



DEEP LISTENING - SATURDAYS ON CURRENTS AND WAVES

Schedule:

Start Time	Segment	Featuring	Duration
00:09	Polar Regions (Lowest Ever Recorded Arctic and Antarctic)	Lou Sheppard	05m 37s
00:14	The Road (Demo Version)	Cheryl L'Hirondelle with Gregory Hoskins on all instruments	04m 23s
00:19	kitaskihkanaw	Cheryl L'Hirondelle and Joseph Naytowhow	03m 35s
00:22	gchi miigwech maskihkiya	Cheryl L'Hirondelle (with Hidden River Singers)	04m 55s
00:26	Live Stream Recording, Naracoorte Caves – Australia (Dec 20, 11am)	Locus Sonus	55m 00s
01:18	How To Measure The Distance To The Foreshore (From the Foreshore Vignettes)	Justin Langlois	03m 16s
01:26	Foreshore Response (From the Foreshore Vignettes)	Jay White	02m 13s
01:30	The Difference Between Hearing and Listening (Ted Talk)	Pauline Oliveros	11m 35s
01:45	A New World is Reversed (From the Foreshore Vignettes)	Laiwan	12m 24s
02:00	Foreshore Poetics (From the Foreshore Vignettes)	Cecily Nicholson	07m 51s
02:11	Foreshore Response (From the Foreshore Vignettes)	Lindsay Dobbin	07m 39s
02:18	Paper	Cindy Mochizuki	19m 34s
02:41	Foreshore Response (From the Foreshore Vignettes)	Bracken Hanuse Corlett	03m 48s
02:46	Where the Figure Meets the Ground (From the Foreshore Vignettes)	Kristina Lee Podesva	06m 21s
02:52	Canada V - Summer Solstice (From the Soundscapes of Canada Program)	World Soundscape Project	56m 33s
03:41	Live-Stream Nature Recording - Jeju Island - Dawn Chorus (Dec 19, 7am)	Locus Sonus	1h 00m 30s
04:36	Antarctica Singing Iceberg (From the Ice and Snow Series)	Christian Müller, Vera Schlindwein, Alfons Eckstaller, Heinrich Miller	02m 59s
04:38	-5F (From the Ice and Snow Series)	Abinadi Meza	02m 08s
04:40	Cave, Water, Ice	Luigi Turra	02m 18s

	(From the Ice and Snow Series)		
04:42	Eissspiel (From the Ice and Snow Series)	Marcel Türkowsky	02m 42s
04:45	Ice Booming on a River and Snow Falling (From the Ice and Snow Series)	Cedric Peyronnet	01m 37s
04:46	Lake Genin in the Jura Mountains (From the Ice and Snow Series)	Jean-François Cavro	01m 39s
04:47	Lake Ice Booming (From the Ice and Snow Series)	Curt Olson	00m 58s
04:48	Schollen (From the Ice and Snow Series)	Marcel Türkowsky	02m 02s
04:50	Ocean Sounds (From the Soundscapes of Canada Program)	World Soundscape Project	06m 04s
04:56	Scissors	Cindy Mochizuki	16m 10s
05:14	Alanna Ho is Dreaming (From the Soundscape Show Series)	Alanna Ho and Brady Marks	59m 49s
06:13	Live-Stream Nature Recording – Jeju Island, Korea (Dec 20, 3:30am)	Locus Sonus	58m 06s
07:12	snow crust and sinew	Jeneen Frei Njootli	04m 33s
07:16	[In a quiet voice] “Meet Me in silence where Esplanade meets Port Way”	Elisa Ferrari	23m 26s
07:38	Wetland Scenario	Stephen Morris and Mark Timmings, musica intima	15m 01s
07:52	Ocean (From the Here Comes the Ocean Playlist)	The Velvet Underground	10m 01s
08:02	A Swim Against the Tide (45 rpm, blue vinyl) (From the Here Comes the Ocean Playlist)	Jack Goldstein	05m 42s
08:07	Oceans (Remastered 2009) (From the Here Comes the Ocean Playlist)	Gary Numan	02m 56s
08:10	Diamond Sea (From the Here Comes the Ocean Playlist)	Sonic Youth	08m 08s
08:18	Vancouver Soundmarks (From the Here Comes the Ocean Playlist)	The World Soundscape Project	03m 48s
08:22	Save for a Rainy Day Theme (From the Here Comes the Ocean Playlist)	Jan and Dean	03m 33s
08:25	Down by the Seaside (1993 Remaster) (From the Here Comes the Ocean Playlist)	Led Zeppelin	05m 12s
08:30	Dying Seas (From the Here Comes the Ocean Playlist)	Hawkwind	02m 59s
08:33	The Lost Ocean Liner (45rpm, black vinyl) (From the Here Comes the Ocean Playlist)	Jack Goldstein	05m 39s
08:39	On Some Faraway Beach (1974) HD (From the Here Comes the Ocean Playlist)	Brian Eno	04m 36s
08:44	Wetland Project (One-hour Condensed Version)	Brady Marks, Stephen Morris and Mark Timmings	58m 15s
09:42	Tide Phase: Baxter's Harbour	Lou Sheppard	1h 54m 47s
11:31	Talking Rain	Hildegard Westerkamp	15m 58s
11:45	Polar Regions (Highest Ever Arctic and Antarctic)	Lou Sheppard	15m 02s
11:59	Polar Regions (Lowest Ever Arctic and Antarctic)	Lou Sheppard	15m 00s
	Program Repeats below		

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This daily program runs for 12 hours and then repeats at 12:14

