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sweeping the forest floor of frequencies

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A thesis submitted in partial fulfillment of the requirements for the Master of Fine Arts degree in Visual Arts

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Abstract

sweeping the forest floor of frequencies is a Master of Fine Art thesis project comprised of the dossier and the exhibition presented at the Artlab Gallery July 27 - August 11, 2023. My writing and multidisciplinary work foreground sonic, visual, and imperceptible signals as search modes for grounding and interconnectedness. The Comprehensive Artist Statement is the first chapter of the dossier and focuses on drawing, listening, and exploring forms of language as three dominant modes of my practice that reflect my fragmented life between three countries. In its form, the writing embraces fragmentation and iterative growth through refragmentation, drawing on my embodied experience and methods of creation in the studio. The second chapter of the dossier is an interview with Anna Friz at Wave Farm in Acra, NY that includes discussions on radio and transmission art, process-based iterative art practice, engagement of discarded materials and technology in installations, and interdisciplinary research. The third chapter includes selections from the documentation of the exhibition at the Artlab.

Keywords

fragmentation, recurrence, time, placelessness, sound, signal, noise, chance, error, ephemerality, Deep Listening, improvisation

Lay Summary

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Introduction

sweeping the forest floor of frequencies is a project foregrounding sonic, visual, and imperceptible signals as search modes for grounding and interconnectedness. The comprehensive artist statement, the interview and the practice documentation concentrate on my work throughout 2021-2023 but also reflect a lifelong art practice informed by my fragmented life between three countries.

The Comprehensive Artist Statement focuses on the three dominant modes of my practice: drawing, listening and exploring forms of language. I embrace fragmentation in my writing as a reflection of my process in the studio: I leap across events, timelines, places and materials, weave these influences and then refragment them towards iterative growth. The artist statement begins with an extended introduction to its sections, fragments and themes.

For the Writing Practice Component of my thesis, I interviewed with sound and transmission artist Anna Friz. Our conversation occurred at Wave Farm (Acra, NY), an institution supporting experimental radio and sound art, while she and her collaborator Absolute Value of Noise (Peter Courtemanche) were installing *Solar Radio*, their latest collaborative project. Anna Friz's practice spans sound, radio transmission, performance, do-it-yourself approaches to technology and academic research of media history. In the summer of 2022, Galen Joseph-Hunter, the director of Wave Farm, generously facilitated my three research visits to connect with Wave Farm's Study Center and resident artists, including Anna Friz. My conversation with Anna revealed unexpected similarities in our paths: finding ourselves learning about radio technology through our respective campus radio stations; learning electronics and circuit-bending sound instruments through hands-on trial and error; re-engaging discarded

technology and materials in our work; curiosity about the lifespans and animism of objects and materials; and allowing the process to guide the unfolding of our projects.

Their sound projects, situated outdoors and inside Wave Farm's radio station, are enigmatic and evolving. These works breathe, sound, reflect and respond to sunlight, seasons, signals from earth and space and the presence of visitors—each project, in its unique way, traverses the atmosphere and crosses the threshold of spatial boundaries. The environment of Wave Farm resonated deeply with the themes of temporality and transience in my work, offering my practice a context and lineage among the practitioners of sound installation.

The Practice Documentation features images of my work in the studio and the exhibition. Over the past two years, my projects have expanded in materials, processes and scale. They began to engage their environment with nuance and spatiality. At the core of my work is a focus on the temporality of materials and the habit of keeping a portable studio that stays with me through each cross-continental and trans-Atlantic transition. This focus emerges from my family's history of survival through vernacular creativity—a do-it-yourself approach to building and making with salvaged scrap materials during decades of deficit in the Soviet Union. While this history is the foundation for my work with salvaged materials, engaging with space and with what-is-already-there, I do not directly discuss this history in my works. Instead, I focus on the cognitive and material processes, transience, and temporality as the effects of these lived experiences.

Comprehensive Artist Statement

Sections and Fragments

My artist statement is divided into three thematic sections. Each begins with verse composed while formulating ideas and developing installations. These sections contain fragmented autobiographical narratives, descriptions of my artistic process, former projects formative to the trajectory of my art practice and descriptions of my current and ongoing installations.

Section *I* — *Drawing, the Undercurrent* acknowledges an early pivotal moment in blurring the division between drawing and writing through the introduction of constraint. I describe my engagement with the themes of *time, place, movement, return* and *recurrence* that I focused on between 2017-2020. My relationship to constraint and repetition as methods for exploring time and place have become a process that extends into my current art practice. Repetition and constraint are central to my iterative installations where drawings expand conceptually as well as in scale, departing from the wall and table surfaces, shifting to the ground. I work with drawing as an abstracted, spatial process that engages the site of the installation as the substrate. Drawing is my method of creating connections among the found and handmade objects in my installations. I use these objects as tools for ‘mark making’ and ‘writing’ throughout the physical space that is then transferred into poetic text maps and scores for the iterations of my works.

Section II — *Artistic Practices of Noise* speaks to sound, which is the most emergent yet inextricable medium within my practice. Sound is the conduit for embracing the intertwined themes of *chance*, *error*, *ephemerality*, *residue* and *artifact*. I write through these themes as anchors for navigating aural, visual and the unseen/intangible (such as noise and silence) that I channel into my work. *Chance*, *error*, *ephemerality*, *residue* and *artifact* also form pathways towards the themes and methodologies of *fragmentation*, *drawing* and *text* that are present throughout my studio practice and are referenced throughout the three sections of this statement.

Section III — *Fragmentation of Language* considers *language* open-endedly across the variable forms, media and gestures within my practice. In this section, I collect reflections on radio signals, cassette tape cut-ups and the poetic texts that function as scores for my work. Fragmentation of language underscores my methodologies of iterative growth and my leaps across timelines of experiences, places, thoughts and media. *Fragmentation* acknowledges negative space as both an active element in my work and as the undefinable void in translation between materials, concepts and words. As such, fragmentation of language focuses on the slow, deeply felt, ongoing current of *searching* that brings micro-fragments of my practice into a whole and then collapses them again into refragmentation.

The fragmented texts leap across timelines and geographies throughout the three sections of my artist statement. The fragmented narratives about my studio practice reflect and resonate the essence of my lived experience of migration, transience and the process of developing a relationship with a place. *Placelessness* and *longing*, too, are a spectral presence in my works as I ruminate on imagined, formless places and places that I have left behind. Implicit and fragmented timelines associated with my experiences of places create the lattices that inform and

form my artistic output. I consider these timelines as currents that fade and grow quieter, then re-emerge into the present.

Fragmentation as form links my lived and embodied experience with the poetic and improvisational spirit of iteration—both are at the core of my art practice. Similar to the function of fragmentation as an iterative process connecting my life and art, thematic resonances permeate my writing across the three sections. Fragmentation of narrative, time and place creates an open space for resonances to occur between the three overarching themes of drawing, noise and language.

I – Drawing, the Undercurrent

*stippings of bridges
and sound loops of them*

*flooded pathways —
where do you go
from there*

flooded pathway drawings

*it is about timekeeping,
failure and renewal in navigation,
renewal + ending
of timekeeping*

*sitting in in-betweenness
between mess,*

*the space within
outline of the bridge
and outlined by bridges*

threads through the void

failure of control

holding an image

stillness and listening through noise of time.

//

To begin to think of drawing as part of my expanded practice, it is important for me to acknowledge the significance of pivotal moments that shift my patterns of thinking and making. My earliest memory of fluidity and blurring between drawing and writing occurred within the constrained environment of a university studio course in 2009. The instructions for this course formed a pathway that buried me in cognitive processes, intermittently tangling and untangling my mind. I retell instructions as I remember them, which means that my returns have shifted the once-lived actuality of the described process to language and constraint across the ensuing years. Over time, these instructions have mutated into my expanded studio practice.

Instructions A. Over four months, produce a 24 in. x 36 in. ink drawing composed of approximately 100,000 marks: dots, dashes, and circles. While drawing, wear handcrafted glasses that limit your field of vision to a 2 in. x 1 in. frame. With limited vision, you can only follow the specific mark that you are making at a given moment. Keep the drawing covered whenever you are not working and only look at the completed work at the very end of the semester.

Instructions B. Select five words while browsing the library. Complete five notebooks, one notebook per word, free-writing everything that you know about each word. Do not stop writing even if you do not know what to write any more.

//

Through immersion in a meditative flow of mark-making, I depart from representational drawing. I repeat the rhythm of beginning with a recognizable image and then allow marks to loosen the representation. The essence of the image is suspended within the negative space among the marks. I draw through space with unwound wires that have once transmitted electrical currents of information and wind them into new networks that disrupt the possibility of physical movement through the space. The wires are suspended from the walls and stretch across the floor. Drawing with wires transmits connections between the objects in the installation. The wires form architecture, narratives and pathways toward new signifiers and poetics—words broken down into lines, gestures and objects. The drawing on paper is one such object—it is part of the physical environment and an entry into bodily rhythm. The drawing is a silent container and a score of time.¹

//

I think about the correlation between the rhythm of thought and the rhythm of physical mark-making. When I cannot keep up with the pace of my thoughts, my writing melts into simplified lines and I question how thoughts manifest into the coherence of an image. This experience draws me into the space between words, definitions and translations. I begin to think of this in-betweenness as an active space for an idiosyncratic language and a foundation for an

¹ See Figures 5 and 6.

organic evolution of a system. The experience of words melting into the raw energy of marks on paper might be an embodied way of understanding the emergent field of asemic writing that loosely brings together automatic calligraphies that balance the edges of intention and the subconscious. Asemic writing exists in the realms of idiosyncratic systems of marks, and yet it is mutable, signaling openness toward undefined, unwritten spaces.² I begin to translate the disintegration and disappearance of recognizable writing and marks into sound as I cut up, splice, and loop fragments of tape recordings of my voice, radio transmissions and river sounds.³

//

What does it feel like to arrive at the limit of understanding a word? I turn towards the slippages in translation between my languages: the native language that belongs in one geographic place and the language that I have been assimilating into within other geographies. Assimilating is an experience that frequently leaves me without words, suspended in a *void* where marks, objects and noise are anchors of the possibility of a language.⁴ The questions are vast around the voids in translation between spoken/written languages and languages defined open-endedly as modes of expression.⁵ These questions have and will continue to motivate my work. In my writing and installation practice, I address the in-betweenness of place. Transitions give momentum to my engagement with sound, radio transmission, writing and mark-making.

² Tim Gaze and Michael Jacobson, eds., *An Anthology of Asemic Handwriting* (New York: Punctum Books, 2013).

³ See Figures 12 and 17.

⁴ See Figures 13 and 14.

⁵ Marília Librandi, *Writing by Ear: Clarice Lispector and the Aural Novel* (Toronto: University of Toronto Press, 2018). Librandi proposes studying the role of sound in writing. In the preface and introduction Librandi precisely describes the sense of suspension between her native and acquired languages, which resonates with my experience of assimilating into English language after moving to North America.

//

Uprooting from home to spend parts of my year at a residency in Kefalonia, Greece, catalyzed my recognition of the deep, unsettled placelessness within me. I experienced a shifting and deepening of the questions about my transience and belonging to a place—questions that originated within the sense of fracture and displacement by way of my family’s transatlantic migration.

Working within a portable studio, I delved into systems of *repetitions* and *constraints*. For example, I used images of landscapes from my daily walks as source materials for hundreds of 1.5 x 2.75-inch graphite drawings that I devised in response to the available physical space, materials and time. These tiny drawings are composed in grids that fill full sheets of paper as large as 12 x 18 inches. I view each grid as a completed work, as well as a frame-by-frame graphic notation for an animated film.⁶ I experimented with time structures within the image sequences through repetitive drawings of one source image, which expanded the duration of a single moment.⁷

Within these sequences, I allowed loose, gestural mark-making and I moved fluidly between abstracted and figurative renditions of the landscapes. In other works, a sequence of drawings represented the first-person view of walking through an architectural environment.

//

In Kefalonia, the themes of *return* and *recurrence* became the conceptual anchors of my practice. I worked indexically across experimental darkroom photography, graphite rubbings, mark-making and sequential drawings. The resulting works explore the lattices between

⁶ Masha Kouznetsova, “2017-2019,” *Online Portfolio*, <https://cargocollective.com/kouznetsova/2017-2019/>.

⁷ See Figure 5.

simultaneous modes of time: my temporary presence in the village where I lived, the ancient time contained within the local burial caves and geological deep time. During my second residency, I noticed that my documentation consistently featured the same locations. For some reason I was drawn to them. Why? Then, I became curious about my cognitive relationship to place, space, and time, and I became aware of the themes of *return* and *recurrence*. Through producing drawings, writing, experimental darkroom photographs and field-recording sound, I began to understand Guy Debord's theories of the *dérive* and psychogeography and Pauline Oliveros's *Deep Listening*. My multimedia recording made sense through my reading of *I Swear I Saw This* by Michael Taussig, who discusses how writing and drawing as modes of record-keeping affect the author's memory and thus the retelling of an event, encounter and place.

Debord proposes *dérive* as a mode for exploring terrain and disorienting one's emotional state while transgressing the boundaries of spatial fields. I found that my own repeated wandering and layering the multimedia records of internal disorientation and perception of a place echoed the psychogeographic articulations of *dérive*. Wandering and recording, for me, is a practice of imprecisely mapping and refragmenting the ambiances, vortexes and psychogeographic contours of a place.

