



ORIGINS / SITE - TUESDAYS ON CURRENTS AND WAVES

Schedule:

Start Time	Segment	Featuring	Duration
00:00	Evoking Place (From the Soundscape Show Series)	Brady Marks	55m 25s
00:57	One Seed at a Time (From the Ted Talk Series)	Carey Fowler	16m 48s
01:15	Interview about Call of Home public artwork	Leanne Tobin	5m 1s
01:22	Interview at Blacktown Native Institution Artist Camp	Leanne Tobin	3m 10s
01:25	Soundmarks of Canada (IV) (From the Soundscapes of Canada Series)	World Soundscape Project	54m 02s
02:19	The Unexpected Beauty of Everyday Sounds (From the Ted Talk Series)	Meklit Hadero	12m 54s
02:34	Arrival	Lindsay Dobbin	34m 16s
03:08	Vancouver Soundmarks	World Soundscape Project	3m 41s
03:12	The Changing Soundscape (Documentary)	World Soundscape Project, Soundscapes of Canada	11m 52s
03:23	Artist Dialogue: Home with Marianne Nicolson, Edith Amituanai and Tarah Hogue (From the Great Ocean Dialogues Series)	Multiple	52m 02s
04:17	snow crust and sinew	Jeneen Frei Njootli	4m 34s
04:23	Invasion Day	Claire Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles	13m 03s
04:35	Panel 2 Entangled Futures Unmoored, Adrift, Ashore Symposium	Featuring Dr. Alice Te Punga Somerville, Dr. Karamia Müller, Dr. Quito Swan, & Dr. Rita Wong.	1h 49m
06:25	Pacific Fanfare	World Soundscape Project	2m 56s
06:27	The Dance	Salote Tawale	7m 20s
06:35	Artist Dialogue: Material with Leecee Carmichael, Natalie Ball and Lori Beavis (From the Great Ocean Dialogues Series)	Multiple	44m 16s
07:21	Guided Memory / Residue	Lindsay Dobbin	28m 42s
07:50	Re:Sounding	James Nguyen & Victoria Pham	21m 44s
08:11	Antarctica Singing Iceberg (From the Ice and Snow Series)	Christian Müller, Vera Schindwein, Alfons	2m 59s

		Eckstaller, Heinrich Miller	
08:16	-5F (From the Ice and Snow Series)	Abinadi Meza	2m 08s
08:18	Cave, Water, Ice (From the Ice and Snow Series)	Luigi Turra	2m 18s
08:20	Eissspiel (From the Ice and Snow Series)	Marcel Türkowsky	2m 42s
08:23	Ice Booming on a River and Snow Falling (From the Ice and Snow Series)	Cedric Peyronnet	1m 38s
08:24	Lake Genin in the Jura Mountains (From the Ice and Snow Series)	Jean Francois Cavo	1m 39s
08:25	Lake Ice Booming (From the Ice and Snow Series)	Curt Olson	58s
08:26	Schollen (From the Ice and Snow Series)	Marcel Türkowsky	2m 02s
08:28	Drum Voices	Lindsay Dobbin	12m 29s
08:40	Under the perfect blue million mile sky	Elisa Ferrari with John Brennan	14m 08s
08:54	Beneath the Forest Floor	Hildegard Westerkamp	17m 21s
09:12	Time and Space (From the Soundscape Show Series)	Joda Clement	57m 02s
10:11	To Slow Down Time (From the Constellations Series)	Janna Graham	14m 14s
10:26	Streamwalkers (From the Salmon Returns Series)	Jenni Schine	16m 44s
10:42	k'wal'uxw Petroglyph Creation Story (From the Salmon Returns Series)	Xulsi'malt - Gary Manson	20m 59s
11:03	Field Guides for Listeners (From the Salmon Returns Series)	Jenni Schine	27m 52s
11:31	Episode 4 - Sounding Trees: Music and Poetry Salon (From the Talking Trees Series)	Evelyn Araluen, Peter Boyle, Christina Christensen, Luke Fischer and Debbie Lim	1h 30m 39s
13:06	H.O.M.E. (From the Constellations Series)	Amy Hanley	19m 0s
13:25	Talking Rain	Hildegard Westerkamp	14m 12s
	Program Repeats below		
13:39	Evoking Place (From the Soundscape Show Series)	Brady Marks	55m 25s
14:36	One Seed at a Time (From the Ted Talk Series)	Carey Fowler	16m 48s
14:54	Interview about Call of Home public artwork	Leanne Tobin	5m 1s
15:01	Interview at Blacktown Native Institution Artist Camp	Leanne Tobin	3m 10s
15:04	Soundmarks of Canada (IV) (From the Soundscapes of Canada Series)	World Soundscape Project	54m 02s
15:58	The Unexpected Beauty of Everyday Sounds (From the Ted Talk Series)	Meklit Hadero	12m 54s
16:12	Arrival	Lindsay Dobbin	34m 16s
16:47	Vancouver Soundmarks	World Soundscape Project	3m 41s
16:51	The Changing Soundscape (Documentary)	World Soundscape Project, Soundscapes of Canada	11m 52s

17:02	Artist Dialogue: Home with Marianne Nicolson, Edith Amituanai and Tarah Hogue (From the Great Ocean Dialogues Series)	Multiple	52m 02s
17:56	snow crust and sinew	Jeneen Frei Njootli	4m 34s
18:02	Invasion Day	Claire Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles	13m 03s
18:15	Panel 2 Entangled Futures Unmoored, Adrift, Ashore Symposium	Featuring Dr. Alice Te Punga Somerville, Dr. Karamia Müller, Dr. Quito Swan, & Dr. Rita Wong.	1h 49m
20:04	Pacific Fanfare	World Soundscape Project	2m 56s
20:07	The Dance	Salote Tawale	7m 20s
20:14	Artist Dialogue: Material with Leecee Carmichael, Natalie Ball and Lori Beavis (From the Great Ocean Dialogues Series)	Multiple	44m 16s
21:00	Guided Memory / Residue	Lindsay Dobbin	28m 42s
21:29	Re:Sounding	James Nguyen & Victoria Pham	21m 44s
21:53	Antarctica Singing Iceberg (From the Ice and Snow Series)	Christian Müller, Vera Schindwein, Alfons Eckstaller, Heinrich Miller	2m 59s
21:55	-5F (From the Ice and Snow Series)	Abinadi Meza	2m 08s
21:57	Cave, Water, Ice (From the Ice and Snow Series)	Luigi Turra	2m 18s
21:59	Eissspiel (From the Ice and Snow Series)	Marcel Türkowsky	2m 42s
22:02	Ice Booming on a River and Snow Falling (From the Ice and Snow Series)	Cedric Peyronnet	1m 38s
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****This daily program runs for 12 hours and then repeats at 13:39****

Further information on the artists and works, in order of broadcast appearance:

Evoking Place (From the Soundscape Show Series) - Brady Marks and Alexandra Spence

Evoking Place is an episode from the Soundscape show that broadcasts regularly on Vancouver Co-op Radio 100.5 FM, in Vancouver. This episode was hosted by Alexandra Spence and Brady Marks on October 7, 2015, and features music and soundworks by Jacques Bekaert, Lawrence English + Stephen Vitiello, Loscil, Mike Cooper, Aki Onda, and Brian Eno. In the spirit of evoking place, Spence highlights a quote from Ronald Blythe, “When do we begin to look? Or does the landscape enter the bloodstream with the milk?”

