References


ESONET (European Seas Observatory Network) \url{http://www.esonet-noe.org/about_esonet}. Last accessed, 16 September 2010.

References, Yolande Harris, p2/6


Appendix 2: Chronology of Work September 2008 - June 2011

A2.1 Artistic Works, Exhibitions And Performances

— *Pink Noise*, WRO Media Art Biennale, Wroclaw, Poland
— *Scorescapes*, solo show: including *Pink Noise*, *Tropical Storm*, *Fishing for Sound*, *S.W.A.M.P. #3*, *Tuning In/Spacing Out*, Sonic Unconscious, Issue Project Room, Brooklyn New York
— *Fishing for Sound*, Dump Time, Shedhalle, Zurich
— *Taking Soundings* and *Navigating by Circles*, Ground Level, Hayward Gallery Touring, UK
— *Fishing for Sound*, *Sail*, *Swim*, Ear to the Earth Festival, Greenwich Music House, EMF, New York
— *Taking Soundings* and *Navigating by Circles*, Ground Level, Hayward Gallery Touring, UK
— *S.W.A.M.P. #2*, Galerie Mario Mazolli, Berlin
— 2x2: *Therapy for Future Flooding*, Machine Project, Hammer Museum UCLA, Los Angeles
— *Scorescapes*, Resonator, A/V Festival, Culture Lab, Newcastle, UK
— *Fishing for Sound*, sound performance, Sonic Acts XIII Festival, Paradiso, Amsterdam
— *Pink Noise*, video sound installation, Esemplasticism, Club Transmediale, Berlin
— *Sun Run Sun: Satellite Sounding*, LuisterSalon, Arti et Amicitiae Amsterdam
— *Now Stripe Time*, sound and video performance, DNK/Smart, Amsterdam
— *S.W.A.M.P. #1*, sound concert, Diapason Gallery Brooklyn, New York
— *Tropical Storm*, video and sound installation, Atlantic Center for the Arts, Florida
— *Bell Buoy*, video and sound installation, Atlantic Center for the Arts, Florida
— *Sun Run Sun: Satellite Sounders*, Playing the City, Schirn Kunsthalle, Frankfurt
— *Sun Run Sun: Sun Running*, Art and Electronic Media, Netherlands Media Art Institute, (NIMK), Amsterdam
— *Underwater sounds with Contrabass Flute*, Karnatic Lab, Amsterdam
— *Sun Run Sun: Satellite Sounding*, WEALR09 New Music Festival, California State University, Los Angeles
— *Hydro*, sound performance, Karnatic Lab, Amsterdam
— *Sun Run Sun*, sound performance, Netherlands Royal Society of Musicology, Utrecht
— *Sun Run Sun: Satellite Sounding*, Luister Salon, Korzo Den Haag
— *Sun Run Sun: Sun Running*, performance, Re:Visie, Netherlands Film Festival, Utrecht
— *Sun Run Sun: Satellite Sounders*, sound GPS instruments, PICNIC08, Virtueel Platform, Amsterdam
— *Taking Soundings Scores*, graphic scores, MACBA, Museum of Contemporary Art, Barcelona

A2.2 Lectures

— *Tuning In and Spacing Out*, Issue Project Room, Brooklyn New York
— *Scorescapes* research presentation, ORCiM General Assembly, Orpheus Institute for Advanced Research in Music, Ghent
— *Scorescapes*, Artist Talk, STEIM, Amsterdam
— *Scorescapes*, Lecture in Sound and Score International Seminar, Orpheus Institute for Advanced Research in Music, Ghent
— *Tuning In and Spacing Out*, College of Fine Arts, University of New Mexico, Albuquerque, US
— *Tuning In and Spacing Out*, Sam Fox School of Design, Washington University St Louis, US
— *Making the Inaudible Audible*, International Symposium of Electronic Arts (ISEA2010 Ruhr), Dortmund
— *Sound Flares and Scorescapes*, Certain Sundays Sound Salon, Sowieso Neukoelln, Berlin
— Artist Talk, Resonator, A/V Festival, Culture Lab, Newcastle, UK
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— Tuning In and Spacing Out, Collaborative lecture with Edward Shanken, Sonic Acts XIII Festival, Paradiso, Amsterdam
— Guest Lecture, ArtScience InterFaculty Colloquium, Royal Academy of Art, The Hague
— Now Stripe Time and Moby Dick, lecture at season opening of DNK / Smart Project Space concert series, Amsterdam
— Scorescapes, Laboratory for Applied Bio-Acoustics, Polytechnic University of Catalunya, Barcelona
— Presentation for Alvin Lucier and Associate Artists, Atlantic Center for the Arts, Florida
— Scorescapes, research presentation, Orpheus Institute for Advanced Research in Music, Ghent
— Scorescapes: between the Map and the Music, Netherlands Royal Society of Musicology, Utrecht