Practices of recording, collecting and storytelling are explored and tangled within the anthropological fieldwork notebook—the subject of Taussig's *I Swear I Saw This*. Taussig explores recursive, looping time that takes place in diaristic writing and in its rereading, and the fallacies of memory when memory is constrained to a single medium, such as writing or drawing on its own. Through his writing I understood my position in Kefalonia as an outside observer, and my repeated mapping of a place through wandering, photographs, sounds, drawing and writing as akin to field notebooks where my internal state and records of place intertwine. The

tension and impossibility of a precise communication of a story, of an experience, of a place that arose through my research and multidisciplinary practice in 2017- 2019 are carried into my present work. In the most recent installations, I explore the sensory nuances of distance, perception and communication of signals, and disorientation of time and place.

The sensory openness of psychogeographical meandering intersects with “sensuous immediacy” and “tension-filled antithesis” of the many examples of oral, embodied and tangible modes of recounting an experience that Taussig discusses in his book.⁸ At the confluence of sensuous immediacy, intuitive modes of recording and of expressing, I think of Pauline Oliveros’ practice of extending sensory awareness and connection to the environment beyond the body.

The diaristic exercises and writings collected in her *Deep Listening: A Composer’s Sound Practice* prompt departures from the cognitive awareness and logic into a realm beyond the senses, beyond the sound of the environment.⁹ Some of her listening prompts are sparse and poetic, directing towards noticing, writing, and crossing the boundaries of the sound medium itself. Oliveros’ words sit at the edge of the sensory realm that is difficult to place into words, similar to Lispector’s writing *Água Viva*, where her reflections on her internal movement are enmeshed with the fluctuations of her environment, outlining the edges of imperceptible energetic frequencies that move through the body, move the body, but cannot be consciously identified or reasoned. The practice of recurring wandering, moving towards the spaces beyond the delineated senses and media, and fragmentation of language that I began to explore in 2017-2019 are central to my current practice.

⁸ Michael Taussig, *I Swear I Saw This* (Chicago: University of Chicago Press, 2011), 49; 51.

⁹ Pauline Oliveros, *Deep Listening: A Composer’s Sound Practice* (Lincoln: iUniverse, 2005), 53.

II – Artistic Practices of Noise

*an improvised mapmaking, improvised drafting of coordinates
 as compasses between my heart and objects
 altered compass, where is the direction?
 compasses and radios as orientations
 compasses in matchboxes
 cast cement compasses
 large glass compass stacks
 glass etchings, drawings lit, projections
 compass of dreams and longing
 compass of pointing to dreams and longing
 compasses pointing toward desire of places, fog mountains, bright light
 compasses pointing towards film of trees, antennae*

//

On my seventeen-day cross-continental drive, I cling to radio static—the disappearances and the resurfacing of radio signals throughout the seemingly humanless landscape beyond the line of the road that cuts through the land. The radio signal reminds me of my proximity or distance from towns. Mountains and hills that twist around and through the road reflect and interrupt these signals, causing multiple broadcasts to collide on one station and disorient my listening.¹⁰ I draw the chronological list of sound recordings collected during the drive, and then I draw the noise of my radio recordings and shortwave radio streams that echo my experience of disorientation between the past and the present.¹¹

¹⁰ This fluctuation of radio signal, especially in regions with a lot of obstructions, is a phenomenon commonly known as ‘picket-fencing’.

¹¹ See Figure 16.

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The tapes of *hard ground/long road* (2021) distort, echo, repeat, cut and splice chance moments from the original continuum of the recorded tape. *hard ground/long road* shocks the quiet installation space and the nervous system. The quietude of looping rhythms and stream of radio static of *transience* (2023) and *place / radio / recording* (2022) weaves around viewers, nudging their attention back into the slowly unfolding networks of the graphite and wire drawings.¹²

//

Noise is interdisciplinary and cannot be contained by a single definition. Noise is qualitative and quantitative, neither positive nor negative, nor meaningful nor meaningless. Noise can be characterized by indeterminate chaos and randomness, as well as by excess and scarcity. Inigo Wilkins articulates the presence and perception of noise in the *Posthuman Glossary*:¹³

Information-processing systems, particularly complex evolved non-linear information processing systems such as humans must always discriminate between signal and noise, since they cannot evade the necessity to abstract and compress information... exploiting uncertainties and accounting for noise according to deviations from expectation are all intrinsic features of rational cognition... Randomness, noise and uncertainty are often posed as undermining reason or representation... Reason is not opposed to noise, rather it thrives on the discovery and explanation of noise, the prediction and control of random processes.¹⁴

¹² See Figures 7 and 17.

¹³ Rosi Braidotti and Maria Hlavajova, Introduction to *Posthuman Glossary*, ed. Braidotti, Rosi and Maria Hlavajova, New York: Bloomsbury, 2018, 1-14. This collection of critical focuses on the emergence of transdisciplinary discourse, discourse that takes place in-between disciplinary siloes, and interconnection between human and 'non-human' realms, which opens many exciting directions for my further research. I draw on the definition of noise from the *Glossary* because my studio practice and research focus on the in-betweenness and an emergence beyond the delineated boundaries of media, spatiotemporal, audience/performance, etc.

¹⁴ Inigo Wilkins, "Noise," in *Posthuman Glossary*, edited by Rosi Braidotti and Maria Hlavajova (New York: Bloomsbury, 2018), 288-290.

I approach noise as a vast field of sound, as an overwhelming abundance of multi-sensory information, as interruptions that surround and permeate living bodies and their environments. Noise disorients and orients me, leading me to the edges of loss and wayfinding. Being lost, not knowing my direction or having a sense of groundedness brings me into an experience of intuitive search and attunement to signals within myself and my environment. I follow minute aural and visual recurrences and surges of noise, bringing them into my installations. I am also beginning to break the patterns and embrace the lightness of improvisation. *Chance, error, ephemerality, search, residue* and *artifact* are the thematic resonances of noise that I explore in my process-based practice. These themes are deeply entangled and nonhierarchical, functioning as components of each other. The interplay of these themes are some of the key methodologies of my process.

//

I enter the spatiotemporal field of noise with a sense of curiosity towards resonances that are felt but not easily heard or seen. Process in my art practice includes a continuous engagement in *deep listening* and in the slow observation of shifts and stillness within the environmental and psychological conditions of my surrounding space. For Pauline Oliveros,

Deep has to do with complexity and boundaries, or edges beyond ordinary or habitual understandings... *Deep Listening*... is learning to expand the perception of sounds to include the space/time continuum of sound—encountering the vastness and complexities as much as possible. ...Such expansion means that one is connected to the whole of the environment and beyond.¹⁵

¹⁵ Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (Lincoln: iUniverse, 2005), xxiii.

Expanded listening informs the gradual unfolding of the dialogue between myself, my materials and my artwork. Listening, observation and dialogue processes lead me to work simultaneously across multiple media so that each work unfolds at its own pace. Drawing on Pauline Oliveros' practice of diffusing the boundary between performer and audience through Deep Listening prompts, I invite the audience into the ambiance of resonances between sounds, materials, space and timelines within my installations. While audience participation is left up to chance, hinging on the intentions that each individual carries with them, I create environments that contain possibilities for wandering, slow observation, listening and creation of fleeting interconnectedness between and beyond the installation fragments.¹⁶

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Chance begins with wandering and search.¹⁷ During a walk through my neighborhood in San Francisco, and after meandering from my familiar path, I arrived next to a discarded box of tapes and have been using them as the substrate for my recordings. I cut and respliced fragments of tape so that the remaining audible sound is revealed through collaboration between my action and the autonomy of the material itself, rather than through controlled intention and form. In London, Ontario, I found old speakers on the side of the road that then amplify and muffle the disintegrating tapes of *hard ground/long road*.¹⁸ I followed the guidance of salvaged materials

¹⁶ See Figures 1 and 2.

¹⁷ Joan Retallack, ed., *John Cage in Conversation with Joan Retallack – Musicage – John Cage Muses on Words, Art, Music* (Wesleyan University Press, 1996), 122. Cage has remarked that he does not hear the music as he writes the compositions. Rather, he builds the compositions as complex systems, and they result in aleatory music that can sound vastly different with each iteration and through the embodiment of different performers.

¹⁸ See Figure 11.

and objects, and then followed their sounds and mutations. With a desire for momentum, I push against the idea of ‘terminal objects’ and finality in artwork.¹⁹

//

Error is an effect of the desire for control. Within the fluid systems of chance, I embrace errors as openings into possibilities. Errors interrupt and reorient the evolution of each element in my work; errors question my intention.²⁰ I solder the micro-FM transmitter but cannot locate its frequency. I listen to the static of the open-wave radio receiver circuit while unable to tune it to any specific transmitting station. The compass needles are demagnetized and sink while the evaporating water marks time inside their vessels.²¹ What emerges is the vast space of disconnect—a void—the impossibility of communication, the futility of navigational devices and, simultaneously, the humorous illusion of purpose and control. This reorientation grounds me in the present, in the sense of not-knowing. What follows is my openness to improvisation and nuance that coalesce as the ephemeral momentum within my studio and life. While I work with sound, visual materials, and text, the ephemerality of my process feels closest to the experience of listening—so fleeting that it cannot be contained and barely so by words and language. The installation is the residue of momentum, transience, and sound.

¹⁹ Ibid., 131. ‘Terminal objects’ is a phrase Retallack uses to describe, based on her perception, artwork that is static and fixed, as opposed to work that feels ‘alive’ when she is aware that chance operations have guided its creation.

²⁰ Emily Pothast, “Force the Hand of Chance,” *The Wire*, April 2023, 40–47; Michael Snow, “Aki Onda by Michael Snow,” *BOMB Magazine*, April 1, 2013, <https://bombmagazine.org/articles/aki-onda/>; Yasunao Tone – *Noise Media Language* (Errant Bodies Press, 2007). To name a few artists who embrace glitch, error, malfunction, and breakage of their sound/instruments as the forward movement in their performance, and whose practices emerge from traditions of Fluxus and *musique concrète*: Maria Chavez, Aki Onda, Victoria Shen, Yasunao Tone. I view these artists’ hand-built and/or altered instruments as some of the artifacts of the intangible and undocumentable sound and performance. Their sound instruments contain scratches, breaks and modifications etched into the instruments with each performed action. I think of these marks as records and scores of their performances. The evolution of instruments through each performance continues to evolve the unpredictability of sound.

²¹ See Figures 14, 10 and 8.

//

Search begins with intention, but letting go of intention and forgetting about the search is key to my wayfinding, to pausing. A series of such intuitive pauses result in archipelagoes of objects and processes—the aleatory compositions within an installation.²² Texts, visual scores and objects are the artifacts of ephemeral movements.

In London, Ontario, I began developing a series of drawings, intaglio and darkroom prints, sculptures, and sound works collected under the title *hard ground / long road*. These works originate from my solitary drive from San Francisco to London. It was then that listening to the overlapping AM and FM radio signals and their fade into *static noise* became my anchor while feeling suspended in the *void of displacement*. I documented my journey by recording the sounds of cross-fading and picket-fencing radio station broadcasts. The resulting archive of radio sounds contains the time, movement, distances and *transient* physical spaces of those days. I retraced my geographic path through the hard-ground etching of the log of my sound recordings and their corresponding locations.²³ Recording these sounds onto the magnetic tape allowed me to sculpturally manipulate aural forms. The resulting sound composition on the tape becomes ‘alive’ and disintegrates with each replay.²⁴ Observing the gradual disintegration of the tape’s physical material and the resulting sound has led me to the sculptural and image-based works that coalesce as *hard ground / long road*.

I frame my installations as a space for slowness and aleatoric connections embodied in meandering, listening, pausing and the unpredictable circumstances that each individual brings into the space. Thus, the theme of *search* functions within the implicit collaboration between the

²² See Figures 13 and 14.

²³ See Figure 16.

²⁴ See Figures 11 and 12.

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audience and the installation as well as within my process. John Cage, in his conversation with Joan Retallack, describes how the process of search is translated to readers through layered lithographs and writing in the *Mushroom Book*:

...the ideas are to be found in the same way as you find wild mushrooms in a forest, just by looking... Instead of having come to you clearly, they come to you as things hidden... the way mushrooms do in the forest. You know, when you go mushroom hunting—say there are three or four of you—instead of looking in the same place, it's immediately apparent to everyone that if you spread out and go in different directions, you'll find more things, just physically—it's a better way to sweep the forest.²⁵

I arrange my objects on the floor, inviting viewers to sweep the space and search for resonances within the systems of my installations, reflecting my own search as I wander through natural and human-made environments. I am curious about the ways that fragmented and collective wanderings through ideas form a nebulous, fluctuating whole.²⁶

III – Fragmentation of Language

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I cruise through the signals on WebSDR, searching for mesmerizing sounds at the edge of perceptible word exchanges, signals and static. I scan using a continuous wave filter and wander into the darkest, deep blue edges of the 'waterfall' graph well beyond 25000 kHz. I am on the edge of an abyss where signals are sparse. I listen closely for the melodic within the ringing cacophony of barely distinguishable oscillations, and for hours search for ghostly and anomalous bursts of sound. Sometimes, I stay still within a narrow frequency range, listening for

²⁵ Retallack, *Musicage*, p. 90.

²⁶ See Figures 2 and 17.