Brady Marks is a computational artist whose delight in sound fields has led her to explore media art and generative soundscape composition. Her concern for the near totalizing encroachment of technology into contemporary life has directed her to respond with works and events that problematize this technological enframing. Marks obtained an undergraduate degree in Computer Science from the University of Cape Town, South Africa, and a Masters in Interactive Arts from Simon Fraser University in Vancouver, Canada. As a graduate of SFU, Marks was taught by faculty including original members of the World Soundscape Project (WSP), and as a member of the Soundscape Collective at Vancouver Co-operative Radio, she is an inheritor of the WSP legacy of Acoustic Ecology.

Alexandra Spence is an artist and musician from Sydney, Australia. She makes performances, compositions, and installations based on (everyday) sound and listening. Through her practice she reimagines the intricate relationships between the listener, the object, and the surrounding environment as a kind of communion or conversation. Her aesthetic favours field recordings, analog technologies and object interventions. Spence has performed and presented work worldwide, including the Vancouver Art Gallery; Late Junction on BBC Radio 3; SoundCamp Festival, London; Ausland, Berlin; Musée Guimet, Paris; Centre for Contemporary Art, Glasgow; Contemporary Musiking Hong Kong's Sound Forms Festival, HK; Ftarri, Tokyo; Metro Arts Gallery, Brisbane; Museum of Contemporary Art ARTBAR, Firstdraft Gallery, Liveworks Festival with Liquid Architecture, and Open Frame Festival (forthcoming) in Sydney. Her 2019 debut album *Waking, She Heard The Fluttering*, released on Room40, received critical acclaim in *The Wire Magazine* and *The Quietus*, and she has a new EP out now on Longform Editions. Discover more at <http://alexandraspence.net/>

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One Seed at a Time (From the Ted Talk Series) - Carey Fowler

One Seed at a Time is a talk by Cary Fowler at TED in August 2009. The varieties of wheat, corn and rice we grow today may not thrive in a future threatened by climate change. Fowler takes us inside a vast global seed bank, buried within a frozen mountain in Norway, that stores a diverse group of food-crop for whatever tomorrow may bring. For more information this talk visit www.ted.com.

Cary Fowler was born in 1949 and earned his Ph.D. at the University of Uppsala (Sweden). In 2008, he received an honorary doctorate from Simon Fraser University (Canada), where he undertook his undergraduate studies. Fowler has been profiled by CBS 60 Minutes and the New Yorker, is the author of several books on the subject of plant genetic resources and more than 75 articles on the topic in agriculture, law, and development journals. Fowler served as Executive Director of the Global Crop Diversity Trust until 2012. Today he serves on its Board. Prior to joining the Trust, he was Professor and Director of Research in the Department for International Environment & Development Studies at the Norwegian University of Life Sciences. He was also a Senior Advisor to the Director General of Biodiversity International. He is a past-member of the National Plant Genetic Resources Board of the U.S. and the Board of Trustees of the International Maize and Wheat Improvement Center in Mexico, and is currently Chair of the International Advisory Council of the Svalbard Global Seed Vault.

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Interviews: Call of Home, and Blacktown Native Institution Project - Leanne Tobin

Call of Home interview with Leanne Tobin at Canberra Glassworks about her site-specific public art installation. This project fused the digital design process with indigenous storytelling and artisanal glassblowing techniques resulting. Tobin worked with Water Cube architect Chris Boss and glass blower Ben Edols to create this work. The work tells the story of the migration of the eels along the Western Coast of Australia and connects their story of transformation and migration to the healing and transformation that is undergone at the site where this work is installed, the Blacktown and Mount Druitt Hospital.

Keeping Place interview with Tobin about a work that was part of the **Blacktown Native Institution Project**. Within this project there was a series titled Keeping Place, in which artists and community shared personal stories, cultural perspectives, historical material and community experiences. You will hear an audio extract of Tobin speaking to her artwork she created with community in 2014-2015. The artwork is an environmental artwork entitled *It Starts Here, Now*. The work acknowledges the history of Blacktown Native Institution, the earliest remaining example of an institution built specifically to house and indoctrinate Aboriginal people with European customs, and is representative of the origins of institutionalisation of Aboriginal people in Australia. The site is valued by sections of the contemporary Aboriginal community and the wider Australian community as a landmark in the history of cross-cultural engagement in Australia. *It Starts Here, Now* invites the community to participate in the creation of the work as a way of making a gesture towards healing and cleansing of the place.

Leanne Tobin is descended from the Boorooberongal and Wumali clans of the Darug, the traditional Aboriginal people of the Greater Sydney region. Leanne uses her art to tell local stories and to evoke an environmental conscience and respect towards the land and its original people. Working collaboratively with local schools, institutions and community groups, Leanne aims to encourage an open and honest dialogue about the past and to nurture, respect and care for Country, paying homage to our Old People and their legacy.

“My art practice provides a vehicle for storytelling: about people and place. I am motivated by a strong sense of 'truth-telling' about what happened here on Darug land. I owe it to my Ancestors; those before me who were silenced and denied opportunities to speak their truth, to speak out and bring the hidden stories of this place to light.” *Leanne Tobin, 2019*

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Vancouver Soundmarks (Program IV), from the Soundscapes of Canada Series

In 1973, researchers of World Soundscape Project undertook an extended field recording tour of Canada. Material collected during that tour forms the basis of this series of radio compositions, each of which treats the Canadian sound environment uniquely. Every program is a special listening experience in itself, and as such often explores new dimensions of the radio medium. The idea of the "soundscape" was new back then. It concerns aspects of the environment not generally recognized or valued, and has considerable implications for the problem of noise pollution in Canada. The programs were designed to stimulate listeners' awareness of sound and its perception, in the hope that they might take positive and constructive interest in their own sound environment.

This program is part of 10 one-hour radio programs based on the sounds of Canadian acoustic environments. It was first presented on CBC-FM "Ideas" in 1974. Prepared by the World Soundscape Project, Sonic Research Studio, Department of Communications Studies, Simon Fraser University. R. Murray Schafer was the director and host, with Howard Broomfield, Bruce Davis, and Peter Huse (assistant director), Barry Truax and Adam Woog. *Soundmarks of Canada* was produced by Peter Huse who recreated the profile of community sounds unique to Canadian locales, coast to coast.

World Soundscape Project (WSP) was established as an educational and research group by R. Murray Schafer at Simon Fraser University during the late 1960s and early 1970s. It grew out of Schafer's initial attempt to draw attention to the sonic environment through a course in noise pollution, as well as from his personal distaste for the more raucous aspects of Vancouver's rapidly changing soundscape. The foundation laid by WSP has been continued through the teaching and research program in acoustic

communication at SFU, and members of WSP were instrumental in helping found the *World Forum for Acoustic Ecology (WFAE)* in 1993, connecting groups and individuals around the world who are concerned with the soundscape.

Programs in the Soundscapes of Canada Series featured on currents and waves:

Program I - *Six Themes of the Soundscape*. This soundscape introductory program follows these themes: Rhythm & Tempo, Ambience and Acoustic Space, Language, Gestures and Textures; The Changing Soundscape; Silence. Created by Barry Truax and R. Murray Schafer.