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

Polar Regions (Lowest Ever Recorded Arctic & Antarctic) - Lou Sheppard

Requiem for the Polar Regions, by Lou Sheppard, is an aural record of the shifting masses of sea ice in the Arctic and Antarctic oceans, both the annual melt and reformation of ice, and the long term decline of ice in the Arctic. Using the data provided by the National Snow and Ice Data Centre in Colorado the Polar Regions program generates a musical score based on the perimeter and concentration of sea ice in the Arctic and Antarctic. The program maps the coordinates of the ice imagery to a musical scale, generating a distinct composition each day. Ice which reaches further from the poles sounds as lower notes, while ice that sits closer to the pole sounds as higher notes. The music produced by the program is discordant and

jarring, the imperfection of the translation itself pointing to the disorientation and loss of climate change. For *Currents and Waves* Lou Sheppard exported the translated aural record for the lowest ever recorded ice levels in both the Arctic and Antarctic (based on data up to 2019). Elsewhere in the program, you can also hear the aural record for the highest ever recorded ice levels in both the Arctic and Antarctic.

Lou Sheppard is a Canadian artist working in interdisciplinary audio, performance and installation based practice. Of Irish, English and Scottish settler ancestry, Sheppard was raised on unceded Mi'Kmaq territory, and is based in Halifax/K'jipuktuk. Sheppard graduated from the Nova Scotia College of Art and Design in 2006, and then studied English and Education at Mount Saint Vincent University. In their recent practice, Sheppard uses processes of translation and metaphor to interrogate structures of power in data and language. Their work is evidenced through installation, performance and score and often leads them to collaborate with other artists, including musicians, visual artists and performing artists. Sheppard has exhibited work both in Canada and internationally, and was included in the first Antarctic Biennale and the Antarctic Pavilion in Venice. In 2017, they received the Emerging Atlantic Artist Award, and in 2018 they were long-listed for the Sobey Art Award. Sheppard is currently Artist in Residence in the Faculty of Education at McGill University.

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The Road (Demo Version), kitaskihkanaw, & gchi miigwech maskihkiya - Cheryl L'Hirondelle

The Road is a song from Cheryl L'Hirondelle's ongoing project of 'singing land'. Composed on the land of the Mississaugas of the New Credit (aka Toronto), the song has never been released and this version is a demo. **Gregory Hoskins** produced it, and also plays all the instruments. L'Hirondelle sings and composed the melody and lyrics.

kitaskihkanaw is a song collaboration with **Joseph Naytowhow**. L'Hirondelle wrote the melody and Naytowhow wrote most of the Cree verses. An earlier version of the song first appeared on the M'Girl 'Fusion of Two Worlds' CD. An amended Cree verse and an additional final English verse were included in this re-release of the 'Nikamok' album. L'Hirondelle plays the drum and sings, she also produced the song.

gchi miigwech maskihkiya is a song written by L'Hirondelle. The words are comprised of two different Indigenous languages: Anishnaabemowin and nêhiyawêwin (Ojibwe and Cree). The creation of the song was commissioned by Shane Belcourt for an upcoming APTN series entitled AMPLIFY. L'Hirondelle performs the song with the Toronto based women's group, The Hidden River Singers. Her collaborator Shane plays guitar. This song was produced by David Travers-Smith. The woman's voice at the beginning and end is Robin Wall Kimmerer, author of the book *Braiding Sweetgrass*.

Cheryl L'Hirondelle is a Cree, German and Polish award-winning community-engaged and multi/interdisciplinary artist, singer/songwriter and media art curator. Her creative practice is an investigation of the junction of a Cree worldview (nêhiyawin) in contemporary time, space and place.

Since the early 1980s, L'Hirondelle has created, performed and presented work in a variety of artistic disciplines, including: music, performance art, theatre, performance poetry, storytelling, installation and new media. In the early 90s, she began a parallel career as an arts consultant/advisor and programmer, cultural strategist/activist, and director/producer of both independent works and projects within national artist-run networks. L'Hirondelle's various activities have also found her working in the Canadian independent music industry, as well as various educational institutions, the prison system, First Nations bands, tribal councils and governmental funding agencies, at both the provincial and federal levels. L'Hirondelle has received a nomination from the Prairie Music Awards, and many of her songs have been licensed for television, documentary and feature films. In 2011, she was nominated for a KM Hunter Award in Music. L'Hirondelle's 2009 project *nikamon ohci askiy* (songs because of the land) was given honorary mention in the Net.Art category from the Webby Awards. L'Hirondelle is currently a member of the OCAD University Indigenous Education Council in Toronto, and is a PhD candidate at SMARTlab/UCD, in Ireland.

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Live Stream Recording, Naracoorte Caves - Australia (Dec 30, 4:27pm) - Locus Sonus

Naracoorte Caves National Park. This live-stream was recorded on December 30, 2019, at 4:27pm, Southern Australian Time. This recording is courtesy of sound artist Jesse Budel, and supporting organisations: country Arts SA, City of Mt. Gambier Council, Naracoorte Caves National Park, and Telstra Store Mt. Gambier. This stream is one of three streams used in Budel's Strata installation, a site-specific sound art installation developed for the Sir Robert Helpmann Theatre Courtyard as part of the associated County Arts SA Artist Residency 2019. Strata encourages us to attune to the layers of sound in our local environment, in this case that of the Naracoorte Caves on the Limestone Coast. Bringing together the soundscapes of different geological strata that are usually separated - the bat caves, the ground level and the tree canopy - we hear in real-time the ecological relationships between these environmental layers over days and seasons.

