



TRANSMISSION  
ARTS



WGXC  
90.7-FM



MEDIA ARTS  
GRANTS



- FOR IMMEDIATE RELEASE -

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**Wave Farm Announces 2014 Artists-in-Residence  
Applications received from twelve countries and ten US states; ten artists selected.**

Acra, NY— Wave Farm announced today the ten artists selected for the 2014 Wave Farm Residency Program.

The Wave Farm Residency program provides artists with a valuable opportunity to concentrate on new transmission works and conduct research about the genre using the Wave Farm Study Center resource library. In conjunction with their residencies, artists perform, are interviewed, and create playlists for broadcast on Wave Farm's WGXC 90.7-FM, a creative community radio station serving over 78,000 potential listeners in New York's Upper Hudson Valley, and international listeners online.

Wave Farm Executive Director Galen Joseph-Hunter said, "This year, we received a substantially larger number of applications than prior years. The review panel was impressed both by the strength of the application pool as well as the geographic diversity; applications came from twelve countries and ten US states. Artists making work with and about the airwaves, is what transmission art is all about. These projects experiment with the radio spectrum, reinvent radio theatre, or use transmission in performance, composition, and installation. We are excited by the growth this dynamic field is experiencing at present."

2014 Wave Farm Residency Program Selected Artists and Projects:

Visit [transmissionarts.org/residencies](http://transmissionarts.org/residencies) for links to artist biographies and more information.

**Steve Bull** (New York, NY)

*Cellphonia*: *Wave Farm* is both a physical installation and an ephemeral Internet performance. The project explores the intersection of site-specific environmental sounds with the intervention of computer code algorithm processing using public participation through a call-in phone number with live manipulation by the artists in the outdoor acoustic space.

**Bob Bellerue with Wanda Gala** (Brooklyn, NY)

*Wireless Textures* is a work for multiple live wireless audio signals and moving dancers. DIY wireless microphones and radio systems, including "no-input" feedback paths and an echo oscillator chamber, are employed to realize this collaborative work featuring Bellerue's sound composition and Gala's choreography.

**Joe Milutis** (Seattle, WA)

*Translation, Transmission, Transformation* is a research project and radio broadcast that explores translation, in the context of contemporary poetry, not as a dutiful way to carry meaning from one language to another, but rather as an experimental mode in which to investigate the noise inherent to any act of transmission.

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2014 Wave Farm Residency Program Selected Artists and Projects continued...

**Heidi Neilson** (Long Island City, NY)

*Ground Station* is a portable radio observation station, employing amateur and HAM radio technologies to witness and participate in space operations and exploration. Focused on DIY and independent missions, *Ground Station* is a mobile and temporary installation that enables listening, recording, and archiving of satellite transmissions.

**Anna Ialeggio** (Los Angeles, CA)

*Intolerable Quagmire* is a non-linear radio drama about a mythical real estate enterprise: a pyramid scheme and failed land grab which spawns many fables and consequences. The scenes are assembled as a terrestrial radio theatre broadcast and/or presented as an installation using an array of micro-power transmitters playing each scene on loop.

**Damon Baker** (Brooklyn, NY)

*Transmission as Contagion: William S. Burroughs and Transmission Arts* celebrates the Burroughs centennial with series of projects that draw attention to his non-literary work and apply his methods and theories to new media. At Wave Farm, Baker will produce both a scholarly essay and an artwork informed by the transmission art ideas within the essays "The Electronic Revolution" and "The Invisible Generation."

**Patrick Quinn** (Brooklyn, NY)

*Survant* is a performative lecture and broadcast, which draws attention to the pervasive presence of surveillance in our daily lives and a community of artists and activists making work in response.

**Daniel Steffey** (Oakland, CA)

*Pneuma* is a radio opera using broadcast feedback in conjunction with a series of compositions performed and assembled at Wave Farm.