Program III - *Signals, keynotes, and soundmarks, an illustrated discussion of prominent sounds across Canada*. It was created by Bruce Davis and R. Murray Schafer.

Program IV – *Unique Canadian Locales – a composition recreating the acoustic profile of community sounds unique to Canada, coast to coast* by Peter Huse. It was created by Peter Huse.

Program V - *Summer Solstice*. This is a 24 hour field recording documenting the daily cycles of the natural soundscape.

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The Unexpected Beauty of Everyday Sounds (From the Ted Talk Series) - Meklit Hadero

The Unexpected Beauty of Everyday Sounds is a talk given by Meklit Hadero at the TED Fellows Retreat, in August of 2015. Using examples from birdsong, the natural lilt of emphatic language even a cooking pan lid, singer-songwriter and TED Fellow Meklit Hadero shows how the everyday soundscape, even silence, makes music. For more information this talk visit www.ted.com.

Meklit Hadero's music is imbued with poetry and multiplicity, from hybridized sounds of Tizita (haunting and nostalgic music) drawing from her Ethiopian heritage, to the annals of jazz, folk songs and rock & roll. Hadero describes her music as emanating from “in-between spaces,” and the result is a smoky, evocative world peopled by strong bass, world instruments and her soothing voice. In the Nile Project, founded along with Egyptian ethnomusicologist Mina Girgis, Hadero set out to explore the music of the Nile basin, pulling influences from countries along the river, from Uganda, Kenya, Tanzania, Ethiopia, South Sudan, Sudan, and finally to Egypt. The project brings together hip-hop, traditional and contemporary music, with instruments and traditions old and new. As she says, "My work, on a lot of levels, is about multiplicity." Their new record is [*Aswan*](#).

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Arrival – Lindsay Bonnevie Dawn Dobbin

Created in response to performances *Drumming the Tide/Body Sail* where Dobbin walked through the tide on the Bay of Fundy over 6 hours, **Arrival** is a sound piece that begins and sustains as a wave cycle while a tide of transformation moves toward shore.

Lindsay Bonnevie Dawn Dobbin is a Kanien'kehá:ka - Acadian - Irish water protector, artist, musician, storyteller, curator and educator who lives and works in Mi'kma'ki, the ancestral and unceded territory of Lnu'k (Mi'kmaq). Dobbin was born in and belongs to the Kennebecasis River Valley (from the Mi'kmaq word Kenepékachiachk, meaning "little long bay place"), a tributary of the Wolastoq ("beautiful river"), in the traditional territory of the Wəlastəkwiyik and Mi'kmaq. Dobbin has lived throughout Wabanaki Territory, mostly around the Bay of Fundy, as well as in Yukon, Kwanlin Dün territory.

Dobbin's relational and place-responsive practice is a living process—following curiosity rather than form, the way of water, with the intent of understanding and kinship. As a human being with intersecting identities as well as personal and ancestral displacement and trauma, their practice honours direct experience as a way of coming to (un)know while listening for the shared beingness, health and resilience in meeting waters. Their transdisciplinary work in sound art, music, performance, sculpture, installation,

social practices and writing places wonder, listening, collaboration, play and improvisation at the centre of creativity, and explores the connection between the environment and the body, engaging in a sensorial intimacy with the land and water. Their practice aims to bring attention to the natural world as witness, teacher and collaborator in learning—making visible and audible our interdependence with the larger web of living beings and systems in which human life is embedded.

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Vancouver Soundmarks, from The Vancouver Soundscape 1973 – World Soundscape Project The Changing Soundscape, from The Vancouver Soundscape 1973 – World Soundscape Project

Soundscape Vancouver is a double CD project featuring **The Vancouver Soundscape 1973 (CD I)** and **Soundscape Vancouver 1996 (CD II)** – a mix of most of the original recordings published in 1973 by the World Soundscape Project at Simon Fraser University in its landmark study of the acoustic environment of Vancouver, plus new digital recordings and compositions made in the 1990s by Robert MacNevin that show the changes in Vancouver's soundscape in the intervening years. The material has been collected and written by Howard Broomfield, Bruce Davis, Peter Huse, Colin Miles and R. Murray Schafer. Bruce Davis was the tape editor, R. Murray Schafer was the text editor, additional project assistants: Hildegard Westerkamp, Kathleen Swink, Bary Truax and Betty Anne Wang. All sounds on CD I were recorded between September 1972 and August 1973. The recordists were Howard Broomfield, Bruce Davis, Peter Huse and Colin Miles. Bruce Davis supervised the mixing of the recordings. This project was also part of a larger project entitled Soundscape Vancouver '96 which was organized by the World Forum for Acoustic Ecology (WFAE) in close collaboration with the Goethe Institut, the School of Communication at Simon Fraser University, the Vancouver New Music Society and the CBC.

Vancouver Soundscape: The Music of Horns and Whistles, Vancouver Soundmarks, Pacific Fanfare and a brief documentary piece entitled The Changing Soundscape. Now close to half a century later, time for further reflection on how the Vancouver Soundscape has transformed between 1973, 1996 and in the present, 2020.

World Soundscape Project (WSP) was established as an educational and research group by R. Murray Schafer at Simon Fraser University during the late 1960s and early 1970s. It grew out of Schafer's initial attempt to draw attention to the sonic environment through a course in noise pollution, as well as from his personal distaste for the more raucous aspects of Vancouver's rapidly changing soundscape. The foundation laid by WSP has been continued through the teaching and research program in acoustic communication at SFU, and members of WSP were instrumental in helping found the *World Forum for Acoustic Ecology (WFAE)* in 1993, connecting groups and individuals around the world who are concerned with the soundscape.

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Artist Dialogue: Home, with Marianne Nicolson, Edith Amituanai and Tarah Hogue (From the Great Ocean Dialogues Series)

Home is a session from the **Great Ocean Dialogues** series, and features Marianne Nicolson, Edith Amituanai and Tarah Hogue. This focused dialogue between artists, who are featured in the Vancouver Art Gallery exhibition, *Transits and Returns*, provides an opportunity for an in-depth exploration of shared concerns across different media and cultural contexts.

Great Ocean Dialogues is an Indigenous-led gathering, produced in a partnership between the Aboriginal Curatorial Collective/Collectif des commissaires autochtones, SFU Galleries, and the Vancouver Art Gallery. Several of the artists featured in the Great Ocean Dialogues had their work featured in the 2019 exhibition, *Transits and Returns*, at the Vancouver Art Gallery. The exhibition presented the work of twenty-one Indigenous artists whose practices are both rooted in the specificities of their cultures, and routed via their travels. These forces of situatedness and mobility work in synergy and in tension with one another, shaping the multiple ways of understanding and being Indigenous, today. Within the exhibition, these dual realities are explored through themes of movement, territory, kinship and representation, with many artworks inhabiting multiple categories. The resulting presentation foregrounds the creative

sovereignty of each artist to determine their own articulations of the world, while also exploring the resonances between them.