Locus Sonus is a research laboratory in audio in arts, created in 2005 at the Aix en Provence school of arts (Ecole Supérieure d'Art d'Aix en Provence, France) by Peter Sinclair, project director and Jerome Joy, who has lead the project since its inception. Locus Sonus is a research group whose main aim is to explore the ever-evolving relationship between sound, place and usage. Our methodology places artistic experimentation at the center of our research. Multidisciplinary theoretical approaches dialogue with, nourish and nurture this experimentation and the research sometimes (but not systematically) leads to artistic productions in the form of installations, performances, concerts and web-based projects. The Locustream project is a network of open microphones who permanently stream their surrounding soundscape all over the world.

Depending on the broadcast day of the week for currents and waves, you will hear sounds from the Naracoorte Caves and surrounds at the Naracoorte National Park, Jasper Ridge Biological Preserve in the Santa Cruz Mountains in California, USA, Georo Village situated on Jeju Island, South Korea, the Shiga Nature Education Park in Nagano, Japan, a Streaked Shearwater Bird Colony on Tabushima Island, Japan, the Rainforest Canopy at the Mary Cairncross Scenic Reserve, and the Fuji Iyashinomori Woodland Study Centre in Japan, these recordings were all made in December of 2019, you can also listen live to each open microphone by visiting: <http://locusonus.org/soundmap>

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How To Measure The Distance To The Foreshore (Foreshore Vignettes) - Justin Langlois

"It's a list of sorts read aloud over a droning undertone. I would picture it sounding most resonant if listened to at least one hour after sundown. The text I wrote imagines a series of instructions for locating the foreshore, or perhaps, understanding a certain kind of distance from it. I had Danielle read it as somehow I would sooner listen to it if it were actually a message for me and not from me to myself. I think it's called something like: How to Measure the Distance to the Foreshore."

- Justin Langlois

Justin Langlois is an artist, educator, and organizer. His practice explores collaborative structures, critical pedagogy, and infrastructural frameworks as tools for gathering, learning, and making. His work has been presented at the Centre Pompidou (Paris), the Museum of Contemporary Art (Toronto), Conflux New York, Nuit Blanche (Toronto), Creative Time Summit (Venice Biennale), Open Engagement (Pittsburgh), CAFKA (Kitchener), Art Souterrain (Montreal), along with galleries and artist-run centres across Canada. His writing has been published in C Magazine, Canadian Art, the Journal of Curriculum and Pedagogy, Open Engagement, Curb Magazine, Scapegoat, and books including Artistic Approaches to Cultural Mapping (Routledge) and The Everyday Practice of Public Art (Routledge). He is currently the Associate Dean of the Master of Fine Arts program at Emily Carr University of Art and Design. He lives and works as an uninvited guest on unceded Coast Salish Territory in Vancouver, Canada.

The Foreshore is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on

the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces.

The "foreshore" describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: www.theforeshore.org

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Foreshore Response (Foreshore Vignettes) - Jay White

"There are two separate soundscapes in here - one is underwater, and the other is on the surface. Except for one clip (taken while walking from my studio to the water), all the audio is foley derived from cooking areas in my house and studio. Kettles, porridge, coffeemakers and a wood stove all feature.

"The soundscapes combine two times and places: First, I tried to recall my present experiences of walking to the ocean here on Nexwlélexm (Bowen Island) and swimming. The walk and the swim are both permeated with the sounds of machinery. Development on Nexwlélexm is as persistent as the ocean traffic I hear when I'm under the water. Each soundscape is also a speculative future of Fox Cove / St. Bernard's, where my mom is from, in Ktaqamkuk (Newfoundland). My family has a long relationship with the land there, and my heart hurts (if I can be honest) because I am one of only three cousins who have never lived there. I often imagine (and write about) a distant future when I'm returned there somehow, and find myself coexisting with the plants, rocks, water, animals, and my familial ancestors and descendants. This imagined future is not perfect by any means - it is also one where plastics and the burning remains of offshore oil platforms."

- Jay White

Jay White is a proud father, and a European and Mi'kmaw descendant who lives on Nexwlélexm / Bowen Island, as an uninvited guest on unceded Skwxwú7mesh territory. His installations have exhibited internationally and his animated short films have won awards internationally. His animations have won Best Animated Short at the Worldwide Animation Festival, and a longlist entry for Academy Award nomination. Jay teaches creative development, story development and animation courses at Emily Carr University of Art and Design.

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The Difference Between Hearing and Listening (Ted Talk) - Pauline Oliveros

The Difference Between Hearing and Listening is a TedX talk by Pauline Oliveros given in Indianapolis on November 12, 2015. The octogenarian composer and sound art pioneer describes the sound experiment that led her to develop a theory called Deep Learning, and to found what is now the Center For Deep Listening at Rensselaer. She posits that sounds carry intelligence, and that our brains, not our ears, listen to sounds. Oliveros believes listening is a lifetime practice that depends on accumulated experiences with sound, and it can be focused to detail or open to the entire field of sound. This talk was given at a TEDx event using the TED conference format but independently organized by a local community. Learn

Pauline Oliveros was a composer, performer (accordionist), and humanitarian who significantly contributed to the development of electronic music. Her life was about opening her own and others' sensibilities to the universe of sounds. She passed away in 2016 at the age of 84. The culmination of her life-long fascination with music and sound is what inspired the practice of Deep Listening, the art of listening and responding to environmental conditions. As a Professor of Practice in the Arts Department at Rensselaer Polytechnic Institute, she produced highly regarded work as a composer and improviser. She was the recipient of four Honorary Doctorates and many awards throughout her life, including a number for her lifetime achievements in music and the arts. Oliveros' 1989 recording, *Deep Listening*, is considered a classic in her field. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maāt, Inc.