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undulations and an occasional brief appearance of a whistling sound. My listening takes place at home and simultaneously within the vast global common space of the airwaves, the space that surrounds me and rings through my body without my knowing until I remember to tune in. For hours, I feel the movement of the currents of noise.

The intermittent fragments of sound that flow through the graph are observed, listened to, and identified through evolving community databases online. The community databases documenting the signals and patterns collectively write a fragmented history of communications and transmission, documenting the present. These shared indexes delve into histories of early technologies through research into the patterns of time, place and recurrence. Sometimes the sources of sound are identified as objects orbiting us in space, lost, and no longer functioning. Other sound sources are on the ground, housed within buildings.²⁷ Yet, others remain as unidentified images and sound descriptions, an abstract waveform, or a whistle, waiting for someone to remember it and add information to its identity and coordinates.

I watch horizontal lines flow across the waveform chart. Weeks later, through the Web SDR community chat, I learned that these continuous horizontal lines are the visual record of noise/interruptions caused by lightning storms and that one storm can reflect on radio

²⁷ “Radio Station WWV,” <https://www.nist.gov/>, *The National Institute of Standards and Technology (NIST)*, published September 24, 2009, revised May 3, 2023, accessed June 6, 2023, <https://www.nist.gov/pml/time-and-frequency-division/time-distribution/radio-station-wwv/>; “Shortwave in the USA: Broadcasting to Everyone Else (Mostly),” <https://clui.org/>, *The Center for Land Use Interpretation (CLUI)*, Winter 2020, #43, accessed June 6, 2023, <https://clui.org/newsletter/winter-2020/shortwave-usa/>; “Web SDR at the University of Twente, NL,” <http://www.websdr.org/>, *WebSDR*, accessed June 6, 2023, <http://websdr.ewi.utwente.nl:8901/>. After I accidentally tuned into the WWV atomic clock signal (15 MHz) with my shortwave radio at Lake Huron, my research led me to the database of shortwave broadcasting centers located across the US identified and mapped by the Center for Land Use Interpretation (CLUI). CLUI is a research organization that pursues understanding “the nature and extent of human interaction with the earth’s surface,” specifically focusing on the fringes of the human-made and natural environment. CLUI collects, researches, and thematically organizes images and descriptions of land-based sites contributed by volunteers. Further, in my research stemming from Web SDR, I came across similar collective archives and databases created online by radio amateurs (hams). Based globally, hams gather and share data related to global weather, transmissions, active and dead satellites orbiting the Earth, and land-based infrastructures such as antennae, radars, and shortwave radio stations that are used in global transmissions. These databases suggest compelling networks of signals, infrastructure, earth and air that are present around us but are not necessarily easy to locate or perceive.

transmissions across the world. A multitude of individual, solitary searches forms a collective experience of sweeping and gleaning the airwaves.

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I write words as isolated islands, outlining my senses and visions that refuse the control and precision of documentation. Fragmented texts acknowledge the impossibility of remaking a disappearing event or a thought, which moves objects, as temporary pauses, within installations. After the installation rests in this pause, I write words as constellations, maps and signals for myself and the audience.²⁸ For me, the fragmented texts function as the possibility of finding a language rooted within objects and the possibility of writing as an emergence, as a distinct entity in my practice.

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Viewers are invited to hold a text that functions as an object within the installation, as a device for navigation and as an opening into the logic of the presented works. The islands of objects are doubled and suspended within mirror reflections of changing daylight; they form delicate drawings simultaneously on the ground and within the air/sky.²⁹ The installation is contained within the auditory space of a sound loop played simultaneously through two tape players. The repetition of sound creates an undulating choral drone. The floor-based assemblage is bookended by a handmade radio transmitter and radio receiver with a wire antenna suspended from the floor toward the window. The construction of both objects incorporates found and reused materials from my previous printmaking and cement projects. This work is a self-

²⁸ See Figure 20.

²⁹ See Figures 13 and 14.

reflexive index, a constellation of fluctuating signifiers that point to uncertainty, the push and pull between intimacy and distance and illusions of continuity.

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The ‘negative’ space within my installation fluctuates between a void and a generative space for narratives and affective bridges between objects, materials and words. Fragments of the installation contain energies and signals that collide or resonate with myself or a viewer. I think of the negative space as *open*—filled with potential for movement. How to describe such intangible energy?

Daphne Oram in *An Individual Note of Sound and Music* and Clarice Lispector in *Água Viva* write about the sonic and imperceptible vibrations resonating through the body. Both authors frame these resonances as interconnectedness—an invisible force that brings together constellations of beings, affects and events. While Oram muses on the metaphysical within the science of frequencies, Lispector embraces fragmentation throughout her book as a method for tethering the untellable, trembling instants of time and being:³⁰

I see that I’ve never told you how I listen to music — I gently rest my hand on the record player and my hand vibrates, sending waves through my whole body: and so I listen to the electricity of vibrations, the last substratum of the reality’s realm, and the world trembles inside my hands.³¹

It is this transient and undefinable movement that, for me, functions as the ongoing current of *searching* that destabilizes metaphors, signals, and finality. This movement connects the themes of disappearance, refragmentation, and improvisation in my practice as dimensions of

³⁰ Daphne Oram, *An Individual Note of Sound and Music*.

³¹ Clarice Lispector, *Água Viva*, p. 4-5.

performance. I expand the outline of the events, affects and my actions within the installation through fragmented texts.³²

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I dive into wayfinding through the noise, creating a spatial orientation, and then again let myself and my works disappear into fragmentation and disorientation. Extending from my body and cognitive processes into my materials, these fluctuating rhythms are akin to an improvisation. *sweeping the forest floor of frequencies* emerges from my search for a grounding and interconnectedness—a response to the sometimes controlled but more often uncontrollable instances of relocation that have punctuated my life. In the studio, pushing against and leaning into control of the space and materials is a synthesis of the forceful rhythm of departures and returns. This synthesis pulls me toward numerous threads: what are home and placelessness? How does orientation in a new place begin? How does the longing for a lost time intertwine with the present? What possibilities lie within the vast spatiotemporal not-knowing, within slow assimilation, a slowly unfolding understanding? My work is only beginning to identify these interlocking threads while I ground myself and my practice in the sensory nuances of transience.

³² See Figures 14 and 20; Peggy Phelan, *Mourning Sex – Performing Public Memories; Unmarked – the Politics of Performance*. Phelan describes the event of performance as evasive of language and totality of representation.

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Writing Component: Interview with Anna Friz

I interviewed Anna Friz at Wave Farm in Acra, NY, on August 29, 2022. Drones of insects and wind and echoes from the nearby road left an atmospheric imprint on the audio recording of our conversation. Wave Farm is the home of WGXC-90.7 FM, a non-commercial radio station in Upper Hudson Valley, as well as the non-profit organization dedicated to the research and experimentation in transmission art. Wave Farm's main building and surrounding wilderness host permanent and temporary installations; architectural, sculptural, abstract and quotidian objects are all alive with ephemeral radio broadcasts and experimental sound recordings. The present-day Wave Farm evolved over 25 years, beginning as a collective of artists known as free103point9 who provided their local Brooklyn, NY communities with public access to the airwaves through a transportable radio transmitter. Anna Friz has been a part of the collective and the organization since 2012.

My incentive and the context for interviewing Anna at Wave Farm was the installation of *Solar Radio*, a sculptural solar-powered radio device that she has been developing with her longtime collaborator Absolute Value of Noise (Vancouver-based sound artist Peter Courtemanche). *Solar Radio* emits compositions of sounds in response to the sunlight that shifts throughout each day, season, and weather. The sounds of *Solar Radio* have been gleaned from its immediate natural surroundings and composed by Anna. The sound compositions are then synthesized with the available sunlight by an Arduino computer, all powered by solar cells that face the sun's direction at midday. The software and hardware of *Solar Radio* were designed and assembled by Absolute Value of Noise.

This new installation is situated in a wild field and neighbors several other radio devices that receive, make audible and transmit the sounds of their natural environment across distances: one can listen to underwater activity of a pond and the Earth's magnetosphere. I think of these devices as entities who are listening and responding, each of them embodying a kind of voice, forming a chorus of polyrhythmic, mostly non-human soundscape. This group of radio installations lives and functions largely without human aid outside of periodic caretaking and maintenance of their computers and mechanisms. The notion of animism in objects and technologies comes up in my conversation with Anna in the context of her projects throughout her career.

While the installation *Solar Radio* was the intended setting for the interview, our conversation traversed Anna's earlier radio transmission projects, do-it-yourself and community-based learning, her relationship to the spaces/environments that contain her sound installations, engagement with and relevance of technology that is commonly considered outdated or "obsolete", and her expanded art/research practice that engages with film, textiles, and continues growing through collaborative processes. The interview ends with a walk to the site of *Solar Radio*, where we return to the unanswerable questions about the speculative lifetimes and voices within technology that extend beyond the human, practical intention.

An unexpected outcome of my conversation with Anna was the multiple uncanny parallels in the trajectories of our art and research practice: stumbling into a community radio station that has led us to sound and radio art, our values in learning through collaboration and engagement with the local community, the do-it-yourself experiences that punctuated our respective upbringings and which we have carried into our process-driven art practice, and the engagement with theater, textiles and image-based media. The parallels in the developments of

our art practice offer an assurance that wide-ranging curiosity and inquiry across disciplines such as sciences and media studies—that are not traditionally defined as art—indeed become the foundation of a process-based, collaborative and ever-evolving studio practice.

Interview Transcript

MK: When did you first work with Wave Farm?

AF: The first thing that I did with free103point9 was in 2002. They programmed an evening at P.S. 122 down in Brooklyn. It was Great Small Works, who are a toy theater company, or object theater toy theater. One of the main people is Mark Sussman, who is now a professor at Concordia University. They had their monthly spaghetti dinners where people would come for shows, and then there would also be spaghetti. They did one that was radio themed, that then free103point9 was brought in to help curate. Gregory Whitehead performed, and I performed, that's the first event that I did with the future Wave Farm.

And so then after that, because I was living in Montreal at the time, I would come down to do some things. And I became one of their roster of transmission artists. For a while they had 15, or 16 of us; it wasn't exactly like visual arts gallery representation, but it was a little bit like a stable of artists. If there were events that free103point9 got invited to do, then they'd turn to this group of artists first to ask who wants to work on it; if it's a group show, we would put some things in together, perform something together, or do a group event where we could all participate. Once they moved up here [Wave Farm, Acra, NY] and were still called free103point9, I came up for at least a couple of residencies in the early days. Then I've been on the board [of Wave Farm] since 2015 and I've been a mentor for the year-long fellowship.

MK: I just got the book *Islands of Resistance* right before this trip. I picked it up in the library. I wanted to read your essay in it and then I saw that Christof's essay was right there next to it. Both beautiful works of writing, they resonate so much with me, and I heavily annotated and underlined everything. I was so taken by the language describing the relationships and phenomenologies of signal and radio and place and distance. I was reading yesterday and thinking, what more can be added to this? This says everything.

AF: I think it also depends on the context that we're in. I project, perhaps, but I would imagine some of these questions are the same that people were asking one hundred years ago when they started working with radio technology. And, you know, there was a tremendous number of so-called-amateurs working with radio in the early 20th century. I think that the kind of person who was doing that in the world they were living in was very different, but I think a lot of the desires and interests have a real resonance with the way that people feel now that there's also kind of a surge in artists' interest in radio, and terrestrial radio in particular.

We are at a different time, and we're surrounded by different kinds of technologies, but there's something now about radio, the fact that it's not surveyable in the same way. People are always asking: How do you know how many people were listening? What are your metrics? And the point is, you don't know that actually, it is something that's public and intimate, it is something that's anonymous not in a threatening way; it's sort of got a different set of parameters around it if you're working with terrestrial signals. I think that there is definitely still something to add because the world around that experience is changing, even if somehow some of the fundamental relationships around how one understands distance through wireless is continuous.

MK: Yeah, a relationship to anonymity is one of so many things that have changed in the digital age. Anonymity is at a different kind of forefront of the conversations globally.

AF: Yeah, that's right. At the same time, in the world of internet broadcasting, all sorts of places are podcasting and broadcasting, and they can actually see how few listeners they have. But if I'm running a community radio station, the way I experience that is different. It has to do with how many people are willing to take part in it; if you're a for-profit, how many people will advertise; or if you are a community station, how many people will come here and make radio, how many people will support it financially as a community effort. Then that's how you gauge whether or not what you're doing is a kind of shouting out into the void or whether there are a lot of other people who are somehow in relationship with you there.

But the thing is, the legacy of pirate radio is that you never had really any clear idea of who was listening. Nonetheless, a neighborhood that had that — where people knew there was a pirate radio — was a different neighborhood than one where there isn't. Even if they've never heard it, just the fact that people know that somewhere there's a pirate radio changes their understanding of their neighborhood.

MK: That's interesting. Do you recall any particular experiences or conversations with communities?

AF: Sometimes, when I was doing pirate radio in Toronto briefly, just one-off events, the fact that people would hear about it and be like, oh, there's pirate radio in Toronto? I mean, do you really need pirate radio in Toronto—there were already these big community stations that have huge wattages. So, it's not because you couldn't get on the air some other way, but there's something nice about just making neighborhood radio really off the cuff. If I would chat with people and say, we do pirate radio from the house, sometimes they're like, what? And it sort of opened a little possibility in their minds of like: that's in the environment here, or that's a way you could use media.