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snow crust and sinew - Jeneen Frei Njootli

snow crust and sinew is a work by Jeneen Frei Njootli. Through sound, action and mixed-media installation, Frei Njootli's work explores the history embodied in materials, and power relations in connection to land. The composition of *snow crust and sinew* is made by use of contact microphones - some embedded in the snow, one placed in a cluster of moose hair, and another on an antler. The work speaks to the freezing and thawing conditions in the arctic and its relation to the Porcupine Caribou. The Gwich'in Nation have an interdependent relationship with these animals. Caribou are counterparts in the survival, sovereignty and culture of the northern, transnational community. The calving grounds of the Porcupine Caribou herd are slated for resource extraction, and the unusual freezing and thawing of the snow which has been onset by climate change affects their travel across the land in the springtime, in some cases wearing down the fur on their shins and bellies. The snow crust that forms makes it harder for the Caribou to get to their food as they travel to their calving grounds located in the north eastern corner of Alaska. Much like the Caribou, the Gwich'in Nation spans three colonial borders - one of which is international.

Jeneen Frei Njootli is a 2SQ Vuntut Gwitchin artist who was raised by her lesbian moms outside of the Yukon. In her award-winning interdisciplinary practice, she uses media such as performance, sound, textiles, collaboration, workshops and feral scholarship. A co-creator of the ReMatriate Collective, she is invested in Indigenous sovereignty, decolonization and is concerned with the production, dissemination and embodiment of images.

Frei Njootli holds an MFA from the University of British Columbia, a BFA from Emily Carr University of Art and Design, and has been living and working as an uninvited guest on unceded Musqueam, Squamish, Sto:lo and Tsleil-Waututh territories for a decade. Her works and performances have been held in many territories, both locally and internationally at places such as Yukon Arts Center, The Kwanlin Dun Cultural Center, BUSH_gallery, The Contemporary Art Gallery (Vancouver), The Vancouver Art Gallery, Western Front, The Morris and Helen Belkin Art Gallery, The National Gallery, Ottawa Art Gallery, Remai Modern, Paved Arts, aceArt, Art Space (Peterborough), Gallery TPW, Art Space (Seoul), Encuentro, Kamloops Art Gallery, imagineNATIVE, Sydfest, among others. Check out her book, *my auntie bought all her skidoos with bead money*.

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Invasion Day: a Foreshore Session featuring Claire G. Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles

Invasion Day evolved out of past Other Sights' Projects, *The Foreshore* and *The Future is Floating*. In an act of solidarity with Indigenous people and artists in Australia, Miss Christie Lee Charles, Jeneen Frei Njootli and Senaqwila Wyss performed at the Blue Cabin on January 25th, 2020. This coincided with Invasion Day in Australia (Australia Day). A recorded performance by Claire G. Coleman was also rebroadcast as part of the event. Claire's piece, entitled *We Are Water*, was originally performed on the water in Sydney two days prior as part of *The Future is Floating* exchange. The **Invasion Day** performances were edited into the excerpt that you hear on *currents and waves*.

Australia Day is intended to celebrate both Australia and the landing of Captain Cook, however many Aboriginal and non-Aboriginal people know it as Invasion Day, the beginning of colonialism in Australia. Bringing together two harbours across the Pacific - False Creek in Vancouver and Sydney Harbour - this performance event is rooted in a desire to explore and confront the complex legacies of colonial presence through the lens of artistic practice.

Invasion Day occurred on the waters of False Creek (Sk̓wx̓wú7mesh, xʷməθkʷəjəm and səliłwətaʔ territory) in solidarity with Indigenous people and artists in Australia. Water was the place for exchange, representing a meeting ground, an impetus for environmental action, and an imaginative space. Special

thanks to Kamala Todd for working with Other Sights on the planning of this Foreshore Session with Jen Weih. This event also supported wildfire relief for local indigenous communities in need in Australia.

Operating outside of the gallery context, **Other Sights** develops new and unexpected exhibition platforms and provides support to artists, writers and curators interested in creating temporary, critically rigorous work for highly visible locations. We collaborate and share resources with organizations and individuals in order to present projects that consider the aesthetic, economic and regulatory conditions of public places and public life.

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Panel 2 – Entangled Futures

Unmoored, Adrift, Ashore Symposium, 2022. Featuring: Dr. Alice Te Punga Somerville, Dr. Karamia Müller, Dr. Quito Swan, & Dr. Rita Wong.

What transnational solidarities and movements have emerged alongside struggles to nurture and protect Oceania's regional ecologies? How are Indigenous cosmologies, systems of knowledge, governance and kinship reclaiming, remaking and rebuilding space that was once dominated by extractive and brutal policies such as the 'White Pacific?'

Unmoored, Adrift, Ashore (May 20th & 21st, 2022) at Emily Carr University's Reliance Theatre <https://orgallery.org/events/unmoored...> The warming climate brings an increasing sea-level rise that will redraw the interface between land and sea, the city and its shore. What is now known as the Greater Vancouver area, located on the Salish Sea, is one of the multitude of global coastal cities threatened by large areas of submersion when False Creek and the Fraser River break their banks. The City of Vancouver began a study of the impacts of this imminent event on the city's coastline after the Provincial government advised municipalities to plan for a 2 metre sea level rise by 2200. Even by 2100, the City's projections will see parts of Emily Carr University of Art and Design, the site of this symposium, be reclaimed as a floodplain and susceptible to partial submergence. **Unmoored, Adrift, Ashore** aims to prepare us for the kinds of visioning we will require to increasingly adapt to a new and intensified relationship with water, and to think about how we can use the transformation of the ocean's reach to reconsider our relationships to property, futures, economies, and each other. This reclamation through water opens many possibilities for unsettling and shifting much of the legacy of Vancouver and the Northwest Coast region as a settler-colonial space, founded on unceded Indigenous territories. It allows for the possibility of expanding outside of the present time and local context, to think of the future sea-level rise beyond catastrophic terms and to imagine the potential of the rising water as revealing and restoring the presences and relations lost, or almost lost, to colonial forms of dispossession. The symposium will include a series of examinations emerging from Indigenous and post-colonial thought that offer conceptions of water as a central component for decolonizing and disrupting conventional understandings of identity, borders, ownership and other forms of relations that stretch beyond territorial and commodity logics. These investigations include artistic and poetic imaginaries in the focus on Pacific regions, building on the renewed emphasis on transregional Oceanic studies to address the urgencies of our shifting ecological context.

Symposium Organizers/Convenors and Participating Organizations: Jamie Hilder (Emily Carr University of Art + Design), Anselm Franke (Haus der Kulturen der Welt), Denise Ryner (Or Gallery), Jordan Wilson (New York University)

To watch the video of this event: <https://www.youtube.com/watch?v=oalJQGaKDy0>

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Pacific Fanfare - World Soundscape Project

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the changes in Vancouver's soundscape in the intervening years. The material has been collected and written by Howard Broomfield, Bruce Davis, Peter Huse, Colin Miles and R. Murray Schafer. Bruce Davis was the tape editor, R. Murray Schafer was the text editor, additional project assistants: Hildegard Westerkamp, Kathleen Swink, Bary Truax and Betty Anne Wang. All sounds on CD I were recorded between September 1972 and August 1973. The recordists were Howard Broomfield, Bruce Davis, Peter Huse and Colin Miles. Bruce Davis supervised the mixing of the recordings. This project was also part of a larger project entitled Soundscape Vancouver '96 which was organized by the World Forum for Acoustic Ecology (WFAE) in close collaboration with the Goethe Institut, the School of Communication at Simon Fraser University, the Vancouver New Music Society and the CBC.