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A New World is Reversed (Foreshore Vignettes) – Laiwan

"A New World is Reversed is named after the subtitle "A New World is Revealed" from an online introduction to Christopher Columbus' journal entries outlining his first journey in 1492 of his arrival in America. I read the two journal entries starting from the end to the beginning, where thus the text is reversed. A meditation on the question how do we re-embody the whole, so as to learn to put aside the agendas of human exceptionalism and anthropocentrism?"

- Laiwan

Laiwan is an interdisciplinary artist, writer and educator with a wide-ranging practice based in poetics and philosophy. Born in Zimbabwe of Chinese parents, her family immigrated to Canada in 1977 to leave the war in Rhodesia. Her art training began at the Emily Carr College of Art & Design (1983), and she returned to academia to receive an MFA from Simon Fraser University School for Contemporary Arts (1999). Recipient of numerous awards, including recent Canada Council and BC Arts Council Awards, and the 2008 Vancouver Queer Media Artist Award, Laiwan has served on numerous arts juries, exhibits regularly, curates projects in Canada, the US, and Zimbabwe, is published in anthologies and journals, and is a cultural activist. Recent projects include a process-based investigation of street trees in the city, titled *Maple Tree Spiral: the pedagogy of a tree in the city*, at Artspeak Gallery located at the convergence of Maple Tree Square in Gastown, Vancouver, BC; a Translink public art commission on the theme of phytoplankton and in collaboration with UBC's Department of Earth, Ocean and Atmospheric Sciences — titled *Wander: toward a lightness of being* — to be completed in October 2019 at the 22nd Street Skytrain Station in New Westminster, BC and a publication of collected poems is forthcoming from Talon Books.

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Foreshore Poetics (Foreshore Vignettes) - Cecily Nicholson

"Foreshore Poetics considers the effect of systems of authority and control on our human bodies as well as those non-human entities that populate and enrich our environments and experiences."

- Cecily Nicholson

Cecily Nicholson is from small-town Ontario via Toronto and South Bend, relocated to the Pacific coast almost two decades ago. On Musqueam-, Squamish-, and Tsleil-Waututh-occupied lands known as Vancouver, she has worked, since 2000, in the Downtown Eastside neighbourhood, most recently as administrator for the artist-run centre and mental health resource, Gallery Gachet. A part of the Joint Effort prison abolitionist group and a member of the Research Ethics Board for Emily Carr University of Art and Design, Cecily was also the 2017 Ellen Warren Tallman Writer in Residence at Simon Fraser University. She is the author of *Triage* and *From the Poplars*, winner of the 2015 Dorothy Livesay Poetry Prize

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Foreshore Response (Foreshore Vignettes) - Lindsay Dobbin

"The piece was solely composed on cello, and is meant to reflect the emotionality of a tide or changing waters. I was curious particularly about that space and time when the tide is almost fully in, and the water has almost fully gathered at the upmost or final edge of the shore. It's a place of incredible force and volume and chaos. Then the stillness arrives with the slack tide, where the water rests before changing direction. When performing/recording the piece, I was trying to embody this process in myself and in my playing, while remaining grounded in an openness to change."

- Lindsay Dobbin

Lindsay Dobbin is a Kanien'kehá:ka (Mohawk) - Acadian - Irish water protector, artist, musician, curator and educator who lives and works on the Bay of Fundy in Mi'kma'ki, the ancestral and unceded territory of Lnu'k (Mi'kmaq). Born in and belonging to the Kennebecasis River Valley, the traditional territory of the Wəlastəkwiyik, Mi'kmaq and Passamaquoddy, Dobbin has lived throughout Wabanaki as well as the Yukon in Kwanlin Dūn territory. Dobbin's relational and place-responsive practice includes music, sound art, performance, sculpture, installation, social practices and writing, and is invested in Indigenous epistemologies and cultural practices, such as drumming. Through placing listening, collaboration and improvisation at the centre of the creative process, Dobbin's practice explores the connection between the environment and the body, and engages in a sensorial intimacy with the living land and water. Dobbin actively collaborates with musicians, sound artists, dancers, visual artists and filmmakers.

The Foreshore is a multi-year collaboration between Access Gallery, Contemporary Art Gallery, and Other Sights' for Artist Projects. Inspired by the deep influence of the waterways on our cities and societies on the West Coast, multiple locations in and around Vancouver were activated by a series of open sessions, screenings, work-ins, mini-artist residencies, and open studios. The Foreshore project coordinators are motivated by our organizations' intersecting concerns, and by the increased potential for artists and audiences in joining forces.

The "foreshore" describes the land along the edge of the water that is both submerged and revealed by the tide. Very simply, it is the wet part of the beach. The foreshore is a place of unclear jurisdiction, and thus of contestation, friction, and constant movement. Those who dwell in this zone must continually adapt to a changing environment. The foreshore also conjures histories specific to this region: narratives of trade and exchange, habitation and nourishment, resistance and violent erasure. It might similarly evoke our contemporary lived situation in this place. Considering the potential of this zone as both concept and site, The Foreshore initiative asks the following: how do we generate conditions of emergence? How can we take up space differently? How do we support unruly practices and futures? For more information on this collaboration visit: www.theforeshore.org

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Paper – Cindy Mochizuki

Paper/紙 is the first chapter of a trilogy of short stories, created for a boat tour offered in the city of Yonago, Tottori-ken, Japan. The three stories in the trilogy use the natural resources of coal, lumber and iron (representing rock, paper, scissors) as way to trace histories of early migration from Yonago to B.C./Canada. Paper is set in the 1960's off a no-man's land island in Yonago where the owner's daughter, K, works diligently day after day, serving customers who are mainly fishermen and people arriving by boat. One afternoon, during the ruby pink sunset hour, a mysterious man enters the restaurant causing K to see a brilliant forest through her handmade paper menus.