**Mark Vernon** (Glasgow, UK)

*Audiology for Beginners: A self assessment radio hearing test* is a broadcast under the guise of a hearing examination, which listeners take by tuning in to the radio program from their own homes. Infused with humor and self-awareness regarding the preposterousness of the idea that one could accurately self-diagnose a hearing complaint through such a variable medium, the program will be presented dead-pan, blending the factual and authoritative with a more playful, fictional approach underpinned by the electronic soundscapes created from existing hearing tests.

**Rimas Simaitis** (Los Angeles, CA)

*Terrestrial Space Exploration* is an observation and interpretation of interference, specifically regarding the behavior of FM and ham radio transmissions as they pass through different types of physical space. The project will manifest as a series of portraits that document the unique circumstances of different locations and treat the inherent interference at those locations as signatures.

Wave Farm is a non-profit arts organization that celebrates creative and community use of media and the airwaves. Our programs provide access to transmission technologies and support artists and organizations that engage with media as an art form. (Wave Farm is incorporated as free103point9 Inc.) For more information, visit <http://wavefarm.org>.

*Wave Farm's Residency Program is made possible, in part, by the National Endowment for the Arts; and the New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature.*

Artist Biographies are available at [transmissionarts.org](http://transmissionarts.org) and provided on the following pages.

## 2014 Wave Farm Artists Residency Program Artist Biographies

**Steve Bull** is a mixed-media technology artist whose practice includes extensive coding and hardware hacking. For the last ten years he has created location specific music installations, narratives and first person performance events that explore the social, technological, and creative possibilities of cell phones. *Cellphonia*, a locative-based karaoke cell phone opera, which Bull created in collaboration with Scot Gresham-Lancaster, has received support from the New York State Council on the Arts, Experimental TV Center, and Harvestworks. *Cellphonia* has been presented at the ISEA Zero One Festival, Eyebeam, Mobility Music in England, ICMC 2010, and E.A.T. In 2013, *Cellphonia: Toronto SONicGeo*, a gathering of phone voices into an ephemeral evolving sound collage was commissioned by New Adventures in Sound Art (NAISA). A sixty-second 5:1 distillation *Cellphonia: Toronto* is included in *60x60 Surround Sound* (2014). Bull's augmented reality work has been shown at the Albion ART Walk, Ventana 244 Art Space, Governor's Island and included in the Municipal Art Society of New York's walking tour to Castle Clinton in Battery Park. Bull's *inVisible Presence* is a permanent installation at the Liguria Study Center, Bogliasco, Italy.

**Bob Bellerue** is a noise composer, experimental musician, and creative technician based in Brooklyn, New York. Over the last 25+ years he has been involved in a wide range of creative activities, primarily as a noise artist, percussionist, and media designer. Bellerue's work has been presented at the Yogyakarta Gamelan Festival, Centre de Cultura Contemporanea de Barcelona, New Genre Festival, CEAIT Festival, Ende Tymes Festival, Denver Noise Fest, Experimental Intermedia, Issue Project Room, Diapason Sound Gallery, Roulette, Boulder Museum of Contemporary Art, Denver Noise Festival, Olympia Experimental Music Festival, PDX Noise Festival, Radio Epsilonia (Paris), WFMU, WKCR, WNYC, KFJC, KXLU, Wave Farm's WGXC, East Village Radio, Stanford University, The New School, UCSD, and UCLA. He curates and produces noise and experimental music events on a regular basis, including the Ende Tymes Festival of Noise and Experimental Liberation.