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The Dance - Salote Tawale

The Dance moves between anthropological recordings of Fijian Lali drums and an RNB vibe. It is from a live performance work called, Celebrations and Sympathies, Studies in Culture part 3. The dancers are dressed as totemic versions of the artist, Salote Tawale, wearing a calico masi or a tarp masi, as the old sound mix with the RNB base the masi comes off and the audience are invited to join the dance.

From the perspective of her Indigenous Fijian and Anglo-Australian heritage, Salote Tawale explores the identity of the individual within collective systems. Examining through self-performance, Tawale draws on personal experiences of race, class, ethnicity and gender formed by growing up in suburban Australia. Tawale completed an undergraduate degree in Media Arts and Masters of Art at RMIT University, Melbourne and a Masters of Fine art and Sydney College of the Arts, University of Sydney. Having exhibited nationally and internationally most notably at the Australian Centre for Contemporary Art; Spring Workshop in Hong Kong for Para Site gallery; the FCACHearts Jogatour of Jogakata Indonesia. Tawale undertook an Indigenous Visual and Digital residency at the Banff Centre in Alberta Canada and received the Inaugural 2017 Create NSW Visual Arts Midcareer/Established Fellowship. Tawale recently undertook the Australia Council for the Arts six-month residency at Acme, London, focussing on colonial archives; Fijian Objects, imagery and written records.

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Artist Dialogue: Material with Leecee Carmichael, Natalie Ball and Lori Beavis (From the Great Ocean Dialogues Series)

Material is a session from the **Great Ocean Dialogues**, and features Leecee Carmichael, Natalie Ball and Lori Beavis. This focused dialogue between artists who are featured in the Vancouver Art Gallery exhibition, *Transits and Returns*, provides an opportunity for an in-depth exploration of shared concerns across different media and cultural contexts.

Great Ocean Dialogues is an Indigenous-led gathering, produced in a partnership between the Aboriginal Curatorial Collective/Collectif des commissaires autochtones, SFU Galleries, and the Vancouver Art Gallery. Several of the artists featured in the Great Ocean Dialogues had their work featured in the 2019

exhibition, *Transits and Returns*, at the Vancouver Art Gallery. The exhibition presented the work of twenty-one Indigenous artists whose practices are both rooted in the specificities of their cultures, and routed via their travels. These forces of situatedness and mobility work in synergy and in tension with one another, shaping the multiple ways of understanding and being Indigenous, today. Within the exhibition, these dual realities are explored through themes of movement, territory, kinship and representation, with many artworks inhabiting multiple categories. The resulting presentation foregrounds the creative sovereignty of each artist to determine their own articulations of the world, while also exploring the resonances between them.

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Guided Memory – Lindsay Bonnevie Dawn Dobbin

Guided Memory is the companion piece, the underbelly, or the reflection to *Arrival*. Created in response to performances *Drumming the Tide/Body Sail* where Dobbin walked through the tide on the Bay of Fundy over 6 hours, **Arrival** is a sound piece that begins and sustains as a wave cycle while a tide of transformation moves toward shore.

Lindsay Bonnevie Dawn Dobbin is a Kanien'kehá:ka - Acadian - Irish water protector, artist, musician, storyteller, curator and educator who lives and works in Mi'kma'ki, the ancestral and unceded territory of Lnu'k (Mi'kmaq). Dobbin was born in and belongs to the Kennebecasis River Valley (from the Mi'kmaq word Kenepekachiachk, meaning "little long bay place"), a tributary of the Wolastoq ("beautiful river"), in the traditional territory of the Wəlastəkwiyyik and Mi'kmaq. Dobbin has lived throughout Wabanaki Territory, mostly around the Bay of Fundy, as well as in Yukon, Kwanlin Dün territory.

Dobbin's relational and place-responsive practice is a living process—following curiosity rather than form, the way of water, with the intent of understanding and kinship. As a human being with intersecting identities as well as personal and ancestral displacement and trauma, their practice honours direct experience as a way of coming to (un)know while listening for the shared beingness, health and resilience in meeting waters. Their transdisciplinary work in sound art, music, performance, sculpture, installation, social practices and writing places wonder, listening, collaboration, play and improvisation at the centre of creativity, and explores the connection between the environment and the body, engaging in a sensorial intimacy with the land and water. Their practice aims to bring attention to the natural world as witness, teacher and collaborator in learning—making visible and audible our interdependence with the larger web of living beings and systems in which human life is embedded.

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Re:Sounding (Podcast) – James Nguyen & Victoria Pham

RE:Sounding is a podcast from James Nguyen and Victoria Pham. The project is about ancient, 2000 year-old Vietnamese drums, many of which no longer exist in Vietnam, but are now found in French Museum collections as well as British and American Museums. In *Re:Sounding* the artists explore the sounds of the drums from these collections. They investigate the complexity of the repatriation of museum objects as it is intertwined with Vietnamese identity, history and diaspora. As Nguyen states, the project aims to “complicate ideas around how museums show instruments, and also how they contend with the instruments of their collection, and also how these instruments sound, rather than them sitting behind glass.”

James Nguyen is a Melbourne-based artist working with documentary media, installation and social performance. His work explores how self-determination, and human agency can be developed through the playful critique and sharing of people's stories. Central to this practice is how migrant communities can avoid perpetuating the same systemic divisions and colonial erasures that were enacted on their own communities. Nguyen has been a recipient of the Clitheroe Foundation Scholarship and the Anne & Gordon Samstag International Visual Arts Scholarship as a Collaborative Fellow at UnionDocs, the Center for Experimental Documentary Arts, New York. He has also exhibited and shown his work throughout Australia and abroad in New York City, Guangzhou, Vienna and Ho Chi Minh City. A current Gertrude Contemporary Studio artists, he was part of “The National” exhibition at the Museum of Contemporary Art, completed a

year-long community-based project and solo exhibition at the Murray Art Museum Albury (MAMA), and recently a commission from the Australian War Memorial and the Australian Government's Department of Communication and the Arts.

Victoria Pham is an Australian composer, archaeologist and artist based between Sydney and London. She holds a Bachelor of Music Studies from the Sydney Conservatorium of Music, studying under the tutelage of Carl Vine AO, Gerard Brophy and Sandy Evans and Bachelor of Arts in Archaeology and Art History from the University of Sydney. She has been commissioned by a number of institutions such as the Art Gallery of New South Wales, ArtsHouse Melbourne, and Campbelltown Arts Centre. Pham has worked with a number of ensembles such as Gondwana Choirs, SydCon Wind Symphony, Petrichor Sax and Josie and the Emeralds. As an archaeologist, she has worked with the Australian Museum and the Max Planck Institute for the Science of Human History as a researcher, photographer and illustrator. She has fieldwork experience in Australia, Northern Mongolia and Sri Lanka and has just embarked on her first solo fieldwork project in Moià, Catalonia at the Paleolithic site of Coves del Toll as an Olwen Tudor Jones Scholar. Her specialisation is in prehistoric archaeo-acoustics. Pham is the co-Artistic Director and co-Founder of experimental music art-sound collective Sonant Bodies with composer James Hazel. In 2019, she was selected for Melbourne Symphony Orchestra's 21st Century Cybec Composers Program 2019-2020, and will begin a year of professional development as a Create NSW Young Leaders' Fellow.

