

free103point9 Transmission Artists

free103point9 works with a core group of artists exploring transmission as a medium for creative expression including investigations in AM and FM radio, Citizen's Band, walkie-talkie, generative sound, and other broad and microcasting technologies. The free103point9 Transmission Artists were established in 2004. Each year invitations are extended to additional artists.

31 Down

31 Down is a radio-transmission based theater company from Brooklyn, NY. Artistically, the vision of the company lies in the hybridization of modern technologies with old technologies, systems, established genres and forms. The use of radio transmission, wireless technologies and mobile devices opens the boundaries of the theatrical stage allowing the theater company to explore new ways of communicating between the audience and performer. 31 Down creates original sound-effects devices, tube and transistor receivers, interactive devices, audience activated sound systems, telephone systems as well as original scripts and music for its performances. 31 Down has released tracks on free103point9 Dispatches *Radio Action I* and *Tune(In))*. 31 Down's *Noise Noir* is free103point9 Audio Dispatch 16.

Alexis Bhagat

Alexis Bhagat is an artist, dedicated to the destruction of authorship and authority through the cultivation of new forms for radically polyvocal sound, transmission of promiscuous conversation, and obsessive never-ending correspondence. Currently, Bhagat is intrigued by the "lecture" as a form ripe for intervention. New lectures include: "Lecture #4: Sound Composition as Anti-Authoritarian Writing" and "Lecture #5: Regarding Enemies (Bin Laden = Pope Pius VI)" He is editor of the zine, *Tactical Sound* and is co-editor, with Gregory Gangemi and Jason Quarles of *Sound Generation: Recording - Tradition - Politics*, a collection of interviews with 21 contemporary sound artists. (Forthcoming from *Autonomedia*.) He speaks and writes on anarchism, prisons and sound art, and is a founding member of the August Sound Coalition. Notable past projects include: *ATM Poetry Opens* (1994), *Vehicle for Conversation* (1999-2001), *Whitman Death Songs* (2002) and *Lecture #2: On the Possibility of Life without the Sun* (2004).

Matt Bua

Matt Bua received his BFA from East Carolina University (North Carolina). In addition to drawings, Bua makes films, videos, installations and performance art pieces. He has been included in exhibitions at Jessica Murray Projects, Smack Mellon (Brooklyn); Palm Beach Museum of Contemporary Art (Lake Worth, FL). He lives and works in Brooklyn, NY.

Damian Catera

Damian Catera is an electroacoustic composer/guitarist, sound installation creator and media artist. Catera's work reflects interests in sound based composition/ improvisation, transmission and sociopolitical critique. He has toured the US and Europe twice and has also presented work in Latin America and Asia. Recently he's been performing improvised "deCompositions" for live electronics, radio and guitar. In recent years, Catera has performed improvised solo guitar/radio/computer-based pieces abroad and in the U.S. in New York area venues including the Knitting Factory, The Kitchen and The Cooler. He has also performed live radio broadcasts on free103point9 and WFMU. Catera toured Europe in December of 2001, and May of 2002 performing in the Czech Republic, Germany, Poland and Slovakia. In March of 2000 he performed in the "La Primavera en Habana" festival in Cuba. During the spring of 1999, he toured the United States with Japanese sound artist and Zeni Geva guitarist K.K. Null. Damian also composed two interactive pieces for the NYU New Music Ensemble during 2002 and 2003.

Melissa Dubbin and Aaron S. Davidson

Melissa Dubbin and Aaron S. Davidson are collaborating artists working together since 1998. Multi-disciplinary in nature and conceptually driven, their work explores a variety of situations and subjects, and ventures into various media. Selected exhibitions, festivals, performances and screenings include the New Museum of Contemporary Art (New York City), 2004 Gwangju Biennale, (Gwangju S. Korea), The Museum of Art & Design (New York City), Espace Paul Ricard (Paris), Alfred University (Alfred, NY), Taos Talking Pictures Festival (Taos, NM), NTT InterCommunications Center (Tokyo), SITE Santa Fe (Santa Fe, NM), Wesleyan University (CT, USA), Smack Mellon Gallery (Brooklyn, NY), and the New York/Québec Interlacé Festival. They have participated in collaborative projects with artists and composers, including Morton Subotnick, free103Point9 Transmission Arts, Shawn Onsgard, LOT/EK Architecture, Woody Vasulka, Molly Sturges, and Chris Jonas. Dubbin received her BA in Moving Image Arts at the College of Santa Fe, New Mexico, USA. Davidson received his BAFA in Studio Arts from the University

of New Mexico, Albuquerque, NM, USA. He currently teaches at the Pratt Institute in Brooklyn, New York. Recent awards include a 2003 NYSCA Individual Artists Grant, a 2002 Residency at the Experimental Television Center (Owego, NY), and a 2001 New York City Independent Radio and Sound Art Fellowship from Media Alliance/Jerome Foundation. They live and work in Brooklyn, NY.

The Dust Dive

The Dust Dive's unconventional sound borrows from ill American landscapes, edge-city teenage hangouts, and overgrown, overlooked places. Conceived in a noisy railroad apartment in Brooklyn, the trio's songs possess the quirky sincerity of a youth recital while burrowing into decidedly mesmerizing, urban pastoral, and ghostly terrain. Employing violin, chord organ, piano, electric guitar, sampled field recordings, Hamradio transmissions, musical saw, and two- and three-part vocals that are often counter-melodic and uniquely filtered, their sparse yet lush and textural sound-visions have been compared to Syd Barrett, The Flaming Lips, Smog, Palace, Dirty Three, and The Velvet Underground. Always taking a multidisciplinary approach, their live performances feature film and video projections that serve as a serene yet provocative visual accompaniment to the music. Their critically-acclaimed debut full-length, *Asleep or Awake Walk*, was released by free103point9 in September 2004, and will be released in Europe later this year by Own Records.