**Joe Milutis** is a media artist and writer whose interdisciplinary work includes experimental sound and radio; video works; new media; experimental narrative and poetics; theoretical writings; and various media and literature hybrids. He is the author of *Failure, A Writer's Life* (Zer0 Books: 2013) and *Ether: The Nothing That Connects Everything* (University of Minnesota Press: 2006). Since the early 90s, after having produced a number of radio art broadcasts, his work has focused not only on sound art, but also on those new genres and media that have uncertain status and value. Most recently, he has been exploring experimental translation, and its possible cross-overs with transmission and sound art practices. A number of chapbooks, videos and performances have emerged from this project, including *Monkey pOm!* (a translation of Hanuman Chalisa), *Mao Vincit Omnia* (a translation of Mao's Little Red Book), *The Numbers* (a translation of a German translation of Robert Creeley's number poems), and *Twenty Beloved French Poems, Treated Poorly* (a translation of 19th-century French poetry). Milutis is currently working on a translation of Michael Maier's 17th-century alchemical emblem book *Atalanta Fugiens*.

**Heidi Neilson** is an artist addressing topics such as weather, fake snow, and the cultural landscape of outer space. Her work, often collaborative and publishing-based, has been supported by the Art Matters Foundation, the Bronx Museum of the Arts, the Center for Book Arts, the College Book Art Association, The Drawing Center, Wave Farm, Flux Factory, I-Park, the International Print Center New York, the Islip Art Museum, Kala Art Institute, LMCC, the Lower East Side Printshop, Provisions Library, the Queens Museum of Art, Visual Studies Workshop, and Women's Studio Workshop. Neilson is a member of the ABC Artists' Books Cooperative; she co-founded SP Weather Station, and her work is included in over 60 museum and university collections. Born in Oregon, Neilson received a BA in biology from Reed College and an MFA in painting from Pratt Institute. She lives and works in New York.

**Anna Ialeggio** is a musician, performer, and builder. She uses soundtrack and set design to explore narrative structure. Recent work has taken the forms of radio plays, music video, and filmic set design. Since 2007 Ialeggio has been part of a group called The Miss Rockaway Armada, a decentralized collective of performers, builders and artists. In early 2013 she joined the radio art project KCHUNG in Chinatown, Los Angeles. Both of these groups are loose, rapidly evolving communities with many ideas and personalities that coalesce for large-scale projects, including but not limited to work commissioned by the Hammer Museum, Van Abbe Museum, Philadelphia Art Alliance, Massachusetts MOCA, and Philadelphia Mural Arts. The transmission of ideas, filtered through a collective response, is an echoing constant in Ialeggio's research and/or attempts to convince through bluster.

**Damon Loren Baker** is the Assistant Professor of Interactive Entertainment and Emerging Media Technologies Program Director at New York City College of Technology in Brooklyn, NY. Prior positions include, Associate Curator of Art+Design and Technology at UIUC Krannert Art Museum, Research and Development Fellow at Wolfram Research, virtual reality researcher at the Center for Computation and Visualization at Brown University, archaeological lab technician, and a late night public radio jazz DJ. Baker is the video systems designer for the Unreliable Bestiary, "an ark of stories about animals, our relationships with them, and the worlds they inhabit;" he exhibits augmented reality art with Manifest.AR, "an international artists' collective working with emergent forms of augmented reality as interventionist public art;" is a percussionist and electronicist for Ghost Ensemble, a NYC ensemble specializing in "experimental and experiential music;" is Managing Director of StudioBlue@Citytech, "an interdisciplinary research and development arena;" and augmented reality researcher with the Brooklyn Waterfront Research Center, where mobile AR is employed to explore and express the history of his adopted home.

**Patrick Quinn** is a Brooklyn-based artist, hacker, researcher, and activist investigating civil disobedience, remix theory, the commodification of sub-cultures, subversive locative media, and how information is weaponized in the Digital Age. His participatory projects aim to problematize the concepts of property and surveillance in hopes of activating communities and generating social change. His latest project *SURVANT* utilizes USB dead drops, which are anonymous, offline, peer-to-peer file-sharing networks installed in public spaces (physical + digital), and citizen captured video recordings to create inverse surveillance logs of surveillance cameras. Quinn believes that by engaging community members in transgressive tradecraft, citizens will be able to demystify the symbolic power and influence the surveillance apparatus has over them. Quinn is currently a graduate student at Vermont College of Fine Arts, and also works as a field coordinator at New York Road Runners (Youth and Community Services division) establishing track and field programs in underserved New York City schools. Before relocating to Brooklyn, Quinn studied new media and experimental music at The School of the Art Institute of Chicago.