MK: It's interesting to think of that kind of surprise coming at a time when maybe the internet wasn't...

AF: ...Yeah, that's right, you weren't streaming nonstop on the internet. And also it was right before social media became a thing. For me, the thing that's changed most is that in the 90s everybody was very concerned about getting access to the airwaves. It was all about: we want more senders, we want more variety of stations, we want stations that do totally different things. But now you have a million, even billions of stations, if you want to think of it that way, in terms of everybody turning their life into an online magazine for social media, with videos and whatnot. There's the sort of performativity that everybody does in a very non-anonymous way.

But then, for me, the question is, what's the quality of listening that then takes place? Instead of everyone being a sender, now I'm in a situation of asking, what would it mean to conceive of everyone as a listener, including the radio station, including the platform? How do you actually really be a listener?

MK: Attention span has been impacted heavily by the digital scroll and bursts of information, bombardment of information.

AF: And I feel it myself, the quality of my listening changes. In fact, because there's so much mediation available, I'm listening to less and less stuff that's produced, I don't even listen to as much music at home as I used to. I was definitely not someone who ever walked around with earbuds on, listening to music while I was out in the world. The degree of mediation has made me interested in just kind of being in the incidental world a little bit more.

What does it mean to conceive of oneself as a listener in a really active sense as opposed to as a sender, always understanding this sender-receiver relation in these particular dualities of the listener as passive, the sender as active? That was the imposition on those terms certainly in the kind of popular sense in the 90s as everybody was like, oh, but we need to get on the airwaves because listening is passive and sending is active. Or, listening only works if it's coupled with sending. And I'm like, what would it mean to actually be profoundly listening? How would that change what kind of sending happens? I got hung up on this idea of what does radio that listens look like.

MK: That also relates to improvisation and live performance as well, actually. I'm finding myself in the learning curve as well: instead of just jamming the surroundings with sound and noise, actually letting it take time and unfold and then listen to my own output and respond. As a visual artist, I've been more accustomed to doing that with the visual work and different tempos of various visual projects across media — the different times that each medium takes to unfold. It's very interesting.

Not exactly related to your project here at Wave Farm, but when you said that we've had the same questions one hundred years ago, at the beginning of the radio... pinhole cameras date back thousands of years across the world, first existing as camera obscuras, as rooms. And then with photographic chemicals and technology, we were able to actually capture the image, finally, instead of just sitting and observing, right? So similar to listening. It's almost like the question, why use a pinhole camera, Or why use elemental radio technology? Why listen?

AF: Yeah, I think those are definitely related. And because, also, I think of listening as not being tied to hearing necessarily, it's just sort of a quality of attention, one might say, so it could be multi-sensual. I like thinking about this idea of the pinhole camera, because it also has this durational aspect. I like that that is listening that is enabled through also this visual sense. But it's also a scenario that has to be enacted for it to work. Listening seems like kind of the right word to use in that situation, too.

MK: Yeah, I definitely resonate with crossing of the language that belongs to particular senses. Growing up, I spent a lot of time, months at a time, not surrounded by any technology and just being on my own in this kind of environment—like Wave Farm here. I still have memories of the sounds, and of being still for infinite hours and observing and paying attention to the most minute nuances.

And it's harder and harder to return myself to this experience, or to even communicate that experience, but definitely something that I'm interested in. I'm curious about how you bring the audience into the listening. Do you find ways to arrest their attention and to hold their attention? And is that related to the narrative and the pieces? I noticed, of course, the difference between ambient compositions, as opposed to the ones that have recognizable language, which prompt me to feel: Okay, what's next? Or what is this about? Where am I when I am listening?

AF: Yeah, there is often a little narrative, or at least some kind of scene hiding behind something that might otherwise be fairly abstract. In terms of audience, it depends on the project. On occasion, I've made things where I had no clue that there even would be an audience. Sometimes I knew that the audience would be there, maybe, much later, so it would be sort of retroactive. Sometimes the audience was more like non-human things. But often, if it's something performative, then the way that I've chosen to improvise with spoken word, for instance, is often some kind of more personal form of address, either addressing the audience directly or revealing something about myself, speaking in a more vulnerable or more personal place.

Especially when I was doing bigger pieces using very small radio receivers, then all of the sound sources are quite modest, and none of them on their own can make a lot of sound. So the pieces don't tend to be super loud, it's just that they extend over a bigger space, or they're quiet and they have a certain ambient vibe. And often there's a lower lighting situation in those pieces. People are invited into an environment that I think of as being not so different from designing a theatrical setting. Even if it's an installation, it's often designed with the same concerns or care that one would use for performance setting. And that allows someone to enter into an atmosphere that maybe has a certain kind of vibe or encourages people to not be only looking at a single point, but to be able to often wander around to move at their own will.

Often, when I've performed, I don't necessarily stick myself in the front with all the chairs facing forward, I'm usually somewhere where if you want to you can come and hang right over the board and watch me do things or you can sit wherever you want, or you can move around wherever you want. Because it's not necessarily loud and because the sound sources are dispersed, there isn't one best spot to listen. It allows people maybe to both have some autonomy but also be encouraged to pay attention or to notice: there's these other people here, too; who are these people; to notice the environment. The other factors that I have no control over are not being drowned out necessarily by the thing that I'm making.

One thing I liked about the bigger radio installations—when I was just working on them with no studio as an impoverished PhD student—I was setting them up in kind of weird spaces. I was given this little residency down on the Toronto Island, but the room I had was just an average room, it wasn't some perfect white cube or whatever. As soon as I was hanging the radios from the ceiling, these small radios, and putting little bike lights on them, it just didn't matter what the space was because now it was transformed. Because radio is also such a quotidian thing that is already used to being in a domestic space and in the old days, you would have found one in an office or at the dentist, you would see a radio just sitting around, it wouldn't be weird. So the fact that I had more of them was interesting, but they weren't really out of place anywhere, they could just be wherever.

I also installed it at one point in a university in northern British Columbia. The main thing is, I installed it in a completely banal seminar room, nothing special. Whatever furniture was there it was there, whatever weird random office decor kind of ceiling, that's what I hung it from. But again, just the fact of having these radios, just having control over the lighting situation, it really transformed the space. And the fact that that was overlaid over something really normal, really daily, worked really well with that piece. And then people could just walk in and be like, oh, I'm in an altered version of something familiar.

It's not the idea of estrangement, it was actually more like bringing someone into a world as opposed to estranging them from the world they were used to. I just want to add an overlay of another possibility to something that you already are familiar with, or a space that could be familiar or common. Not necessarily to estrange them from that space, it's not a Brechtian move here; it's more of integrating other, making more, possibilities in the present. As opposed to estranging you from the present, let's add some more layers to what might be going on.

MK: In that sense, it's interesting that a white cube could be a challenge, right? Unless the white cube is intentionally implicated in that strangeness. White cube also constitutes an empty space, in a way, too, with its own very established preconceptions. White cubes can be pretty hard. Because, I'm just speaking from my experience, you have to bring in the environment completely rather than have a dialogue with the environment. It is interesting to respond to different scale of environments — how public they are, or how intimate they are.

AF: That's right. The best iteration of that kind of work was in Toronto at Nuit Blanche because I was installed in a bank lobby. I hung these radios 30 feet up at the ceiling, or whatever it was, it was a lot of things just swirling in the air circulation system. And it still managed to really transform the space, even though it was this monumental architecture meant to convey something completely different about the wealth of bank, the importance of it as a central banking node, the Financial District of Toronto, and not being intimate at all. But suddenly, the ceiling came down, and there were these constellations, and all of the sound, and then a whole bunch of very unexpected things that happen in that site.

These particular radios were very prone to influencing one another, becoming tiny little transmitters to each other because they were cheap and unshielded. The little circuits influence each other when you have so many of them gathered together, and then they're encountering more unstable micro-watt signals, and they're sitting in a building underneath a 500-watt radio station that's blasting from the top of the skyscraper. There's a lot of instability in that scenario.

The radios made a lot of their own sounds in addition to the sounds I composed and was actually transmitting through them. And they would drift. There would be seepage of other stations that would start to come in, and at a certain point I would go and get up on a little ladder and attend to them and retune some of them. That became a whole unexpected performance that I did throughout twelve hours: periodically, I would go and retune radios, which was quite nice. I was just servicing them, I was like the janitor of the piece somehow, which I quite liked.

Also, it was an indoor piece in an area of downtown where most of the other pieces were outdoors, and it was kind of cold because it was the beginning of October. People would get tired

at three o'clock in the morning and would just come in and hang out with this installation. They would lie around on the floor under the installation for an hour or two to relax or gather energy, or I don't know, maybe they had smoked a joint outside and were just hanging out. But there was the engagement with the piece that was much longer than usual.

I feel like the experience I'd had when I was younger, and over the years of working in a theater or dance setting definitely has always influenced the way I thought of installation work, which was to try to conjure up a kind of environment for being in as much as presenting a piece to somebody. What's the space like to hang out in? And for that reason, most of the installations I've done have tended to be located in a particular kind of site; I haven't done that many things and white cubes, usually.

MK: I'm also curious about the piece with the radios. Have you done a number of iterations across many years with it?

AF: I did between let's say 2000 and somewhere around 2006 until 2013. That's when I was doing these two pieces *You Are Far From Us* and *Respire*, which were versions of one another; one started off and then became the other after a while.

You Were Far From Us was a lot more focused on thinking about what the source material was because I was really specifically thinking about the idea of empathy, and in wireless broadcasting I was interested in the idea of adding embodiment to that. And at the same time also being interested in the possibly sensationalization of emotions that happens when in order to communicate to people, when you can't see them, there's often this thing of pushing people and asking, what was going through your mind at this most dramatic moment? Just to try to trigger people to have more of an emotional response to a question or to reveal some emotion.

At that time, I worked with the corpus of stuff from was people who had encountered gun violence, and particularly, I use the media coverage of the Dawson College shooting in Montreal, and then also some other people encountering either cops with guns or an assailant with a gun, and then doing a first-person account of it on the radio afterwards. And from there, I would sample fragments of the language that they were using, fragments of the breathing, like the evidence of the motion of the body being pushed into this kind of a vowel of emotional distress. *You Were Far From Us* was about that. We know that these people aren't here with us, and they are invisible. But can this group of radios in some way still convey this very deep embodiment that I feel like radio has. I don't believe that there's a disembodied voice. So this piece was very much about, dispelling that and also asking questions about the way that's motivated through mainstream broadcasting.

And when it morphed into *Respire*, I was more interested in thinking about the breathing and the reality of things. It was less important to me for people to know what the instance was that was triggering these voices that I had sampled. I was really just taking bits of gasps of breath and the most miniscule fragments of sentences, so you couldn't really tell what the incident was anymore.

MK: I recall hearing that. I have a very clear sound image of both of those fragments in your work. In one of the interviews during *Radio Revolten*—it also comes back to how you're describing voices on the radio—you mentioned kind of an interest in animism and the possibility of technology's lifetime outside of the lifetime we project on it. And in *Respire* human voice is embedded into this analog apparatus.

AF: Yeah, I liked the idea of a plant releasing...respiration is this process that a plant does at nighttime to release oxygen, it's doing this kind of metabolic process for itself. And I was thinking with the radios, you have some little radio that's just stuck on a station that has the constant hourly news cycle, replaying the same news over and over again, the same clips and the same bits and pieces. At what point in maybe a mythological sense does the radio remember that? Does it store some resonance of all of that, and do the radios also need to let this respiration take place? Do they need to release some of this anxiety and fear and disaster and emergency? Then, there is the fact that the radios, as soon as I turn them all on together, are making sounds that I didn't control and that are not human radio stations. It's just little circuits responding to what's around them. So I don't have to even make up a story about animism, it's already happening.

MK: I find that so beautiful. It opens up a possibility beyond what's contained in our conscious, recognizable mind, and it is such a huge relief, a breath, I think, in today's world.

AF: We are in a world that mass-produces things and the whole point is not to value them beyond a certain time. But if you were with those things for a very long period of time, or if you were with something like a basic mass-produced chair, if this chair suddenly plays a role in a significant moment in your life, then you're sharing something with that object. I feel like if we were a little bit less surrounded by a kind of attitude of disposability then we might recognize a little bit more these small animisms that I think are in the world.

MK: Yeah, because they're definitely a personal archive, in a way. I relate to it because of the things that I transport with myself and travel with. This kind of transience and momentum is inevitably something I work through in my practice, now through sound and radio, and previously through images. I think about what am I bringing with me? And suddenly, in a totally new place, I'm making a home with the objects through which I can tell my life's story. I've been collecting these stories in boxes based on experiences in the past: this piece of rope means something, this little scrap of paper, too, with nothing on it. Those are anchors for the storytelling. They're absolutely precious and irreplaceable because they are prompts for my memory, they contain stories.

AF: Yeah. I think this is why it's not an accident that the first thing I did with Wave Farm was with puppeteers because at that time, I was very interested in the way that radio and puppeteering somehow had something in common. And I've never actually gotten around to working on that in a more concrete way. Now I'm also making work that isn't expressly transmission-based, but I'm also doing audiovisual pieces and working on some small films and things and they're totally full of object theater and puppet theater. I'm not quite sure how that happened.