Sound Composition and Design by Antoine Bédard. This audio work in Japanese was created as part of AIR 475 in Yonago, Tottori-ken, Japan.

Cindy Mochizuki creates multi-media installation, audio fiction, performance, animation, drawings and community-engaged projects. Her works explore the manifestation of story and its relationship to site-specificity, the transpacific, invisible histories, archives, and memory work. Her artistic process moves back and forth between multiple sites of cultural production considering language, performativity, chance, improvisation and engaging communities. She has worked extensively on a large body of work that is informed by, and within, Japanese Canadian communities in British Columbia and Japan. In these projects she works with members of these communities and often includes her paternal family's history both within the internment camps and their experiences as repatriated Japanese Canadians in Japan in the post war.

She has exhibited, performed and screened her work in Canada, US, and Asia. Exhibitions include the Frye Art Museum (Seattle, Washington), Yonago City Museum (Yonago, Japan), The New Gallery (Calgary),

Hamilton Artists Inc (Hamilton), and Koganecho Bazaar (Yokohama). She has performed as part of 7a*11d International Festival of Performance Art (Toronto), Richmond World Festival with Cinevolution Media Arts Society (Richmond), the Wattis Institute of Contemporary Art (San Francisco) and with theatre companies Theatre Replacement (Bioboxes: Artefacting the Human Experience) and Project In Situ (Do You See What I Mean?) She has created community-engaged projects including Magic School (Daisen Laboratory, Japan), Things on the Shoreline (Access Artist Run Centre) 2016 and Shako Club (grunt gallery) 2015. In 2015, she received the Vancouver's Mayor's Arts Award in New Media and Film. She received her MFA in Interdisciplinary Studies from the School For Contemporary Arts (2006).

~

Foreshore Response (Foreshore Vignettes) - Bracken Hanuse Corlett

"My piece as you probably noticed was a bit of a meandering stream. Things that were on my mind. The feeling of being submerged. Finding comfort in what might be interpreted as drowning. There is some interplay between hopelessness and looking forward. The Upcoming Colten Boushie decision was and is heavy in my mind. I was thinking about practice with trauma at or near its core. How much of that trauma to show or keep. Thinking back to my talk and how exposed I felt. Thinking about keeping my work in continuum with those who fought to keep our art and ceremony alive before and after the potlatch ban. Knowing that I work in a form that can be driven by commodification and finding my place of survival outside of that. The feeling of wanting to recoil, retreat, and pull back."

- Bracken Hanuse Corlett

Bracken Hanuse Corlett is a multimedia artist hailing from the Wuikinuxv and Klahoose Nations. He got his start in theatre and performance and has since transitioned into a focus on digital-media, live-visual installation/performance and visual arts. He is the co-founder of the Vancouver Indigenous Media Arts Festival and over the last four years he has performed across the country as a member of the audio-visual collective, Skookum Sound System. He is a graduate of the En'owkin Centre of Indigenous Art and the Emily Carr University of Art and Design, and has studied Northwest Coast art, carving and design.

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Where the Figure Meets the Ground (Foreshore Vignettes) - Kristina Lee Podesva

"This work takes inspiration from the foreshore's site of flux and perpetual re-articulation. Through its concept, textual phrasings, and multiple voicings, the work engages wave images and forms. With thanks to Jasmine Valandani, Exquisite Erika, Coqui Thody, Yun Nam Podesva, Alan McConchie + Richard Scholtz."

- Kristina Lee Podesva

Kristina Lee Podesva is an occasional artist, writer, teacher, and editor who is frequently on hiatus from art criticism, production, publishing, and teaching. From 2005 to 2015, she edited the contemporary art journal *Fillip* and has co-edited the publications *Institutions by Artists: Volume 1, 100% Vancouver*, *Tradition versus Modernity*, and *Sur: Volume 1*. Her artwork has appeared in exhibitions at Artspeak (Vancouver), Darling Foundry (Montreal), Museum of Contemporary Art (Denver), No Soul for Sale at the Tate (London), Dorsky Gallery (Long Island City), and the Power Plant (Toronto), among other venues. In addition, her publication-based art has appeared in various books and catalogues including *Waking Up from the Nightmare of Participation*, *Recipes for an Encounter*, *Nonsite*, and *The F Word*. She has happily taught in the MFA, BA, and Curatorial Practice MA programs at the California College of the Arts in San Francisco; the BA and Low Residency Masters of Applied Arts program at Emily Carr University in Vancouver; and the MFA Critical and Pedagogical Studies Programme at the Malmö Art Academy at Lund University in Malmö, Sweden.

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Summer Solstice (Program V) from the Soundscapes of Canada Series - World Soundscape Project

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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Live-Stream Nature Recording, Jeju Island Dawn Chorus (Dec 19, 7am) - Locus Sonus

This live-stream recording was made on December 19th at 7am from the open microphones located on Jeju Island that were operated by Weather Report – an arts collaborative based in Seoul. Weather Report developed music and live remote streaming of environmental sounds to enable remote audiences to become more aware of acoustic and environmental changes over time.

Locus Sonus is a research laboratory in audio in arts, created in 2005 at the Aix en Provence school of arts (Ecole Supérieure d'Art d'Aix en Provence, France) by Peter Sinclair, project director and Jerome Joy, who has lead the project since its inception. Locus Sonus is a research group whose main aim is to explore the ever-evolving relationship between sound, place and usage. Our methodology places artistic experimentation at the center of our research. Multidisciplinary theoretical approaches dialogue with, nourish and nurture this experimentation and the research sometimes (but not systematically) leads to artistic productions in the form of installations, performances, concerts and web-based projects. The Locustream project is a network of open microphones who permanently stream their surrounding soundscape all over the world.