**Daniel Steffey** is a composer and percussionist based in Oakland, California. About Steffey's most recent electronic works release, *Chloros* (Edgetone Records,) Foxy Digitalis said, "It is as abrasive as it is meditative, and bold as it is voyeuristic. He has surprisingly found new meanings within noise." Steffey was recently commissioned by the Fifth Wall Gallery in Las Vegas, Nevada to contribute a solo exhibition for their inaugural opening; his sound installation, *Sonic Trichromacy*, was named one of the top ten local art exhibits of 2011 by the Las Vegas Weekly. Steffey is an active member of the William Winant Percussion Group where he has played the US premieres of works by Peter Garland and Christian Wolff respectively, and worked with several other composers and performers such as The San Francisco Contemporary Music Players, Petr Kotik, Thomas Buckner, the Eclipse String Quartet, Bob Ostertag, David Abel, and Julia Wolfe. He received his MA in Music Composition from Mills College where he studied composition and music theory with Roscoe Mitchell and David Bernstein, and percussion with William Winant. Steffey's BA is in Music Performance from the University of Nevada, Las Vegas where he studied percussion with Tim Jones and Dean Gronemeier.

**Mark Vernon** is a sound artist and radio producer based in Glasgow, Scotland. His arts practice encompasses live performance, soundtracks, installations and radio broadcasts--often blurring

the boundaries between art, music and broadcasting. Vernon's key areas of interest are the human voice, field recording, musique concrète and the radiophonic combination of these elements in works for broadcast and live performance. Vernon has produced programs and features internationally for radio stations including WFMU, RADIA, Resonance FM, Wave Farm's WGXC, CKUT, VPRO and the BBC. He has also been instrumental in setting up a number of temporary RSL (Restricted Service License) art radio stations in the UK including Hair Waves, Radio Tuesday, Efford FM, and Nowhere Island Radio. Together with Monica Brown, he co-produces the Lights Out Listening Group--a monthly listening event focused on creative uses of sound and radio that takes place in complete darkness. Vernon records and performs solo and in a variety of collaborative music projects including Vernon & Burns and Hassle Hound with record releases on Staalplaat, Ultra Eczema, Entr'acte, Staubgold, and Gagarin Records. Recently he completed a two year period as Digital Artist-in-residence at Forth Valley Royal Hospital where he has been developing new audio works for the context of hospital radio as well as releasing the long playing sound effects record; *Sounds of the Modern Hospital*.

**Rimas K. Simaitis's** artistic practice is informed by research regarding the geographical influences a region has upon the development and formation of its cultures and populations. He developed an interest in radio transmissions when studying how Reggae music formed on the island of Jamaica. Due to the close proximity of Miami and New Orleans, Jamaica could receive the distinct music being broadcast from radio stations in these cities. The music being heard across the airwaves ultimately influenced the development of Jamaica's own music and culture in a post-colonial era when the islanders were seeking their own, new identity. Simaitis's work has been included in exhibitions at the Museum of Contemporary Art, Santa Barbara; the University of California, Los Angeles; the Roots & Culture Contemporary Arts Center in Chicago; SOIL in Seattle; the Boise Art Museum, the Hammer Museum and MOCA, in Los Angeles, and the Indianapolis Museum of Art. He has exhibited with the galleries Benrimon Contemporary in New York, and Samuel Freeman in Los Angeles. Simaitis holds an MFA in Spatial Studies from the University of California, Santa Barbara, and two undergraduate degrees in music and management from Seattle University. Simaitis currently lives and works in Los Angeles, CA.

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