I think it's because I still have this feeling that when I'm working with radio, I have the same kind of inclination that I do when I'm working on installations or other kinds of more object-oriented art, which is to be in the same visual magic you have from object theater. Especially object theater because you're not even necessarily using a puppet that has a face that you've designed, you are just like, now the spoon and the knife have a relationship and now I make something happen with them. What's so precious about it is that you're not hiding the process but it's magic anyway.

And I feel like radio is a bit that way. There's something very familiar about it. I'm not actually trying to change the technology, but I'm just trying to redefine how we are going to relate to the scenario. Or how will we pull it together? What can happen when I can just use the basic conditions of radio to rearrange a set of relations? It is magic anyway, even though I didn't do some fancy new innovation technologically. I feel like it has that combination in relationship to object theater. It's the same idea. You can see it all in front of you. What's happening is really what's happening. And then it's still magic, because I didn't imagine that configuration and yet I'm in the imagination of that.

MK: Absolutely. And radio as the puppet, the object. It seems like a very clear through line to me of course. I love what you're saying because I also come from a theatre background. Theater was one of my early passions, specifically scenography and objects. How do objects become language, and how do they transform?

For a while, I was also working on puppet projects and building puppets. I feel like I understand what you're saying and where you're coming from. And it's so exciting for me to have this conversation because it's rare to have such similar experiences, it's almost bizarre.

AF: It's like a variation, but we have a lot of the same interests, like, the water is flowing down the same hillside over here.

MK: Yeah, that's why I began with the question “what more can be said?” It's interesting working with familiar objects, or objects that a lot of people might label as obsolete, which they're not really, but it's kind of the social opinion based on what people are exposed to, what they're aware of. The question comes up: Why make work that looks like it was made in the 70s? But anyway, we've kind of answered so much of that.

AF: Charles Acland, who's a film professor at Concordia, authored an anthology that had to do with residual media. I think residual media is a really good explanation for the way that we think about radio, because it's not considered a cutting-edge technology, but it actually isn't obsolete, it hasn't gone away at all. There's a tremendous amount of radio involved in making the internet possible, because to some degree that, like the wirelessness, persists in the creation of all sorts of internet networks. But above and beyond that, it's both the continuation of terrestrial radio and also the idea of listening at a distance—those are persistent ideas that are still embedded in the idea of terrestrial radio that's 100 years old. In the same way, when radio first began, and radio programs and radio stations were being established, they were leaning heavily on existing forms that came from theater, or music, or variety shows or whatnot, newspapers, serial publications,

that sort of thing. It takes a while before something asserts itself fully into what the possibilities are in this particular platform.

I am still finding ways to do things with radio that I don't know if they're completely new but they're not necessarily popular, so there's definitely a lot of space still to do things with it. The fact that it's relieved of the need to be cutting edge is actually kind of great. You can refer to a historical application of something at the same time as rearranging the relationships or rearranging the amount of alternative variations that could exist.

MK: There are a couple of threads in our conversation so far that connect to the installation here [*Solar Radio*] because it's [Solar Radio] both digital and analog. And it's very responsive to its environment—the voice, again, right? It's creating its own voice based on what it hears, so the device itself is listening. That also connects to object theater and puppets, except in *Solar Radio* you're kind of stepping away from it. Which brings up the question about its lifetime and maintaining it, being its caretaker.

AF: This is where it will be good to chat with Peter because he created the solar radio platform and I've been more involved with it's sonic aspects. When he's had it installed at his house, then it was also running like a little FM radio station. Its instabilities were something he could manage because he was also living with it at his home.

Now we're installing it to be 24 hours a day in a field where there's all sorts of weather and creatures and winter. We're also on the property here with Wave Farm. There are already a lot of FM signals here, a lot of AM radio signals. Ultimately, we made some choices about this iteration not broadcasting an FM signal but running a wired signal to the station so that the station can be the FM output for it. It made more sense to not endlessly duplicate another round of FM, when there already is a bunch of that. It seems smarter to use the station as the FM output for it, and it appears periodically.

Those are decisions we made based on the conditions here and what's already here. If we were installed somewhere else where we weren't attached to an FM station, then you would have walked up with a little radio and then listened to it that way. But this way, what's better, what's more interesting is actually to be able to plug it into WGXC's FM worlds, and for that to be the output.

MK: That's interesting. I didn't know if it would be emitting sound right there, but it would be so interesting because it's situated right next to all of these devices that listen and create sound based on what they're hearing and receiving all in their own way. And especially the Pond Station, you can basically talk into it and you'll hear yourself on the radio.

AF: That's exactly the reason. We're in combination with one station and its two devices that are doing something similar; but one station is immediately just outputting what is heard around it, so it has a microphone. Ours responds to the amount of light in the sky and the time of year to figure out what it generates, or what combination of software it spits out—different variations.

MK: ...On what it's trying to say.

AF: Yeah, basically. In a way, ours is a bit more composed. But on the other hand, there's quite a bit of randomness built into it to in terms of what it will do at what time, and the weather will totally dictate whether it can turn on and off or for how long it's on. The solar cells are designed to be strong enough to withstand great weather, but it takes a certain amount of energy to turn on the device and then it takes much less energy to run it. Once it's turned on, it can actually stay on, it can continue in dimmer light. But it needs a certain amount of light to get going.

There's a way in which the environment has to wake it up, to prompt it, and its cycle has a lot to do with it. In winter it might only be on for very short periods, depending on the weather, whereas in the summer, it probably will run for big chunks of time. But on purpose, there's not a battery installed there. Like the Pond Station, it's designed where if there isn't enough light in the sky, then it's not running on batteries at all. It needs to have the interaction with the elements in order for it to function. In this installation, the main prompt is how much light is in the sky.

MK: So, it might be hibernating just like the Pond too.

AF: Yeah, and it will know what month of the year it is. And there are variations in the script based on whether or not it's winter or summer and such. The kinds of variables that could happen with the generative side of it will depend on the time of year.

MK: Did you work on the programming yourself or in collaboration?

AF: This is also Peter's end of it. It's a script that we've been using—a generator that he developed years and years and years ago and we have just used the system for making pieces. This is the fifth or sixth piece or something that we've made together.

Definitely, the credit for the installing it is a lot more on his side of things. I work much more on doing field recordings and creating sounds and figuring out what is the sound vocabulary for the piece. Then, we figure out the various modes of synthesis in the digital world, and how [digital world] begins to try to imitate something, what kind of palette of sounds might be possible depending on what the digital world will make.

Sometimes, I'm the one who does a bunch of synthesis, or I take sounds that the generator has made together with sounds that we've recorded. Then I remodulate those and reinsert them back. There are levels of synthesis that have happened. So, it's kind of a mixture of being a story and then it's a mixture of something that's actually happening. It's been built on a bunch of iterations. Some of its life already happened in Vancouver, and in Peter's yard.

MK: Were those iterations in his studio or in the place where he lives or are they all in different locations?

AF: Yeah, they're basically where he lives. We initially made it as a composition and as a generative piece for a long form overnight broadcast on other radio stations. Then there was a little physical object, but it also has a life as a software program. There is slippage between it

being a physical thing, being a story about a thing, a story that also could be quite far in the future, not necessarily taking place now. We also imagine that maybe there aren't really a lot of people around here anymore but somehow the AI continues, maybe there are other little AIs around and it thinks it's trying to send little signals to it. So, there is a physical thing, there's a story about a thing, and then there's also a kind of expressiveness that we work into our telling of the story of the thing.

MK: And it's all contained in this environment, in this thing. I really love the process of digging into the thing and just unfolding and having a lot of constellations within it. When I was reading about *Solar Radio*, I thought of the databases that radio amateurs have put together of satellites that never came down from space and they came back to life because of their solar panels. And they continue to send their signals back down to Earth. I'm fascinated because I went into the rabbit hole of old HTML websites that haven't been updated in a while, and people from all over the world are tracing those signals and figuring out which satellite is producing it. And it's just a lot of little sound clips. It's really interesting that the station that you're installing might be somebody's found signal in the future.

AF: Yeah, that's right. At the moment, it's wired into the [WGXC FM transmitter at Wave Farm], but that could change, it's not at all hard to throw an FM micro transmitter on top of the tower and just let it run that way. But if we're working with FM, it's something that broadcasts some miniscule amount of space around the property. But I like the idea that also, if it's streaming, or if it's kind of rolling in the background here, who knows where it ends up, who knows where that signal goes. In the same way as Pond Station or the Weather Warlock. People just incorporate those in other things, they sort of wander off into other projects somehow.

MK: I absolutely love those. Before we take a walk out there, I was wondering how did you begin learning electronics and wiring and figuring all that out? I did see you had a workshop on building a micro-transmitter. I also bookmarked those resources, because I really want to try and I haven't done that yet. I took a workshop on circuit bending, so I got a little bit of orientation on how to circuit-bend a tape player. I also love working with tapes. I'm curious how you began building your understanding of circuitry in relationship to radio projects.

AF: Yeah, tapes are fantastic. I would say that mine has always been pretty instrumental. And it was through the Western Front, which is also how I met Peter. The Western Front is the artist run center in Vancouver, and in the 90s there was no possibility of me owning a computer or having access to the kind of sound equipment one would need. And so I had a combination of access through the community radio station that I worked at, and then I was taking workshops at the Western Front. Bobby Kozinuk, who was the director at that time, who is also in this book [*Islands of Resistance: Pirate Radio in Canada*], did this workshop but with the classic little Tetsuo Kagawa circuit. I learned how to do that, and then it was mostly just asking stupid questions of my peers, other more senior artists, like: How does this mixer work? How do I do this? How do we do that?

MK: Wow, so you've designed and fabricated the whole structure?

AVN: The trusses actually just use across the typically used in theater lighting. But I machined all of this stuff... this is where the electronics in the brain are gonna end up. Then it's gonna also have a little sunroof over it in the summer and also when it snows.

MK: And are these the sensors or solar cells?

AVN: The middle of the day is over here, right now, actually. Most of these are gonna swing over in this direction.

MK: Do they follow the sun?

AVN: No. There are people who build super complicated systems where the solar cells drive around, but the energy it takes to drive the motor is... basically we just get it roughed in and then fine tune the location. I think they're all gonna get closer because all the wires have to go up into that little box.

AF: [We are] starting to discuss with Tom (Artistic Director of Wave Farm), what are suitable plants that can make can grow up the structure, but that also are appropriate for this area. One of the things we're looking at, because they already have a clematis at their house, we're thinking of taking a cutting from that one and rooting it here. But the idea is that over the next couple of years a significant amount of plant materials will start integrating into the piece. Obviously, the structure will weather a bit, but this is definitely meant for it to be changed over time, disappear a little more into some plant matter here in the landscape.

MK: It's like a natural version of antenna towers with totally fake palm branches in LA, or fake pines in Georgia where I was growing up.

AF: Yeah, that's right. They used to hide this. It's a little bit of that kind of concept with how in the south everything is covered in kudzu. We're not trying to have a complete disappearance, but definitely there are pollinators and insects and different creatures that started hanging out... a lot of honeybees and bumblebees. There might be nests. Creatures could really move into the trust. And also, because of trusses, it's very standard, it's something common. So the idea is to be taking something that has resonance with radio towers and lighting towers, and has this kind of common newness to it, but then over time begins to become more its own creature. This is where the reality of installing it in a space and then having it begin to age is also associated with the story behind the piece, which is maybe also in the future and this thing has slowly lost contact with people but is a little bit more freestanding and is having more contact with other kinds of creatures. The computer—the brain—could run indefinitely, essentially, as long as it's receiving. I mean, for a long time. I'm assuming we're going to have to do some maintenance.

There is usually some scrambling that I see about doing projects at Wave Farm. Zack comes at least twice a year to do upkeep on that installation [*Pond Station*]. The people who do the Here GOES Radiotelescope also come in and they have a little webcam so they can keep an eye on things. The nice thing here is that it's not like setting it up and then being like, okay, we're never gonna touch it again, let's hope it works. We do get to continue to have a relationship to it. And we can continue to update things or repair things as they need to happen. Or, let's say it does

become covered in a whole bunch of plants. And maybe we can decide to make changes to it if we want to, we can add something, subtract something. It doesn't have to be the ultimate version of a piece. And this piece already comes from a few different iterations. I personally like the fact that it can potentially still keep developing or morphing a little bit as it settles into being here. We figure out what its challenges are, or, maybe in five years there's a different tack that we think of that we want to use, or something can transform a little bit.

MK: There's a hint of spiral with the arrangement of the panels. How are you figuring out where it would get the sun with different seasons?

AVN: [Here is] the middle of the day sun, which is around 12, little after 12:30, and 11am. I made a bit of a sundial here. I want to fire them off so that most of the cells are in the southern direction so there's enough power to turn it on. [*Solar Radio*] also needs something over here for the morning. The thing about this particular computer is it takes about three times as much power to turn on, it takes a big boost of sunlight to get it going and then it can run for a long period of time. It'll probably wait a bit towards the morning.

MK: It's almost like Stonehenge in its alignment with the trajectories of the sun.

AVN: ...with a lot of really interesting historic knowledge, really old knowledge, and it's kind of nice to bring into connection with newer technologies.

AF: This piece, in this iteration, its primary sensor relationship is with the sun, with how much light there is in the sky, and the intensity of it in order to turn it off and on and to let it know what time of year it is.

AVN: People have been tracking this for about 16,000 years.