Depending on the broadcast day of the week for currents and waves, you will hear sounds from the Naracoorte Caves and surrounds at the Naracoorte National Park, Jasper Ridge Biological Preserve in the Santa Cruz Mountains in California, USA, Georo Village situated on Jeju Island, South Korea, the Shiga Nature Education Park in Nagano, Japan, a Streaked Shearwater Bird Colony on Tabushima Island, Japan, the Rainforest Canopy at the Mary Cairncross Scenic Reserve, and the Fuji Iyashinomori Woodland Study Centre in Japan, these recordings were all made in December of 2019, you can also listen live to each open microphone by visiting: <http://locusonus.org/soundmap>

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From the Ice and Snow Series:

**Antarctica Singing Iceberg - Christian Müller, Vera Schlindwein, Alfons Eckstaller, Heinrich Miller
-5 - Abinadi Meza**

Cave, Water, Ice - Luigi Turra

Eisspiel - Marcel Türkowsky

Ice Booming on a River and Snow Falling - Cedric Peyronnet
Lake Genin in the Jura Mountains - Jean-François Cavo
Lake Ice Booming - Curt Olson
Schollen - Marcel Türkowsky

Featured within **the Ice and Snow Series** is a singing iceberg, recorded in Antarctica, as well as a selection of additional ice and snow recordings from various scientists and sound artists.

Antarctica 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 0.5 hertz, too low to be heard by humans, but when played at a higher speed and human ears can hear, the results are profound. The scientists found a 50 by 20 kilometre iceberg that had collided with an underwater peninsula. As it pushes through both ice and peninsula crevasses at high pressure, a stunning song can be heard. For more information about this recording visit: <https://www.awi.de/en.html>

Following on in this series are 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. First, **-5f** by **Abinadi Meza**, a field recording of snow falling onto a 10 quart soup lid. Next, **Cave, Water, Ice** by **Luigi Turra**, a recording of ice water captured inside a cave. Then, **Eisspiel** by **Marcel Türkowsky**, the sounds of swimming ice pieces. This is followed by **Cedric Peyronnet's** recording of **ice booming on a river and snow falling**. Then **Jean-François Cavo's** walk through crunchy snow in the area of **Lake Genin in the Jura Mountains** near the French and Swiss border. After this is **Curt Olson's** fascinating recording, **Lake Ice Booming**. Finally, **Schollen**, another recording by **Marcel Türkowsky**, of playing in a winter wonderland. For more information about *The sound of ice and snow* album visit: <https://www.gruenrekorder.de/>

~

Ocean Sounds (From the Soundscapes of Canada Program) - World Soundscape Project

In 1973, researchers of WSP 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, including this track entitled **Ocean Sounds**, 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.

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~

Scissors – Cindy Mochizuki

Scissors is the third chapter in the trilogy of short stories. It is set in the year 2100, in a tatara steel factory - geographical location unknown. K is now a 175 year old, blind ghost who walks around the steel factory in this unknown, and yet familiar, place. As she circles and circles what we discover to be the Giant, K realizes that the two of them share certain common knowledge and have a long connection to each other's lives. In the factory, the Giant makes an offer for K to get her vision back in exchange for one thing.

Cindy Mochizuki creates multi-media installation, audio fiction, performance, animation, drawings and community-engaged projects. Her works explore the manifestation of story and its relationship to site-specificity, the transpacific, invisible histories, archives, and memory work. Her artistic process moves back and forth between multiple sites of cultural production considering language, performativity, chance, improvisation and engaging communities. She has worked extensively on a large body of work that is informed by, and within, Japanese Canadian communities in British Columbia and Japan. In these projects she works with members of these communities and often includes her paternal family's history both within the internment camps and their experiences as repatriated Japanese Canadians in Japan in the post war.

She has exhibited, performed and screened her work in Canada, US, and Asia. Exhibitions include the Frye Art Museum (Seattle, Washington), Yonago City Museum (Yonago, Japan), The New Gallery (Calgary), Hamilton Artists Inc (Hamilton), and Koganecho Bazaar (Yokohama). She has performed as part of 7a*11d International Festival of Performance Art (Toronto), Richmond World Festival with Cinevolution Media Arts Society (Richmond), the Wattis Institute of Contemporary Art (San Francisco) and with theatre companies Theatre Replacement (Bioboxes: Artefacting the Human Experience) and Project In Situ (Do You See What I Mean?) She has created community-engaged projects including Magic School (Daisen Laboratory, Japan), Things on the Shoreline (Access Artist Run Centre) 2016 and Shako Club (grunt gallery) 2015. In 2015, she received the Vancouver's Mayor's Arts Award in New Media and Film. She received her MFA in Interdisciplinary Studies from the School For Contemporary Arts (2006).

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Alanna Ho is Dreaming (From the Soundscape Show Series) - Alanna Ho and Brady Marks

Alanna Ho is Dreaming is a recorded past episode of the radio program the Soundscape Show, hosted by Brady Marks and originally broadcast on Vancouver Co-op Radio in January of 2018.

Sound artist and educator, Alanna Ho, is dreaming. Well maybe... or maybe 'Missy', an alter ego of Alanna's, and she are dreaming. Together they narrate, analyse and skip between dream space and magnetic tape. The result is captivating, cryptic and vernacular all at once.

Alanna Ho is an educator, musician and community engaged artist based in New Westminster, BC. Her research is on deep play, female representation in the arts, and accessible art programming in early education. Working with underwater soundscapes, documentation of dreams, and field recordings of childrens' spurts of ideas and thoughts, she crafts a game-like setting for sound making. For more information visit her website, <http://cargocollective.com/durat>

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.

