréal], Brut Konzerthaus [Vienna], and SESI Art & Cultural Center [São Paulo]. Over the years, he has been integral in organizing countless events for electronic music and new media both locally and abroad, showcasing work by artists from across Canada alongside international artists. Katsiris also is the founder of Panospria, a sublabel of No Type Records based in Montréal. He currently lives in Vancouver.

### **Eric J. Paul**

Eric J. Paul is a Vancouver-based composer and sound designer. He received his Masters in Experimental Music and Composition at Wesleyan University where he worked with Alvin Lucier, Ron Kuivila and Anthony Braxton. His music has been performed by the Flux Quartet, BSC, sfSound, Stefan Udell, Katherine Young, and Kyle Brenders. Besides his work as a composer, he also formed part of COW an ensemble of composers devoted to the interpretation of works belonging to experimental music, including the premiere of Honored Guest(s) by Alvin Lucier and performing a tribute to James Tenney. His sound design work can be heard in the films *Beyond the Black Rainbow*, *Glory at Sea*, and *Machotaildrop*, among others. He is also an instructor at Vancouver Film School, where he teaches sound design.

## **Michael Red**

As a curator for the New Forms Festival, founding member of Light! Sound collective, and acting captain of the Low Indigo entity, Michael Red has played a pivotal role in shaping the internationally recognized electronic music scene that exists in Vancouver. He has made solid contributions to the local sound art and ambient music community through recording projects and performances under his 'Souns' moniker, as well as organizing events such as the Environments series, the Fire Light Lullabies weekly, and the Open / Inputs monthly. Michael Red is also known internationally as a live performer and DJ, touring with Inuit throat singer Tanya Tagaq, as one half of the experimental dub duo Chambers, and has done installation work with his own recordings.

## **Jordan Strom**

Jordan Strom has been Curator of Exhibitions and Collections at the Surrey Art Gallery since 2009. Recent group exhibitions include Spectacular Sangeet that examined the relationship between music, song, and dance in contemporary art. Strom is the Founding Editor of Fillip, a magazine of contemporary art criticism based in Vancouver.

## **PrOphecy Sun**

PrOphecy Sun is a Canadian interdisciplinary performance artist who interphases with sound, movement and installation to create emotive environments. Her works, compositions, videos and collaborations have been exhibited in Canada and abroad. She is a theremin player, an improvisational looping vocalist and an experimental throat singer. Her current musical projects include: PrOphecy Sun, Tyranahorse, Under the Sun, Her Jazz Noise Collective, Spell and The Adulthood. She is also a performer in two movement collectives: Dance Troupe Practice and So So So. She is currently a first year Graduate student at Emily Carr University working on the Moving Stories: Digital Tools for Movement, Meaning and Interaction Research Group with Dr. Maria Lantin.

# ABOUT SOUND THINKING

Founded in 2008, Surrey Art Gallery's Sound Thinking symposium is an annual one day event which brings together practitioners and professionals in the field of sound art. The symposium features leading sound artists, scholars and researchers in the field sound studies, along with visual artists who use sound as key components of their practice and musicians who experiment with the limits of music and sound. Past symposia have addressed subjects as diverse as radiophonic space, voice, new approaches ethnographic sound and acoustic ecology.

Sound Thinking is part of Surrey Art Gallery's Open Sound program. Open Sound is an exhibition program developed in 2008 to support the production and presentation of audio art forms as part of contemporary art practice. Open Sound seeks to feature the leading edge of audio art, and has included site specific installation, radio experiments, ecological practices, and other investigations into the limits of sound today.

Open Sound 2013: Sound/Tract is a series of sound art installations curated by Debra Zhou that explores and translates the interplay between text and information within the interior spaces of the Surrey Arts Centre and Surrey Art Gallery. The artists in this year's Open Sound exhibition are Eric J. Paul, Roy Caussy, and Ian Skedd.



13750 – 88<sup>th</sup> Avenue  
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