MK: I guess it's also like a sundial in itself. Are you concerned about lightning?

AVN: A small strike of lightning is like 400,000 volts when it goes up, and nothing can stop that. The circuitry all has anti-static stuff and it can handle like 40,000 volts or even 80,000. It's more like what's the path of the lightning. Lightning gathers out of the ground and comes to a point and goes up and spreads out in the sky. The point where it's really powerful is going to be way up there somewhere. It's still going to be gathering down here. Lightning can gather power over about a half a kilometer diameter, and when it all comes together it goes way up in the air where it gets super nasty.

MK: How long have you been developing the Solar Radio?

AVN: Start around 2017 figuring it out and launched the first one in 2019. It's still there, I'm debating whether I should turn it off or leave it on. The one I have at home has about half the number of cheap solar cells, which means they're covered in clear plastic instead of glass. Which means that in bright sunny weather they put out the same power as these guys, but in cloudy weather they just die.

MK: Do you broadcast yours from home?

AVN: Yeah, I have a little web radio station. I've been kind of working with a bunch of different solar power things for years and this is probably the most ambitious one because it uses a little data computer and they like their power to be stable.

MK: The sun is hot... Last time it did not have a chance to go into the Here GOES Radiotelescope. I've used to the sounds from it actually.

AF: Yeah, great! This is the nice thing about what's here is that you can also stream online. You can do anonymous collaborations with it. Every time I come here and do anything in the studio like radio shows, the Weather Warlock is always somehow in the mix. It's like, well, we got some Quintron-style synth happening in here...shout out to the Weather Warlock!

Practice Documentation



Figure 1. *sweeping the forest floor of frequencies*, 2021-2023. Dimensions variable. Partial view of the installation at the Artlab Gallery. Additional images, sound, and video documentation can be found on www.kouznetsova.com.



Figure 2. *sweeping the forest floor of frequencies*, 2021-2023. Dimensions variable. Partial view of the installation at the Artlab Gallery.



Figure 3. *origin and timekeeping / navigation / timekeeping*, 2023. Dimensions variable. Detail view of the floor-based installation.



Figure 4. *timekeeping / navigation / timekeeping*, 2023. Oxidized metal, string, glass, ink. Dimensions variable. Detail view of the floor-based installation.



Figure 5. *origin*, 2019-2022. Graphite on tracing paper, cement. Drawing: 7in x 10in. Detail view of the floor-based installation.

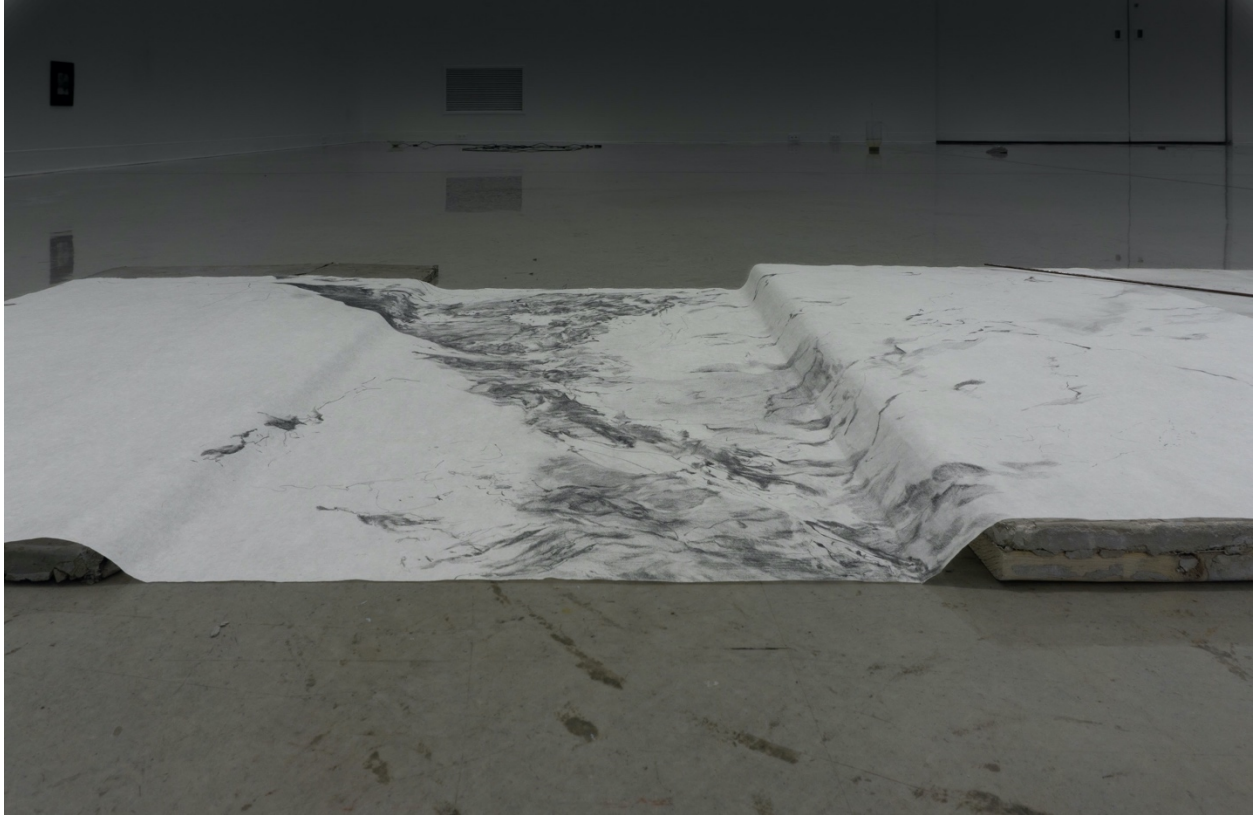


Figure 6. *river / antenna*, 2022. Graphite drawing on kaji paper, cement, wood. Drawing: 2ft x 4ft, cement plinths: 2ft x 4ft and 2.25ft x 1.5ft. Detail view of the floor-based installation.



Figure 7. *place / radio / recording*, 2022. Radio, cables, speaker. Radio: 1.5in x 3in. Detail view of the floor-based installation. The radio is set to an AM signal in-between stations and provides a continuous ambient stream of soft crackling noise during the viewing hours of the exhibition. Sound documentation on www.kouznetsova.com.



Figure 8. *compass*, 2023. Glass, oxidized steel wire, cork. Detail view of the floor-based installation. Glass vessel: 4in diameter. The glass *compass* vessel sits on top of the speaker connected to the radio in Figure 7. The radio is set to an AM frequency in-between stations and provides a continuous ambient stream of soft crackling noise during the viewing hours of the exhibition.



Figure 9. *drawing void / airwaves*, 2022, and *hard ground / long road*, 2021-2022. Dimensions variable. Glass mirror, cement, wires, graphite, antenna, steel pin, steel blade, aluminum telescopic stand. Detail view of the floor-based installation. Front left: an open-wave radio receiver circuit with an antenna wire connected to the aluminum telescopic stand.

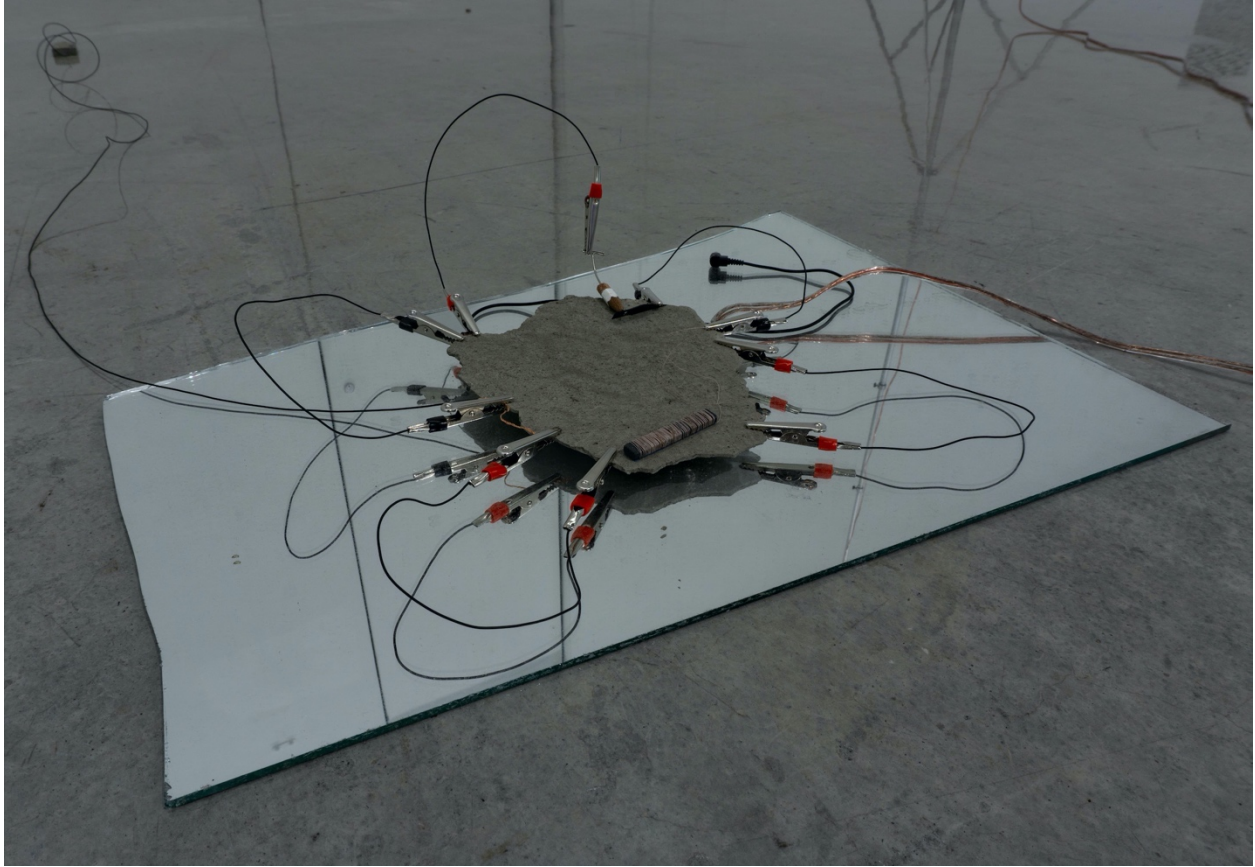


Figure 10. *drawing void / airwaves*, 2022. Glass mirror, cement, wires, graphite, antenna, steel pin, steel blade. Glass mirror: approximately 12in x 18in. Close-up view of the open-wave radio receiver circuit in Figure 9.



Figure 11. *california road / bach cut-up* and *vortices of wind create melodic sound that can only be heard from certain points*, 2021-2022. Salvaged tape recorders and tapes (San Francisco, California), salvaged speakers (London, Ontario), cement, wood, pinhole photographs. Cement plinth: 4ft x 3ft, each photograph on the wall: 5.25 x 8.25 in. This sound installation is activated by the artist throughout the duration of the exhibition. Sound and video documentation on www.kouznetsova.com.



Figure 12. *california road / bach cut-up*, 2021-2022. Salvaged tape recorders and tapes (San Francisco, California), salvaged speakers (London, Ontario), cement, wood. Close-up view of the installation in Figure 11. One tape runs through two tape recorders for simultaneous doubled playback when the installation is activated by the artist. The tape is a cut-up and spliced recording of radio noise and audio notes from the drive across California in August 2021, recorded onto a salvaged Bach tape. The texture and the ongoing decay of the spliced tape are effects of the playback during the activation of this installation.



Figure 13. *drawing air / palindrome / void*, 2022-2023. Glass mirrors, steel wire, paper. Mirror: 2ft x 3ft. Detail view of the floor-based installation.