~

Live-Stream Nature Recording - Jeju Island, Korea (Dec 20, 3:30am) - Locus Sonus

This live-stream recording was made on December 20th at 3:30am from the open microphones located on Jeju Island that were operated by Weather Report – an arts collaborative based in Seoul. Weather Report developed music and live remote streaming of environmental sounds to enable remote audiences to become more aware of acoustic and environmental changes over time.

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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*.

~

[In a quiet voice] “Meet Me in silence where Esplanade meets Port Way” - Elisa Ferrari

[In a quiet voice] “Meet Me in silence where Esplanade meets Port Way” was a soundwalk by Elisa Ferrari, documented in the recording heard here. Produced in 2017 as part of the Nanaimo Art Gallery exhibition's *Landfall and Departure: Prologue* (2018) curated by Jesse Birch, this audio piece documents a soundwalk that took place on Friday, March 17 at 2:00pm, in the area surrounding the port of Nanaimo, located on the traditional territory of the Snuneymuxw First Nation.

Installed along the route were sounds that Ferrari recorded on a shipping container sailing from Vancouver to Shanghai and amplified electromagnetic sounds from the adjacent malls. Following the walk, this binaural composition was transmitted back into the harbour's soundscape through an antenna placed on the roof of the Nanaimo Art Gallery.

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 səliłwətaʔ territories, aka Vancouver.

~

Wetland Scenario - Stephen Morris and Mark Timmings, musica intima

Wetland Scenario is a composition by Stephen Morris and Mark Timmings, based on the strict musical transcription of field recordings from the marsh. The piece is performed by vocal ensemble *musica intima* at the Contemporary Art Gallery and Griffin Art Projects in 2018.

Stephen Morris is a scholar specializing in Renaissance and Baroque music. He holds both Bachelor and Master degrees in School Music (McGill University), a Bachelor in Education (University of Toronto) and a PhD in Music History (University of Washington). Morris has taught at McGill, University of Washington and Agnes Scott College (Atlanta). He has served as a board member of the Viola da Gamba Society of America and lectured and published editions, articles and reviews for the College Music Society, American Musicological Society, Journal of the Viola da Gamba Society (Great Britain) and PRB Productions.

Mark Timmings is a multidisciplinary artist who explores perceptions of place by appropriating data and enfolded them into the domain of art. He creates works that intimate an infinite and vital web of interconnecting natural cycles and human patterns by transforming field observations and aspects of science into aesthetic considerations and contemplative experiences. These challenging and magical transformations resonate far beyond the source material. His bodies of work operate as conceptual machines that are driven by algorithmic systems. They are ultimately transferable and open-ended. Ongoing projects include: *Meteorologic*, *Tide Songbook* (with Stephen Morris), and *Wetland Project* (with Brady Marks and Stephen Morris).

musica intima is internationally-renowned for its warm and engaging stage presence, impeccable musicianship and unique perspective on ensemble singing. It has earned a reputation as Canada's most exciting vocal ensemble. What makes *musica intima* truly unique is that the singers rehearse, perform and function as a collective. In rehearsal they self-direct, exchanging ideas freely while exploring their own

musical creativity. In performance, they engage the audience with a spontaneity and directness all their own. Founded in 1992, musica intima has become an integral part of Vancouver's cultural fabric. In addition to an annual series of self-produced concerts, musica intima collaborates with other arts organizations and artists such as the Vancouver Symphony Orchestra, Pacific Baroque Orchestra, and Turning Point Ensemble. Musica Intima is frequently heard on national and international radio broadcasts and has released eight commercial recordings, five of which can be found on the ATMA Classique label.

~

Here Comes the Ocean, a curated playlist by Kathy Slade and Kevin Romanuik

This playlist features the following songs and soundworks:

Ocean by **Velvet Underground**, 1969
A Swim Against the Tide by **Jack Goldstein**, 1976
Oceans by **Gary Numan**, 1979
Diamond Sea by **Sonic Youth**, 1995
Vancouver Soundmarks by **World Soundscape Project**, 1973
Save for a Rainy Day Theme by **Jan and Dean**, 1966
Down by the Seaside by **Led Zeppelin**, 1970
Dying Seas by **Hawkwind**, 1975
The Lost Ocean Liner by **Jack Goldstein**, 1976
On Some Faraway Beach by **Brian Eno**, 1974

Kathy Slade is an artist, curator and editor. She works across mediums and has produced textile works, prints, sculpture, film, video, performance, music projects, and publications. Her recent solo exhibitions include: *A Dream and a Drive* (in collaboration with Amber Frid-Jimenez) at Monica Reyes Gallery in Vancouver This is a Chord. This is Another at Surrey Art Gallery and Blue Monday, at 4COSE in London, UK (2017). Slade's recent work has been included in group exhibitions in Vienna, London, Seattle and Vancouver. Slade curated Fiona Banner aka The Vanity Press at the Libby Leshgold Gallery in 2019 and was the Curator of the 2019 Vancouver Art Book Fair.

Kevin Romaniuk is a Canadian born artist working across several mediums. He is co-founder of the research and publishing agency ASL, member of sound and visual performance group BC Hydra, and senior artist for activist arts organization R.O.T.S. His work has been published extensively and exhibited worldwide.