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The Ice and Snow series: Antarctica Singing Iceberg; -5F; Cave, Water, Ice; Eisspiel; Ice Booming on a River and Snow Falling; Lake Genin in the Jura Mountains; Lake Ice Booming; Schollen

The Ice and Snow series features a **singing iceberg** recorded in Antarctica, as well as a selection of additional ice and snow recordings from scientists and sound artists. The singing iceberg is a recording that was made by the Alfred Wegener Institute for Polar and Marine research. Scientists **Christian Müller, Vera Schlindwein, Alfons Eckstaller and Heinrich Miller** recorded an amazing sound generated from an iceberg in Antarctica. The soundwaves from the iceberg had a frequency of around .5 hertz, too low to be heard by humans, but when played at a higher speed and human ears can hear, the results are profound. Scientists found a 50 by 20 kilometre iceberg had collided with an underwater peninsula. As pushes through both ice and peninsula crevasses at high pressure, this stunning song can be heard. For more information: <https://www.awi.de/en.html>

Following on from this iceberg song you will hear a selection of recordings from *The sound of ice and snow: a collection of pure field recordings of ice and snow from around the globe*, originally published in 2007. Featured in this series are seven recordings: **-5f** by **Abinadi Meza**, a field recording of snow falling onto a 10 quart soup lid; **Cave, Water, Ice** by **Luigi Turra**, a recording of ice water captured inside a cave; **Lake Genin in the Jura Mountains** by **Jean Francoia Gavro**, featuring a walk through crunchy snow in the lake Genin area in the Jura Mountains near the French/Swiss border; **Lake Ice Booming** by **Curt Olson**, a fascinating recording of booming lake ice; **Ice Booming on a River and Snow Falling** by **Cedric Peyronnet**, a recording of booming river ice; **Eisspiel** by **Marcel Türkowsky**, recordings of playing in a winter wonderland and the sounds of swimming ice pieces. For more information: <https://www.gruenrekorder.de/>

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Drum Voices – Lindsay Bonnevie Dawn Dobbin

Drum Voices is a sound piece that transports the drum to a place before time. By recording a single strike of a deer-hide frame drum and then using simple audio processing techniques, artist Lindsay Dobbin journeyed to the heart of a traditional drum to find a hidden choir that speaks to our origins. Both terrestrial and alien sounding, the voices have been arranged to unfold as a mantra – an eternal song of slow and rhythmic chanting – creating an evocative surround sound environment for deep listening.

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Under the perfect blue million mile sky – Elisa Ferrari and John Brennan

under the perfect blue million mile sky is a sound installation by John Brennan and Elisa Ferrari, and excerpts from it are played here on currents and waves. The installation was produced for the Nanaimo Art Gallery exhibition's *Estuary* which took place in the summer of 2019, and was curated by Christian Vistan and Jesse Birch. Brennan and Ferrari's piece contains field recordings gathered at the Nanaimo River estuary, on the traditional territory of the Snuneymuxw First Nation, between the months of April and June, 2019, as well as synthetic soundscapes (movement I, III) produced on Moog Subsequent 37, and Dave Smith Prophet Rev2 analogue synthesizers, as well as Spoken Words (movement II) from the Nanaimo Estuary Management Plan from 2006.

Elisa Ferrari works with text, image and sound. To consider acts and implications of retrieval, she produces projects that manifest as installations, sound walks, artist books, and performance, often addressing or incorporating archival fragments and collective research. Ferrari holds a BFA from the University of Architecture of Venice (IUAV) and an MAA from Emily Carr University of Art and Design (ECUAD). From 2013 to 2017, she worked as Events and Exhibitions Coordinator and Curator at VIVO Media Arts Centre. On Vancouver Co-op Radio, she hosts *soundscape>aux-sends*, a series featuring audio at the intersection of sound art and literature. She was born in Italy and since 2009 has lived and worked as an uninvited guest on unceded xʷməθkʷəy̓əm, Skwxwú7mesh, and sə́lilwətaʔ territories, aka Vancouver.

John Brennan is a sound artist, drummer, and new music curator. His work includes sound installations and sound sculptures that consider the relationship between the sonic memory of musical instruments, performance, and improvisation. He has toured extensively through Europe, Japan, and North America. Among the artists he collaborated with are Elisa Ferrari, Chris Corsano, Nate Wooley, Marshall Trammell, William Hooker, Greg Saunier, Graham Lambkin, Jeneen Frei Njootli, Áine O'Dwyer, John Dikeman, Chris Cogburn, and DJ Olive. Between 2012 and 2016 he founded and curated Destroy Vancouver (DV) an improvised music and sound art series at VIVO Media Arts Centre. He lives and works in Vancouver, unceded Musqueam, Squamish and Tsleil-Waututh territories.

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Beneath the Forest Floor - Hildegard Westerkamp

Beneath the Forest Floor is a two-channel audio work by Hildegard Westerkamp, commissioned by CBC Radio for Two New Hours, premiering on May 17, 1992. The work is composed from sounds recorded in old-growth forests on British Columbia's west coast. Most of the sounds for this composition were recorded in one specific location in the Carmanah Valley on Vancouver Island. This old-growth rainforest contains some of the tallest known Sitka spruce in the world and cedar trees that are well over one thousand years old. Although the Carmanah Creek is a constant acoustic presence it never disturbs the peace. Its sound moves in and out of the silence of the forest, as the trail meanders in and out of clearings near the creek. A few days in the Carmanah creates deep inner peace - transmitted, surely, by the trees who have been

standing in the same place for hundreds of years. *Beneath the Forest Floor* is attempting to provide a space in time for the experience of such peace, and hopes to encourage listeners to visit a place like it, at risk from clear-cut logging. Much will be lost if these forests disappear - not only trees, but also an inner space, a sense of balance and focus, of new energy and life. The inner forest, the forest in us.

The work was produced in CBC's Advanced Audio Production Facility in Toronto with the technical assistance of Joanne Anka and Rod Crocker. Thanks to Norbert Ruebsaat for providing his recordings of an adult raven and a young raven from Haida Gwaii. All other recordings were made by Westerkamp in the Carmanah Valley, and the forests near Cowichan Lake, Galiano Island and Lighthouse Park, West Vancouver. All sounds were recorded throughout the summer of 1991. Thanks to Peter Grant for assisting in much of the recording process. David Jaeger produced *Two New Hours* for CBC Radio. *Beneath the Forest Floor* received a mention at Prix Italia 1994 and was recommended for broadcast by the International Music Council's Rostrum of Electroacoustic Music in 1992. Excerpts of *Beneath the Forest Floor* appear in *Elephant* (2003), a film by Gus van Sant.

Hildegard Westerkamp was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies at the University of British Columbia in the early seventies she joined the World Soundscape Project under the direction of R. Murray Schafer at Simon Fraser University. Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Vancouver Co-operative Radio – founded during the same time – provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.

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Time and Place (From the Soundscape Show Series) - Joda Clément

Time and Place is an episode from the Soundscape show that broadcasts regularly on Vancouver Co-op Radio 100.5 FM in Vancouver. The episode was originally broadcast on November 22, 2017, and show host Brady Marks chats with Musician Joda Clément about his latest solo release *Time and Place*. Heard in this episode are tracks from Clément's release. *Time and Place* is available from Band Camp, and was released by Glistening Examples.