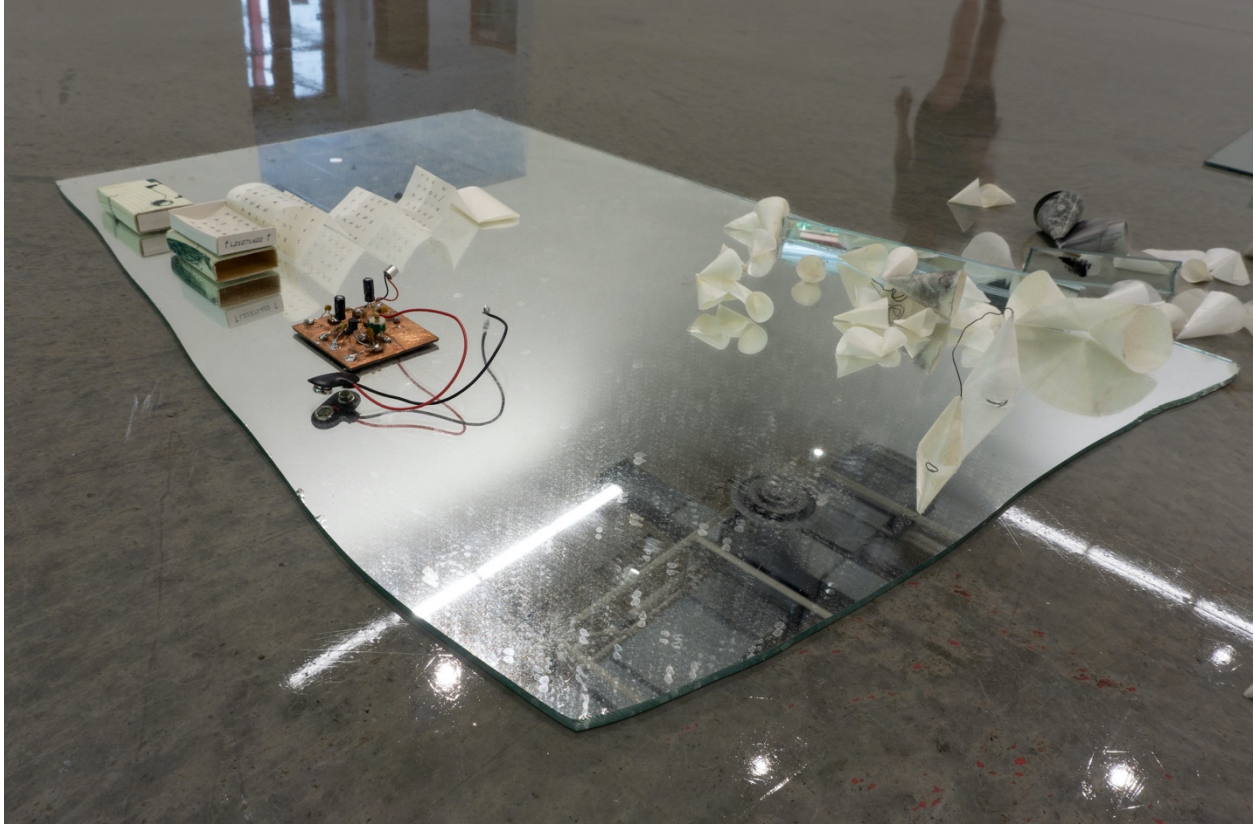


Figure 14. *drawing air / palindrome / void*, 2022-2023. Glass mirror, paper, matchboxes, FM micro-transmitter. Mirror: 22in x 12in x 18in. Detail view of the floor-based installation.



Figure 15. *hard ground / long road*, 2021, and *timekeeping*, 2022. Copper plate with hard ground etching, shortwave radio. Copper plate: 6in x 20in, radio: 4in x 6in x 1.25in. Detail view of the floor-based installation. This sound installation sits in the alcove of the gallery, behind the installation in Figure 13. The shortwave radio is set to radio station WWV (15000 kHz) that broadcasts time information. This installation provides a continuous sound stream that undulates between radio and noise during the exhibition viewing hours. Sound documentation on www.kouznetsova.com.

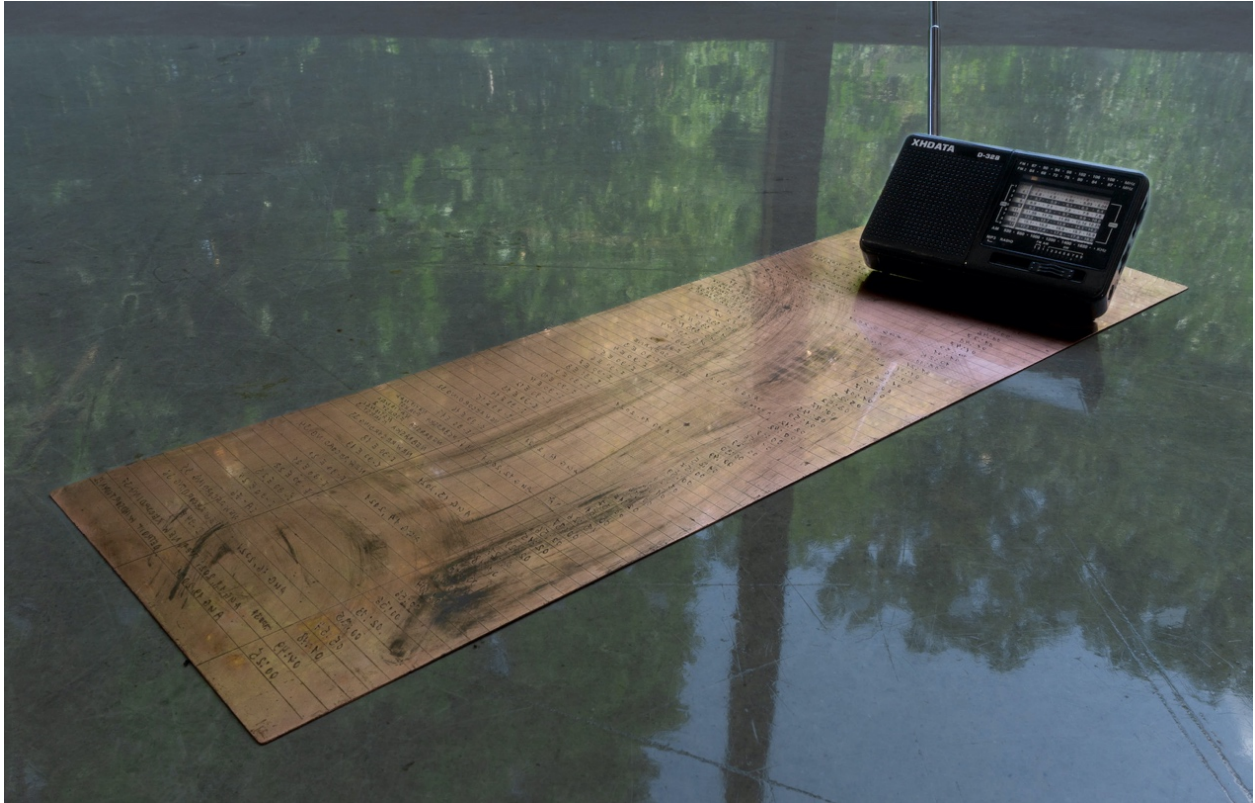


Figure 16. *hard ground / long road*, 2021, and *timekeeping*, 2022. Copper plate with hard ground etching, shortwave radio. Copper plate: 6in x 20in, radio: 5in x 3in x 1in. Close-up view of the installation in Figure 15. This sound installation sits in the alcove of the gallery, behind the installation in Figure 13. The shortwave radio is set to radio station WWV (15000 kHz) that broadcasts time information. This installation provides a continuous sound stream that undulates between radio and noise during the exhibition viewing hours.



Figure 17. *transience*, 2023. Tape players with tape cassettes and tape loops, speakers, cables, steel wire. Each tape player: 5in x 3in x 1in. Seven deconstructed, open-face tape players are arranged in the center of the gallery. Each tape player is connected to a speaker with a 12-foot cable. The cables are intertwined and position each speaker at a distance from its taper player. Six of the tape players contain cassettes with tape loops, and one tape player contains a 45-minute tape recording. The exhibition audience is invited to activate this installation by pressing 'play' and 'stop' button on each tape player. The resulting sounds create soft and rhythmic aleatoric compositions. Instructions for activation of this installation are provided in the exhibition text and map (see Figure 20). Sound and video documentation on www.kouznetsova.com.

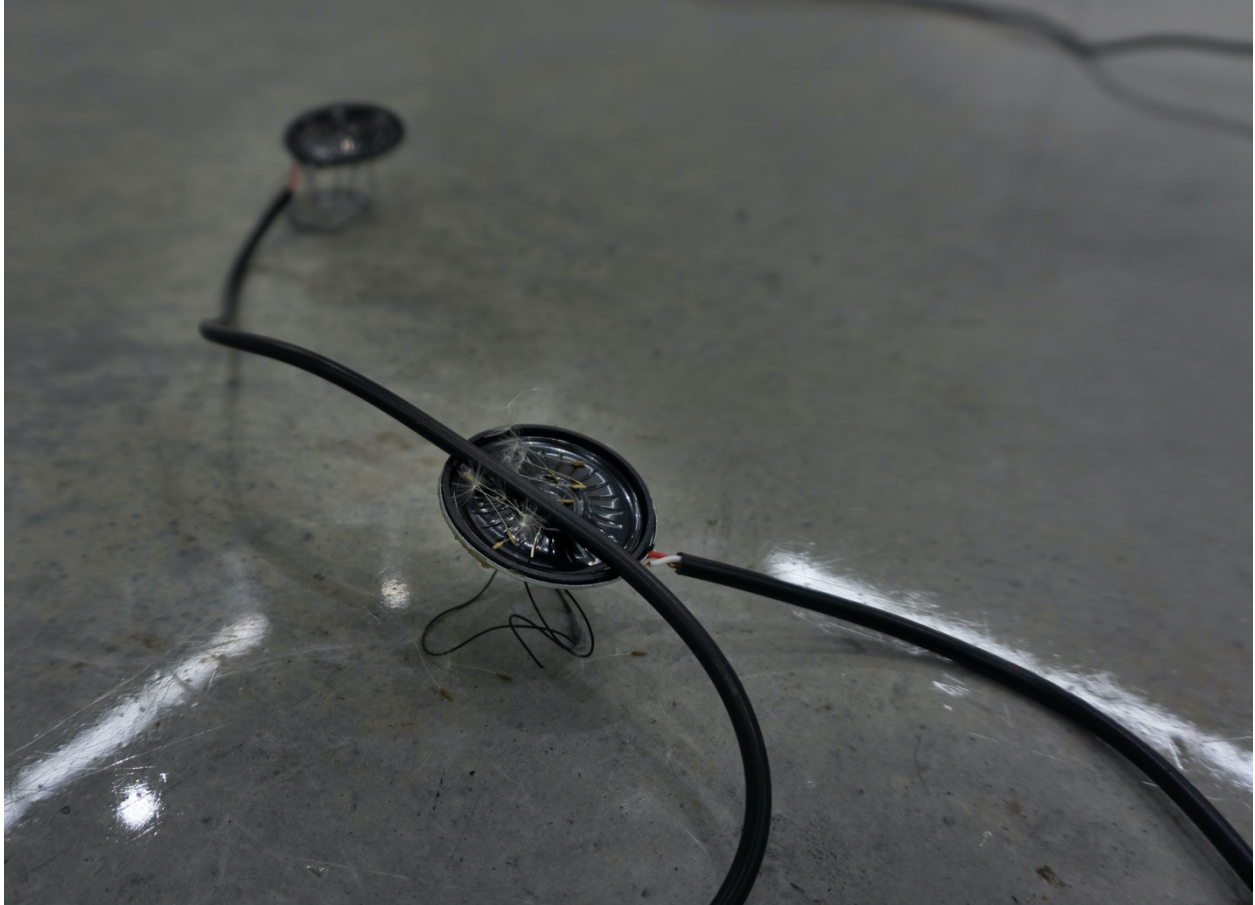


Figure 18. *transience*, 2023. Tape players with tape cassettes and tape loops, speakers, cables, steel wire. Each speaker: 1.5in diameter. Close-up view of the installation in Figure 17. Each of the seven speakers rests on tangled steel wire.



Figure 19. *time book*, 2021-2023. Inkjet prints on cardstock, steel wire, plexiglas, glass mirror. Mirror: 36in x 8in x 10in. Detail view of the floor-based installation.

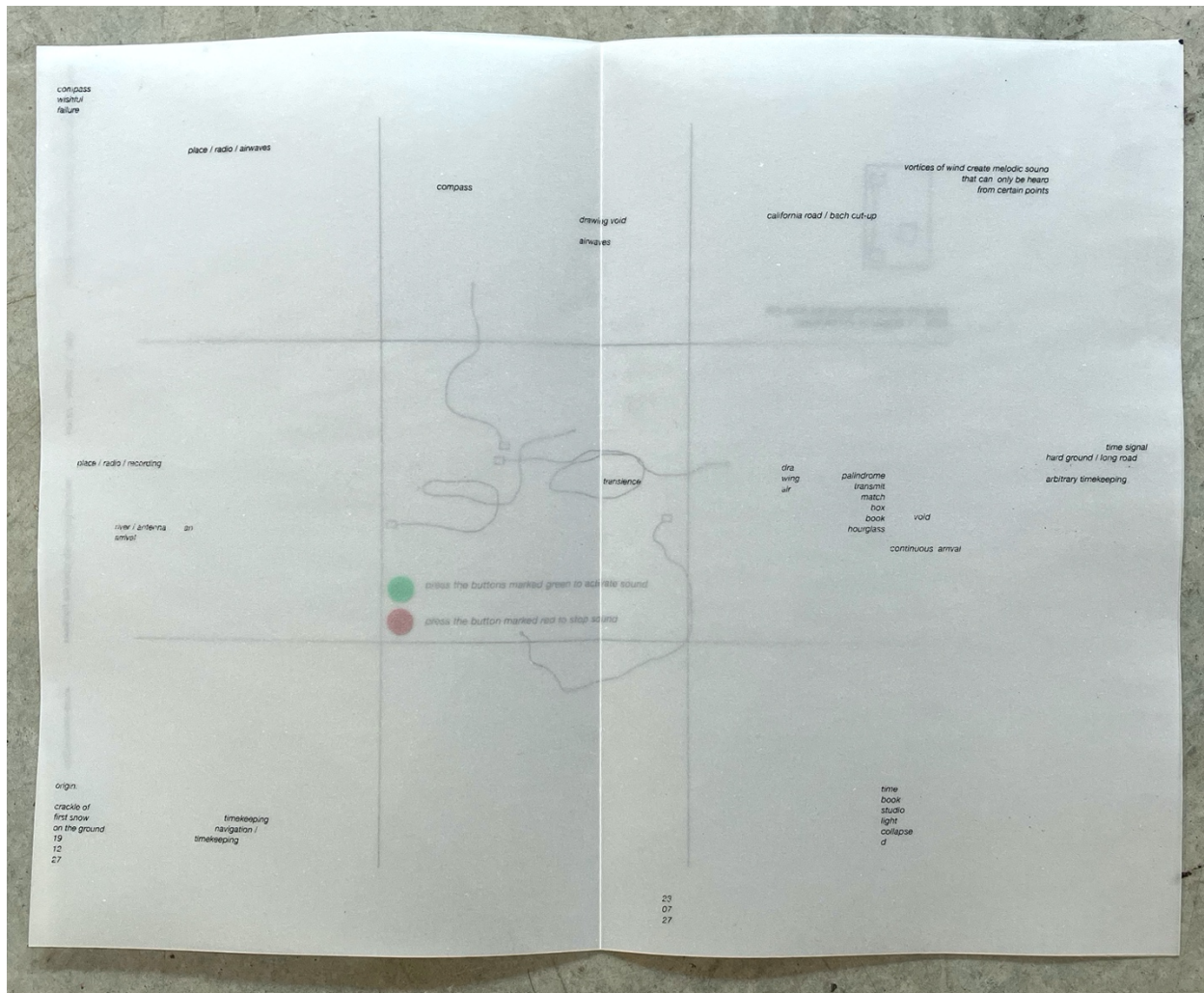


Figure 20. *sweeping the forest floor of frequencies*, 2023. Laser print on vellum. 8.5in x 5.5 in (folded), 8.5in x 11in (open). Centerfold view of the unbound four-page booklet that accompanies the exhibition, featuring exhibition map, instructions for activating the installation, and fragmented texts. The text placement corresponds with the location of each installation in the exhibition.