~

Wetland Project (One-hour Condensed Version) - Brady Marks, Stephen Morris and Mark Timmings

Wetland Project is a multipart, multidisciplinary study of an environmental soundscape, and you are listening to a one-hour condensed version here on *currents and waves*. The inspiration for the project lies in a tiny bit of earth, and the sounds that emanate from it: the ȩKȩKȩSEN marsh in traditional W̱SÁNEĆ w- sah-nuch territory, Saturna Island, British Columbia. It is produced by artists Mark Timmings, Stephen Morris and Brady Marks

The sonic phenomena produced by this little wetland - and by wetlands everywhere - tend toward infinity, but sadly also toward extinction. The vital forces of the marsh are investigated through music, new media, performance, radio and visual art works based on a 24-hour field recording. Wetland Project commemorates the 50-year anniversary of the founding of the World Soundscape Project (WSP) by

Canadian writer and composer R. Murray Schafer. World Soundscape Project members initiated the discipline of Acoustic Ecology by studying, through active listening, the relationship between humans and their environment.

Wetland Project was setup as an installation piece in a water tower in Copenhagen, Denmark, and exhibited from January 17 to March 31, 2020. The new media installation ran via a programmed algorithm that transformed sound frequencies of birds, frogs, airplanes and more into pure colour fields in flux. The result was an ephemeral space of sound and light, engaging visitors through immersion, embodiment and synesthesia. This installation provided a re-enchanting, deeper understanding of the natural environment. Learn more at wetlandproject.com

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.

Stephen Morris is a scholar specializing in Renaissance and Baroque music. He holds both Bachelor and Master degrees in School Music (McGill University), a Bachelor in Education (University of Toronto) and a PhD in Music History (University of Washington). Morris has taught at McGill, University of Washington and Agnes Scott College (Atlanta). He has served as a board member of the Viola da Gamba Society of America and lectured and published editions, articles and reviews for the College Music Society, American Musicological Society, Journal of the Viola da Gamba Society (Great Britain) and PRB Productions.

Mark Timmings is a multidisciplinary artist who explores perceptions of place by appropriating data and enfolded them into the domain of art. He creates works that intimate an infinite and vital web of interconnecting natural cycles and human patterns by transforming field observations and aspects of science into aesthetic considerations and contemplative experiences. These challenging and magical transformations resonate far beyond the source material. His bodies of work operate as conceptual machines that are driven by algorithmic systems. They are ultimately transferable and open-ended. Ongoing projects include: *Meteorologic*, *Tide Songbook* (with Stephen Morris), and *Wetland Project* (with Brady Marks and Stephen Morris).

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Tide Phase: Baxter's Harbour - Lou Sheppard

Tide Phase: Baxter's Harbour is a piece by Lou Sheppard, based on the predicted heights of the tide at Baxter's Harbour, Nova Scotia, during the period of May 1 to 24, 2017. Each 24-hour period is mapped to a musical scale, with notes corresponding to the predicted height of the tide. As happens on the shore each tide is layered on the tide before it, creating a phasic composition that reflects the cyclical nature of the tide itself. The accompanying visuals are graphic representations of the notation process, including a looped paper sculpture that shows how each tidal day flows into the next.

Lou Sheppard is a Canadian artist working in interdisciplinary audio, performance and installation based practice. Of Irish, English and Scottish settler ancestry, Sheppard was raised on unceded Mi'kmaq territory, and is based in Halifax/K'ijipuktuk. Sheppard graduated from the Nova Scotia College of Art and Design in 2006, and then studied English and Education at Mount Saint Vincent University. In their recent practice, Sheppard uses processes of translation and metaphor to interrogate structures of power in data and language. Their work is evidenced through installation, performance and score and often leads them to collaborate with other artists, including musicians, visual artists and performing artists. Sheppard has exhibited work both in Canada and internationally, and was included in the first Antarctic Biennale and the Antarctic Pavilion in Venice. In 2017, they received the Emerging Atlantic Artist Award, and in 2018 they

were long-listed for the Sobey Art Award. Sheppard is currently Artist in Residence in the Faculty of Education at McGill University.

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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.

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Polar Regions (Highest Ever Recorded Arctic & Antarctic) - Lou Sheppard

Requiem for the Polar Regions, by Lou Sheppard, is an aural record of the shifting masses of sea ice in the Arctic and Antarctic oceans, both the annual melt and reformation of ice, and the long term decline of ice in the Arctic. Using the data provided by the National Snow and Ice Data Centre in Colorado the Polar Regions program generates a musical score based on the perimeter and concentration of sea ice in the Arctic and Antarctic. The program maps the coordinates of the ice imagery to a musical scale, generating a distinct composition each day. Ice which reaches further from the poles sounds as lower notes, while ice that sits closer to the pole sounds as higher notes. The music produced by the program is discordant and jarring, the imperfection of the translation itself pointing to the disorientation and loss of climate change. For *Currents and Waves* Lou Sheppard exported the translated aural record for the highest ever recorded ice levels in both the Arctic and Antarctic (based on data up to 2019). Elsewhere in the program, you can also hear the aural record for the lowest ever recorded ice levels in both the Arctic and Antarctic.

Lou Sheppard is a Canadian artist working in interdisciplinary audio, performance and installation based practice. Of Irish, English and Scottish settler ancestry, Sheppard was raised on unceded Mi'kmaq

territory, and is based in Halifax/K'jipuktuk. Sheppard graduated from the Nova Scotia College of Art and Design in 2006, and then studied English and Education at Mount Saint Vincent University. In their recent practice, Sheppard uses processes of translation and metaphor to interrogate structures of power in data and language. Their work is evidenced through installation, performance and score and often leads them to collaborate with other artists, including musicians, visual artists and performing artists. Sheppard has exhibited work both in Canada and internationally, and was included in the first Antarctic Biennale and the Antarctic Pavilion in Venice. In 2017, they received the Emerging Atlantic Artist Award, and in 2018 they were long-listed for the Sobey Art Award. Sheppard is currently Artist in Residence in the Faculty of Education at McGill University.

This daily program runs for 12 hours and then repeats at 12:14