Brady Marks is a computational artist whose delight in sound fields has led her to explore media art and generative soundscape composition. Her concern for the near totalizing encroachment of technology into contemporary life has directed her to respond with works and events that problematize this technological enframing. Marks obtained an undergraduate degree in Computer Science from the University of Cape Town, South Africa, and a Masters in Interactive Arts from Simon Fraser University in Vancouver, Canada. As a graduate of SFU, Marks was taught by faculty including original members of the World Soundscape Project (WSP), and as a member of the Soundscape Collective at Vancouver Co-operative Radio, she is an inheritor of the WSP legacy of Acoustic Ecology.

Joda Clément, raised in Toronto and now based in Vancouver, has been performing and composing experimental music for over 15 years. His work utilizes analog and acoustic instruments, field recordings and feedback to carefully construct listening environments that transcend a distinction between sound, site, and source. Joda has performed or exhibited in Canada and abroad, including appearances at The Music Gallery, MOCCA, Issue Project Room (NY), Reheat (Austria), Suoni Per Il Popolo, Extermination Music Night, Life Changing Ministry (CA), Electric Eclectics Festival, VIVO Media Arts Centre, MUTEK, Oboro New Media lab and the West Hollywood Library (CA). His music has been released internationally on labels such as Alluvial Recordings (US), Glistening Examples (US), Mystery Sea (BE), Unfathomless (BE), caduc (CA) and Notice Recordings (US).

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To Slow Down Time (From the Constellations Series) - Janna Graham

To Slow Down Time was produced by Janna Graham and features voice and sounds by Yellowknife historian Ryan Silke, natural radio/VLF recordings of aurora borealis by recordist Stephen P. McCreedy, music from *Duo for Solo Cello* by Sarah J. Ritch, and CBC North newscasts from 2014 and 2015.

"In 2014, Atsumi Yoshikubo, a Japanese tourist, was seen walking down the highway outside of Yellowknife with a camera and a shoulder bag. It was the last time she was seen alive. The following summer, a friend of mine, Ryan Silke, discovered her belongings in the bush, not far from town. Rather than delving into how Atsumi died – her death was assumed to be intentional – I began thinking about how we engage in certain processes to slow down time. If you are tying a rope or laying out a fish net on the ice in the winter, the elders tell you to go slow. In frigid temperatures, there's a deliberation and intention to every movement. It becomes impossible to move fast. Engines fail, ice fog hangs in the air... minutes seem suspended. I imagined Atsumi, like many tourists who visit the north, was hoping to see the aurora borealis. While it was cloudy that week she went missing, the aurora are, in fact, always pulsating in the northern sky. These Natural radio signals coming from the earth's magnetosphere are always resonating.

Natural VLF recordings of aurora borealis, which are present throughout this piece, were recorded by American sound recordist Stephen P. McCreedy. While aurora borealis are not audible to the human ear, slowed down and processed, it's possible to hear the eerie, electric emissions. The process of environmental field recording is, to me, a manner of slowing, or savoring, a moment in time. I have heard stories of near-death experiences where time is hyper-slowed and the soul exits the body. All of these ideas, as well as the beautiful yet brutal northern wilderness, are sewn into the piece." – Janna Graham

Janna Graham is currently based somewhere between Yellowknife, NWT and Canada's east coast. She is a radio feature maker, sound forager and long-time community radio champion. Her work has aired on public radio as well as on neighbourhood pirate radio transmissions.

CONSTELLATIONS is a sound art and experimental narrative collective that illuminates international artists making sound works that convey meaning through evocation and abstraction. They curate and produce a podcast, live events and original hard copy releases.

The Constellations series features a wide-range of audio works which unravel the distinctions between experimental documentary, sound art, soundscapes, fiction, and music. The pieces aired on Constellations demand a deep listening experience – encouraging listeners to expand their conception of narrative, musicality and attention. The series prioritizes working with artists who identify as female, non-binary, trans, people of colour, queer, and/or emerging creators under 30, but everyone is welcome. Jess Shane and Michelle Macklem are the co-founders and curators of Constellations.

Contributing audio from the Constellations series broadcast weekly on currents and waves includes:

Quiet Contemplations by Ayesha Barmania; Protect me from my Protector by Chandra Melting Tallow; To Slow Down Time by Janna Graham; And the Sea Gave Up the Dead Which Were In It by Myra Al-Rahim; ODE TO THE SALISH SEA by Paolo Pietropaolo; The Space Between Stories by Phil Smith; That Spiraling place by Sam Leeds.

~

Streamwalkers (From the Salmon Returns Series) - Jenni Schine

Streamwalkers (2018) is part of a two-year art residency at the Salmon Coast Field Station in Musgamagw Dzawada'enuxw Territory (Broughton Archipelago, BC). In the fall of 2017, Jenni Schine (sound artist) and Jay White (visual artist) joined stream walkers, Marie-Josée Gagnon and Alyssa Ball from the Mainland Enhancement of Salmonoid Species Society as they counted spawning pacific salmon in the many rivers, streams, and tributaries that lead into the ocean. Marie-Josée Gagnon, M.E.S.S.S. Lead Stream Technician; Alyssa Ball, M.E.S.S.S. Stream Technician; Chris Guinchard, Salmon Coast Field Station Coordinator; Billy Proctor, Echo Bay Elder and Knowledge Holder.

The Salmon Returns series is an audio program focusing on the essential role of wild salmon in cultures and environments on Vancouver Island and surrounds, featuring voices from Snuneymuxw territory (Nanaimo, British Columbia, Canada) and Musgamagw Dzawada'enuxw territory (Broughton Archipelago, British Columbia, Canada). Presented works are by Xulsi'malt Gary Manson and Jenni Schine. Curated by Jesse Birch.

Jenni Schine is a community-engaged researcher and sound artist. She teaches audio production courses in both rural and urban environments and has been affiliated with the Salmon Coast Field Station since 2009. Schine has extended her work into film, radio, electroacoustic composition, and installations. She regularly works with other artists with scientists. Schine is grateful to learn from the many knowledge holders in the traditional territories where she practices. She currently lives on Lekwungen territory in Victoria, BC.

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k'wal'uxw petroglyph creation story (From the Salmon Returns Series) - Xulsi'malt Gary Manson

k'wal'uxw petroglyph creation story (2019) is told in both Hul'q'umi'num' and English, laying out the origin story and rituals surrounding a petroglyph of k'wal'uxw (dog salmon) located in a small bay on the Eastern side of the Snuneymuxw River estuary. In telling this story, Gary conveys the precarious state of the Snuneymuxw dialect of the Hul'q'umi'num' language and the Snuneymuxw peoples' deeply intertwined relationship with the Salish Sea. More than four decades ago the k'wal'uxw petroglyph was removed from its original site and brought to the Nanaimo Museum, where it resided on display until 2008 when it was repatriated to its original location. The petroglyph has returned, and the k'wal'uxw salmon still return in varying quantities, but the language spoken to welcome the salmon back is itself struggling to return.

Snuneymuxw Elder **Xulsi'malt Gary Manson** was born on the mouth of the Snuneymuxw (Nanaimo) River in 1948. He now lives 100 feet from where he was born. Married to Donna Manson, they have six children and eight grandchildren. Gary is a survivor of residential school, and is deeply connected to culture and land. Gary has worked as an elder in healing circles, is a regular tribal canoe journey participant, and sits as an elder in residence at Vancouver Island University. He is a Hul'q'umi'num' language advocate.