Curriculum Vitae

Education

- 2023 MFA in Visual Arts, Western University, London, ON
- 2012 BFA in Studio Art & Textiles, Georgia State University, Atlanta, GA
- 2022 Cassette Hacking and Circuit-bending Workshop, Dogbotic Labs, Berkeley, CA
- 2020 School for Poetic Computation, New York, NY (Coding, Art and Pedagogy courses, Summer Session)
- 2018 City College of San Francisco, San Francisco, CA (Modern Greek Language course, Continuing Education)
- 2017 California Basic Educational Skills Test (CBEST), Passed (teaching credential)
- 2017 California Subject Examinations for Teachers (CSET), Art Subtests I & II, Passed (teaching credential)

Residencies

- 2023 Artist in Residence, DEURENDIS, Catskill Mountains, NY (August 20-September 8)
- 2023 *Mysterium: 36-hour Durational Art/Music Excursion*, Lamar Dodd School of Art, University of Georgia, Athens, GA (June 20-22)
- 2022 Research Residence, Study Center at Wave Farm, Acra, NY (October 30 – November 6)
- 2017-19 Artist in Residence, Ionion Center for the Arts and Culture, Kefalonia, Greece (April through June for three years)

Awards & Recognitions

- 2021-23 Graduate Research Fellowship, Department of English & Writing Studies, Western University, London, ON
- 2021-23 Graduate Research Scholarship, Western University, London, ON
- 2021-22 Visual Arts Department Awards for Research and Materials, University of Western Ontario, London, ON
- 2021 Chair's Entrance Scholarship, Western University, London, ON
- 2019 Grant for Research & Professional Development, Jewish Community High School of the Bay, San Francisco, CA
- 2018 Georgia State University Alumni Association's 40 Under 40, Nominee
- 2013 Windgate Fellowship, Nominee of Georgia State University
- 2012 President's List, Georgia State University (Fall Semester)
- 2006 Georgia Governor's Honors Program, Visual Art, Valdosta, Georgia (June through July)

Exhibitions & Performances

- 2023 *sweeping the forest floor of frequencies*, ArtLAB, Western University, London, ON
- 2023 Group Exhibition, *Mysterium*, Lamar Dodd School of Art, University of Georgia, Athens, GA
- 2022 Solo Exhibition, *hard ground / long road*, Satellite Project Space, London, ON
- 2022 Group Exhibition, *Thresholds and Inventories*, ArtLAB, University of Western Ontario, London, ON
- 2022 Live Performance, *Field Experiments: Astro Acoustics & Earthly Resonances*, live sound performance, in collaboration with Timothy Glasgow, Jake Parker-Scott, and Josh Richardson, Electric Eclectics Festival, Meaford, Ontario
- 2021 Live Performance in collaboration with Timothy Glasgow, on Radio Western 94.9 CHRW, London, ON
- 2017 Two-Person Exhibition, *Aug. MMXVI*, Tartine, San Francisco, CA
- 2013 Solo Exhibition, *Passages*, Whitespec Project Space at Whitespace Gallery, Atlanta, GA
- 2012 Group Exhibition, *BFA Thesis Exhibition*, Ernest G. Welch Gallery, Georgia State University, Atlanta, GA

Organized & Curated Projects

- 2022 Public Talk, *Anna Friz: The Desert Remembers Itself as the Sea*, University of Western Ontario, London, ON
Organized, designed promotional materials, fundraised and received funding from seven programs across Western University as well as directly from the Dean of Arts and Humanities, in support of two in-person lectures on interdisciplinary research and collaboration by visiting artist and media scholar Anna Friz.
- 2022 Radiophonic Performance, *Anna Friz: Fog Line*, TAP Centre for Creativity, London, ON
Organized a public performance by Anna Friz in collaboration with TAP Centre for Creativity and community sponsors.
- 2022 Exhibition, *...and this book is a straight line in space*, Cohen Commons Gallery, Western University, London, ON
Organized, guided the collaborative development of artwork, and curated, designed, and installed the exhibition.
- 2021 Zoom-based Workshop and Artist Talk, *emma rae bruml norton: hand-coding round robin*, Jewish Community High School of the Bay, San Francisco, CA.
Fundraised and organized a Zoom-based workshop that introduced students to hand-coding websites using HTML and CSS; 13 students, 8th-12 grades.

Publications

- 2023 “hard ground / long road,” (print and audio), *Medicine for a Nightmare: Part Three*, Forthcoming Spring 2023.

- 2023 “hard ground / long road,” *tba Journal of Art, Media, and Visual Culture*, Vol. 4 No. 1, January 6, 2023.
- 2022 “Pinhole Camera Agfa Schulprämie | Lightning, pinhole camera, Daphne Oram & Clarice Lispector,” *Cities and Memory: Obsolete Sounds*, November 26, 2022. <https://citiesandmemory.com/obsolete-sounds/>
- 2022 “Ghosts - Tim & Masha,” *Cough Park MIX12 - OH LONG LIVE THE LOVING PEST*, November 4, 2022. <https://coughpark.bandcamp.com/album/mix12-oh-long-live-the-loving-pest>
- 2013 Featured Artist, *500 Paper Objects: New Directions in Paper Art (500 Series)*, Lark Crafts, 2013, Asheville, NC
- 2012-17 Editorial Illustrations for Small Trade Company, Unionmade Goods, *Mise Magazine* published online and in print, including in *Dossier Magazine*, *San Francisco Chronicle*, and at *Curator’s Cube*, Tokyo, Japan.

Bibliography

- 2022 Kim Neudorf, “Masha Kouznetsova at Satellite Gallery, London, ON,” *Akimblog*, October 27, 2022. <https://akimbo.ca/akimblog/masha-kouznetsova-at-satellite-gallery-london-on/>
- 2022 Ashar Mobeen, “I have a story to tell but what it is I cannot describe,” *#artLAB publication series <04>*, 2022. https://www.uwo.ca/visarts/artlab/publications/ArtlabPublicationSeries_no4.pdf
- 2020 Erin Palovick, “Studio Visit,” *fLoromancy*, Issue 45, July 20, 2020. <https://www.floromancy.org/submit/2020/7/20/studio-visit>
- 2016 Chanel Kim, “Eternal Rhythms, Part 2: practice,” *fLoromancy*, November 13, 2016. <https://www.floromancy.org/submit/2016/11/12/eternal-rhythms-part-2>
- 2016 Chanel Kim, “Eternal Rhythms, Part 1: frequency of feeling,” *fLoromancy*, November 6, 2016. <https://www.floromancy.org/submit/2016/11/5/eternal-rhythms-part-1>

Conferences

- 2022 Presenter, “Fostering a Creative Campus,” *101 - Presentations*, University of Waterloo Teaching and Learning Conference (Online), University of Waterloo, Waterloo, ON, April 27-28, 2022. Presented with research teams members: UWO Professors Sandra Smeltzer (FIMS) and Kim Solga (English and Writing Studies), and PhD candidates Kristina Axenova (Social Sciences) and Amala Poli (English and Writing Studies).

Teaching

- 2022-23 Teaching Assistant, Western University, London, ON (Foundation of Visual Arts) Teaching and marking for a weekly Art Lab section of the hybrid course based on the curriculum developed by Professor Tricia Johnson; full year undergraduate course, 26 students.

- 2022-23 Research Fellow, Western University, London, ON (Knowledge Creation Through Performance). Contributed to research, curriculum development, and guest speaker planning for the interdisciplinary undergraduate pilot course, part of Dr. Kim Solga's *Building a Creative Campus* research.
- 2022 Teaching Assistant, Western University, London, ON (Special Topics The Orchard Gallery - Artists & Commercial Galleries, Winter 2022). Assisted, marked, and guided class discussions with Aryen Hoekstra, PhD candidate; Winter Term upper-level undergraduate course, 36 students.
- 2020-21 Teacher, Jewish Community High School of the Bay, San Francisco, CA (Sculpture) Designed a Zoom-based curriculum that introduced students to digital and material approaches to sculpture, space, and experimental writing; invited local artists, scholars, and museum curators for virtual talks and workshops, attended live virtual events with students, and taught on Zoom; full-year course with 4 classes per week, 80 minutes each; 2 students, 9-10th grades.
- 2019 Art & Science Workshop, Jewish Community High School of the Bay, San Francisco, CA
Designed and led a 3-hour workshop for middle school students that included a darkroom photography workshop and a talk on interdisciplinary art/science artwork; 8 students, 6-8th grades.
- 2018 Photography & Physics Workshop, Jewish Community High School of the Bay, San Francisco, CA
Collaborated with Physics teacher on designing an interdisciplinary 2-hour workshop on photographing waveforms of sound in the darkroom; 10 students, 9-11th grades.
- 2018-19 Teacher, Jewish Community High School of the Bay, San Francisco, CA (Photography)
Designed a curriculum that introduced students to fundamental principles of photography through paper-based experimental darkroom processes and pinhole camera design and building, invited local artists for in-person presentations, guided collaborations with Sculpture class, and organized student exhibitions. 9 students, 10-11th grades.
- 2018-19 Teacher, Jewish Community High School of the Bay, San Francisco, CA (Sculpture)
Designed a curriculum that introduced students to fundamental principles of space, composition, and materials including paper, plaster, cement, and wire. invited local artists for in-person presentations, guided collaborations with Sculpture class, and organized student exhibitions. 7 students, 9-11th grades.
- 2018-19 Workshop Organizer & Instructor, public elementary schools, Kefalonia, Greece. (Photography)
Proposed and organized a series of workshops and talks introducing students to photograms, darkroom construction, and pinhole camera construction. Workshops took place in 6 different public elementary schools. 36-84 students per workshop, 3rd-5th grades. (April through May over two years)

- 2016-19 Artist Guide, 500 Capp Street Foundation | The David Ireland House, San Francisco, CA
 Developed narratives for guided exhibition tours with a collaborative team of Artist Guides based on the research materials and readings provided by the museum curators. Exhibitions focused on conversations between the architectural/sculptural environment of the museum with 20th century and contemporary artists, primarily focusing on process-based, post-studio, and conceptual practices.

Related Experience

- 2022 Jury for 2022-2023 programming, Forest City Gallery, London, Ontario
 2022-present Board Member, London Media Arts Association (LOMAA), London, Ontario
 2022 Graduate Research Assistant to Dr. Christine Sprengler, University of Western Ontario, London, ON
 2021-present Research Fellow, Building a Creative Campus, Dr. Kim Solga, P.I., Western University, London, ON
 2018-21 Admissions Associate, Jewish Community High School of the Bay, San Francisco, CA
 2017-18 Studio & Retail Assistant, Workshop Residence, San Francisco, CA
 2017 Studio Assistant to Marisa Aragona, Photographer, San Francisco, CA
 2016-17 Administrative & Event Assistant to Andres Moraga, Pre-Colombian Textiles Collector, San Francisco, CA
 2014-17 Administrative Assistant & Event Planner, Boulettes Larder, San Francisco, CA
 2012-17 Freelance Illustrator for editorial and advertisement projects in design, fashion, and food, San Francisco, CA
 2012-14 Administrative & Studio Assistant, Slow Fiber Studios & World Shibori Network, Berkeley, CA
 2012-14 Studio Assistant, Pattern-maker, Seamstress, Small Trade Company, San Francisco, CA
 2010-12 Textiles Studio Manager & Administrative Assistant, Georgia State University, Atlanta, GA
 2008 Architectural Model Builder, RealModel Architecture Studio, Atlanta, GA
 2006-09 Apprentice to Scenic Designer & Production Assistant, 7Stages & PushPush Theaters, Atlanta, GA