A2.3 Residencies, Research Visits, Collaborations

— Deep Listening Retreat with Pauline Oliveros, Nau Coclea, Spain, July 2010
— Resonator Workshop/Residency, A/V Festival, Culture Lab, University of Newcastle, March 2010
— Associate Artist Residency with Alvin Lucier, with financial support from Advance an Artist, Atlantic Center for the Arts, Florida, 3 weeks in May/June 2009
— Research visit to initiate and define a collaboration with scientist Professor Michel André, including writing 1200 word proposal, Laboratory for Applied Bio-Acoustics, Polytechnic University of Catalunya, Barcelona, July 2009
— Artist Residency, studio work on sound spectrogram images of field recordings, STEIM Amsterdam, during July 2009
— Research visit to meet musicologist Douglas Kahn and scientist James Crutchfield (collaborator with David Dunn), University of California, Davis, June 2009

A2.4 Publications

Peer Reviewed Publications:

Interviews:
— ‘Dolphins, Spectrograms and Scorescapes: an interview with Yolande Harris’ by Morgan Currie, Masters of Media Blog, University of Amsterdam, 2009
Catalogues / Reviews / Published Writings by others (selection):
— ‘Beating the Bounds’ by Kit Hammonds, Ground Level Exhibition Catalogue, discusses Taking Soundings and Navigating by Circles (Sextant), Hayward Gallery /Southbank Centre, 2010
— ‘Knowing Art / Transcending Science: Perception, Consciousness, Synchronicity and Transgnosis’ by Edward A. Shanken, Esemplasticism: The Truth is A Compromise, Exhibition Catalogue, discusses installation Pink Noise, TAG/ClubTransmediale, Berlin, January / February 2010
— ‘Tolerance Rather than Hospitality: Free to Move, Left to Do Your Own Thing, Yolande Harris’ by Danielle Van Zuilen, article based on an interview, Dutch Mountains no.1 SICA Dutch Centre for International Cultural Activities, Amsterdam, January 2010
— ‘Sun Run Sun: Satellite Sounders’ in Matthias Ulrich ed. Playing the City Exhibition Catalogue with video documentation on DVD, Schirn Kunsthalle Frankfurt. September 2009
— ‘Acoustic Ecology and the Experimental Music Tradition’ by David Dunn, New Music Box, January 9, 2008 mentioned as one of 20 practitioners in the field

A2.5 Workshops

— Scorescapes workshop director for Masters students, Multimedia and Performance Group, Academy of Media Arts (KHM), Cologne, November 2008

A2.6 Scorescapes Website

— ‘Scorescapes: Scores, Environment and Sonic Consciousness’, set up site for ongoing online documentation of artistic research process http://www.scorescapes.net

A2.7 Conferences

Participation:
Attendance:
— “Alternative Now” WRO Media Art Biennale, Wroclaw, Poland, 9-14 May 2011
— Sound + Science Symposium UCLA Art | Sci Center + Lab, University of California Los Angeles, 5 - 6 March 2009 (online live video-stream).
— “Utopian Practices: Science, Art & Design Re-united”, organised by Waag Society, the Royal Netherlands Academy of Arts and Sciences’ Virtual Knowledge Studio and The Arts & Genomics Centre of Leiden University, De Balie Amsterdam 19 March 2009
Appendix 3: Biographies of Key Individuals

**Michel André** (1963- ) Marine biologist specializing in bioacoustics. He is Professor at the Technical University of Catalonia (UPC) and Director of the Laboratory of Applied Bioacoustics (LAB). His research involves the development of acoustic technologies for the control of noise pollution in the marine environment; the study of the biological and pathological impact of noise pollution on cetacean acoustic pathways; the mathematical, physical, morpho- and electro-physiological mechanisms of the cetacean bio-sonar as well as the extraction of the information from their acoustic signals.

**Louis Andriessen** (1937- ) Dutch composer and pianist. One of Europe's most eminent and influential composers, Andriessen's compositions have attracted many leading exponents of contemporary music, including the Asko|Schoenberg, and two ensembles named after his works De Volharding and Hoketus. His work has been commissioned and/or performed by the San Francisco Symphony, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, Ensemble InterContemporain, Icebreaker, the Bang on a Can All Stars, and the California EAR Unit. He teaches composition at the Royal Conservatory at The Hague.

**Gregory Bateson** (1904 - 1980) English anthropologist, linguist, and cyberneticist whose work intersected that of many other fields. In the 1940s he helped extend systems theory/cybernetics to the social/behavioral sciences. He spent the last decade of his life developing a "meta-science" of epistemology to bring together the various early forms of systems theory growing within a number of scientific fields. Books include *Steps to an Ecology of Mind* (1972) and *Mind and Nature* (1979). *Angels Fear* (published posthumously in 1987) was co-authored by his daughter Mary Catherine Bateson.

**John Berger** (1926- ) English art critic, novelist, painter and author. His novel *G.* won the 1972 Booker Prize, and his essay on art criticism *Ways of Seeing*, written as an accompaniment to the BBC series of the same name, remains one of the most popular art books and continues to be used as a college text. Other titles include *About Looking* (1992) and *Another Way of Telling* (1995).