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Field Guides for Listeners (From the Salmon Returns Series) - Jenni Schine

Field Guides for Listeners (2019) is a multidisciplinary project by Jenni Schine (sound artist) and Jay White (visual artist). This stereo electroacoustic composition was originally an 8-channel composition with Diffusion by Giorgio Magnanensi and played on Cedar Speakers built from reclaimed wood, discarded from mill operations and drifting ocean logs on the Sunshine Coast, BC. The project draws attention to salmon spawning and salmon farming that takes place far from the eyes and ears of many of us. The works are guides for listeners as they help to identify salmon culture in its natural and unnatural environments. We ask: how can we respectfully listen to scientific and land-based knowledge, and how can we make art that is accountable to the place and land that teaches us? This body of work is informed by the ongoing scientific research conducted at the Salmon Coast Field Station and comes from the lands and waters of the Musgamagw Dzawada'enuxw Peoples.

Recorded audio: Bear Bells and salmon stream walkers, Marie-Josée Gagnon and Alyssa Ball; Fish Farm Pellets, recorded by Lindsey Mae Willie, member of the Musgamagw Dzawada'enuxw People during the Midsummer Fish Farm Occupation, November 2017; Row of Red Hummingbird Feeders, Billy Proctor's home; Welcome to Swanson Island, Land of the Mamalilikala and 'Namgis First Nations, permission to use this audio was given by Chief Kwakwabalas, Ernest Alfred who is calling the different visiting tribes ashore at a public Fish Farm Rally on Swanson Island, October 2017. The lead singer on the arriving vessel is Kwikwasut'inuxw-Haxwa'mis, Elected Chief Bob Camberlin, singing a thank you song from Gilford; Dawn in Echo Bay; Sea Licing, voices of Salmon Coast's 2018 sea-licing crew: Emma Atkinson, Chris Guinchard, Peter Harrington, Roger Jolliffe, and Mark Lewis; Pebbles and Gravel.

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Episode 4 - Sounding Trees: Music and Poetry Salon (From the Talking Trees Series) - Evelyn Araluen, Peter Boyle, Christina Christensen, Luke Fischer and Debbie Lim (Recorded in 2019)

The Talking Trees series is inspired by Janet Laurence: *After Nature*. The series brings together artists, researchers and advocates to exchange and discover new ideas around one of the most vital elements of the natural world: trees. Talking Trees explores what trees can teach us about time, language, democracy, fragility, social action and artistic expression. The series begins in summer and culminates during the MCA's winter Conversation Starters 2019 weekend festival focusing on climate change.

The program has been organised in collaboration with Dr Dalia Nassar (University of Sydney), Prof Margaret Barbour (University of Sydney), Sydney Policy Lab, the MCA and Janet Laurence.

Episode 4 – Sounding Trees: Music and Poetry Salon invites you to explore the ways in which distinctive art forms enrich one another and enhance our appreciation and understanding of the planet we inhabit. The event was hosted by Sydney-based writer, poet and North Bondi Poetry and Music Salon founder Luke Fischer.

Evelyn Araluen is a poet, researcher and educator working with Indigenous literatures at the University of Sydney. She has been awarded the Nakata Brophy Prize for Young Indigenous Writers, the Judith Wright Poetry Prize, and a Wheeler Centre Next Chapter fellowship. Born, raised, and writing on Dharug country, she is a descendant of the Bundjalung nation.

Peter Boyle is a Sydney-based poet and translator of poetry from Spanish and French. His most recent book, *Ghostspeaking*, received the 2017 New South Wales Premier's Prize for poetry. A new book of poetry, *Enfolded in the Wings of a Great Darkness*, is due out in May 2019.

Christina Christensen has travelled the world with her cello playing professionally in ensembles, orchestras and performing collaborative works. She enjoys composing music for cello often inspired by nature, small ensembles and moving image. She also works as an accessible format producer for Vision Australia using her music knowledge for transcribing print to Braille music.

Luke Fischer is a poet and philosopher, whose books include the poetry collections *A Personal History of Vision* (UWAP, 2017) and *Paths of Flight* (Black Pepper, 2013), and the monograph *The Poet as Phenomenologist: Rilke and the New Poems* (Bloomsbury, 2015). He is an honorary associate of the University of Sydney.

Debbie Lim's poems have appeared in numerous anthologies including regularly in the Best Australian Poems series (Black Inc.) and *Contemporary Australian Poetry* (Puncher & Wattman). She received the Rosemary Dobson Award (2009) and her chapbook, *Beastly Eye*, was published by Vagabond Press in 2012.

~

H.O.M.E. (From the Constellations Series) - Amy Hanley

H.O.M.E. was produced by Amy Hanley, in collaboration with L&NDLESS collective – an interdisciplinary collective creating immersive, experimental encounters through durational performance, installation, and text. L&NDLESS represents the juncture of individual and collective enquiry of its members, Devika Bilimoria, Luna Mrozik-Gawler, and Nithya Iyer.

"I explored holding and responding. I explored the possibilities of the sound as a facilitator and communicator of memories, embodied and expressed. I explored themes of death, displacement, collective memory, and personal stories. These themes were informed by memories that were shared to an online portal – those stories of place and belonging were gathered by L&NDLESS and were used to create an immersive performance-based installation. This sound piece is a concentrated composition of live responses to the experiential landscape of storytelling woven by the collective."
– Amy Hanley

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Talking Rain – Hildegard Westerkamp

Talking Rain is an eight or two-channel audio work by Hildegard Westerkamp from 1997. This piece was commissioned by CBC radio for Westcoast performance Vancouver. It originally aired on CBC radio on April 20, 1997.

“Rain sounds from the westcoast of British Columbia, Canada are the basic compositional materials for Talking Rain. Through them I speak to you about this place. The raincoast. A lush and green place. Made that way by rain. Nourished by rain, life-giving rain. In Talking Rain the ear travels into the sonic formations of rain, into the insides of that place of nourishment as well as outside to the watery, liquid language of animals, forests and human habitations, all of which are nourished by the rain.”

Talking Rain was commissioned by CBC Radio for Westcoast Performance. It was realized in my own studio, Inside the Soundscape, and was premiered on April 20, 1997. Most rain recordings for this piece were made by myself in and around Vancouver. Thanks to Norbert Ruebsaat for providing his recordings of ravens, eagles and frogs from Haida Gwaii and also for finding the right title for the piece, magically. Thanks to Bruce Davis and Peter Huse for their high-quality recordings made in the early seventies for the World Soundscape Project’s environmental tape collection at Simon Fraser University; to Robert MacNevin for his equally high-quality recordings made 20 years later (1991 to 95) for the same collection; to David Grierson for his light footsteps and receptive ears during the recording of our rainy forest soundwalk in Lighthouse Park near Vancouver. Special thanks go to John Siddall, producer of Westcoast Performance for giving me this opportunity and for challenging me to create a radio piece with sounds that must be the most difficult sounds to broadcast. Talking Rain is dedicated to my companion Peter Grant.” - Hildegard Westerkamp

Hildegard Westerkamp was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies at the University of British Columbia in the early seventies she joined the World Soundscape Project under the direction of R. Murray Schafer at Simon Fraser University. Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Vancouver Co-operative Radio – founded during the same time – provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.

****This daily program runs for 12 hours and then repeats at 13:39****