**James P. Crutchfield** (1955- ) Professor of Physics at the University of California, Davis, where he is Director of the Complexity Sciences Center. Formerly Research Professor at the Santa Fe Institute, where he ran the Dynamics of Learning Group and the Network Dynamics Program. Current research centres on computational mechanics, the physics of
complexity, statistical inference for nonlinear processes, genetic algorithms, evolutionary theory, machine learning, quantum dynamics, and distributed intelligence.

**David Dunn** (1953- ) American composer who primarily engages in site-specific interactions or research-oriented activities. Much of his current work is focused upon the development of listening strategies and technologies for environmental sound monitoring in both aesthetic and scientific contexts. Dunn is internationally known for his articulation of frameworks that combine the arts and sciences towards practical environmental activism and problem solving. From 1970 to 1974, he was assistant to the American composer Harry Partch. His compositions and soundscape recordings have appeared in over 500 international forums, concerts, broadcasts, and exhibitions.

**Helen and Newton Harrison** (1929- ) (1932- ) Considered amongst the leading pioneers of the eco-art movement. The Harrisons have worked for almost forty years with biologists, ecologists, architects, urban planners and other artists to initiate collaborative dialogues to uncover ideas and solutions, which support biodiversity and community development. Their work involves extensive mapping and documentation of these proposals in an art context. Past projects have focused on watershed restoration, urban renewal, agriculture and forestry issues among others. The Harrisons' visionary projects have often led to changes in governmental policy and have expanded dialogue around previously unexplored issues leading to practical implementations throughout the United States and Europe.

**Douglas Kahn** (1951- ) American scholar with research concentrations in auditory culture, the history and theory of sound in the arts, and new media arts. Professor of Media and Innovation at the National Institute of Experimental Arts (NIEA), at the University of New South Wales, Australia. He was the Founding Director of Technocultural Studies and is Professor Emeritus in Science and Technology Studies at the University of California, Davis. Books include *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999), co-editor of *Wireless Imagination: Sound, Radio and the Avant-garde* (MIT Press, 1992), and editor of an ongoing book series, "Auditory Culture", from MIT Press.


**John Lilly** (1915 - 2001) American physician, neuroscientist, psychoanalyst, philosopher and writer. His pioneering research on dolphin intelligence and communication appears in *Man and Dolphin: Adventures of a New Scientific Frontier* (1961). Lilly's work helped the creation of the United States Marine Mammal Protection Act. He is also credited with the creation of the isolation tank. His research using sensory deprivation, often in combination with psychedelic drugs, was documented in his best-selling book *Center of the Cyclone* (1972), which was loosely interpreted in the Hollywood cult-film *Altered States* (1980).

**Lucy Lippard** (1937- ) American writer, activist and curator, Lippard was among the first writers to recognize the de-materialization at work in conceptual art and was an early champion of feminist art. She is the author of 21 books on contemporary art, including *Six Years: The Dematerialization of the Art Object* (1973) and *Overlay* (1983). Awards include Guggenheim Fellowship (1968), College Art Association (1975), and National Endowment
for the Arts. She was awarded an honorary doctorate from Nova Scotia College of Art and Design in 2007.

**Annea Lockwood** (1939-) New Zealand born American composer. She taught electronic music at Vassar College, where she is Professor Emeritus. An early pioneer of soundscapes, her work often involves recordings of natural, found sounds, as in her well-known *A Sound Map of the Hudson River* (1982, Lovely Music, 1989).

**Alvin Lucier** (1931-) American composer of experimental music and sound installations that explore acoustic phenomena and auditory perception. Professor Emeritus, Wesleyan University, Lucier was a member of the influential Sonic Arts Union, which included Robert Ashley, David Behrman, and Gordon Mumma. Much of his work is influenced by science and explores the physical properties of sound itself: resonance of spaces, phase interference between closely-tuned pitches, and the transmission of sound through physical media.

**Pauline Oliveros** (1932-) American accordionist and composer who is a central figure in the development of post-war electronic art music. She was a founding member of the San Francisco Tape Music Center in the 1960s, and served as its director. She has taught music at Mills College, the University of California, San Diego (UCSD), and Rensselaer Polytechnic Institute. Oliveros has written books, formulated new music theories and investigated new ways to focus attention on music including her concept of Deep Listening.

**Andrea Polli** (1968-) Digital media artist living in New Mexico. Her work with science, technology and media has been presented widely in over 100 presentations, exhibitions and performances internationally. Polli is currently Mesa Del Sol Endowed Chair of Digital Media and Associate Professor in Fine Arts and Engineering at The University of New Mexico.


**Hildegard Westerkamp** (1946-) German and Canadian composer of electroacoustic music. Many of her compositions deal with the acoustic environment. Particular themes include soundscapes of urban or rural areas, including voices, noise, silence, music and media, as in her renowned *Kits Beach Soundwalk* (1990). She is a founding member of the World Forum on Acoustic Ecology (WFAE) and a co-founder of Vancouver Co-op radio. She taught at Simon Fraser University in the 1980s and was the subject of the doctoral dissertation *Sounding Places with Hildegard Westerkamp* (1999).