Joshua Fried

Fried's *Radio Wonderland* aims to turn the very bits and bytes of commercial culture into the driving backbeat to our dance of independence. In this developing solo, Fried abstracts live FM radio using laptop, electrified shoes hit with sticks, and a computer-hacked steering wheel (from a Buick 6). Fried's software processing creations include *AnythingBass* (take any bit of radio, wind it up into a down-low riff), *The Re-Esser* (eliminate all but the sibilance, play those S's, T's and K's like a drum machine) and *The Anything Kickdrum* (morph slowed-down radio into a bass drum to shake the dance floor). The radio is live and so every show is different. Fried's unpredictable gambits extend beyond radio: he is also known for headphone-driven performance, in which performers try to mimic, perfectly and simultaneously, recorded voices they have never heard before hitting the stage. Joshua Fried's recording *Jimmy Because*, with guest guitarist Fred Frith, was released by Atlantic Records. He is re-mix producer on dance records by They Might Be Giants, Chaka Khan, and Ofra Haza. He was twice a participant in *War!* the live interactive radio performance battles organized by

Brian Conley and Immaterial Incorporated: in 1999 between New York (WBAI) and Belgrade, Serbia (Radio B-92), and in 1996 between New York (WKCR) and New Jersey (WFMU). Fried is a recipient of numerous awards including a 1994 NEA Composer's Fellowship, two NYFA (New York Foundation for the Arts) Fellowships, a 1996 Artist Residency at the Rockefeller Foundation's Bellagio Center on Lake Como, Italy, and MacDowell, Yaddo and Djerassi Colony Fellowships. His work has been presented at the Bang On A Can Festival, Music Now Prague, New Music America, Lincoln Center, The Israel Festival (Jerusalem), ICC (Tokyo), John Schaefer's "New Sounds Live" (syndicated on NPR), ISCM's World Music Days Warsaw, Café de la Danse (Paris), Het Apollohuis (Eindhoven, The Netherlands), Podewil (Berlin) and the Dutch Royal Palace, plus New York City venues such as Merkin Concert Hall, the Knitting Factory, The Kitchen, DTW, The Bottom Line, Limelight, Irving Plaza, Danceteria, Here, P.S. 122, Dixon Place and La MaMa Experimental Theater.

Anna Friz

Anna Friz is a sound and radio artist living in Montreal. For the past six years Friz has created self-reflexive radio works where radio is the source, subject, and medium of the work. She has presented installation and solo performance works incorporating low-watt FM transmission at the Western Front in Vancouver, Send + Receive Festival in Winnipeg (2000, 2004), Tone Deaf Festival in Kingston, Studio XX and the Société des arts technologiques in Montréal; as well as at free103point9 Gallery in Brooklyn, PS 122 in New York City, the Third Coast Audio Festival in Chicago, Ars Electronica 2002 in Linz, and at the Akademie der Kunst, Berlin. She has produced numerous original radio works for Kunstradio, Austria, for campus/community radio stations across Canada and the U.S.; and for public radio in Canada, Austria, Denmark and Mexico. Together with Annabelle Chvostek, Friz toured *The Automated Prayer Machine* in winter 2004 across Europe and Canada. Current projects include the upcoming residency for the Deep Wireless festival of radio art in Toronto May 2005.

Tianna Kennedy

Tianna Kennedy's work explores lo-fi/neglected sounds in the form of field and home/band-practice recordings. In 2003-4 Tianna collaborated with Michelle Rosenberg on a sound sculpture installation in Beacon, NY based on early hearing aid technology; with Laura Kohl on a soundscape of a Rock and Roll camp for girls in Portland, OR; with Great Small Works for a sound event at PS122; and with Autonomedia/

Chronoplastics for the Sound Generation Benefits held at Experimental Intermedia and OfficeOps. Tianna also hosts a monthly improvisatory broadcast. She has a history in cello performance and can be found playing cello/mandolin/guitar/bass/vox or recording with various New York and Nottingham bands including Polygraph, Iran, Hannah Marcus, Laura Hannah, Doug Shepherd, Matt Bua, The Reynolds, Great Bear, Seachange, Wolves! (of Greece), Bee and Flower, K, I Am Spartacus, and 66 Watts. She currently working on an MA in Performance Studies at NYU, and has written for *liveartmagazine* and *Reckless Sleepers*.

LoVid

LoVid (Tali Hinkis and Kyle Lapidus) began doing audio/video performances and recordings and has evolved into a collaborative mixed media project producing installations, textile work, etchings, photos, electronic sculptures, and synthesizers. Hinkis graduated from the Ecole des Beaux Arts in Paris in 2000 and has since been living and working in New York City. Her single-channel video and performances have been presented in festivals and screenings worldwide. Lapidus studied science and electronic music at Harvard. He has been involved in producing and distributing experimental music for years. Lapidus has performed, recorded, and toured with many New York noise and performance-based bands. Lapidus and Hinkis began collaborating as LoVid in 2001. Combining commercial instruments with homemade and hacked electronics, LoVid presents an alternative culture to mass media and consumer electronics. LoVid's audiovisuals center on a live stream of raw electrical signals, which results in synesthetic compositions where image and sound are created as one entity, and image is audible and sound is visible. The audiovisuals sizzle and mesmerize in an orgy of post-consumer creative destruction intensely swirling into stroboscopic patterns. LoVid has toured the U.S. and Europe extensively, including performances and exhibits at Big Apple Fest, Eyebeam, Happy Lion L.A., SouthFirst, WAX, New York. Underground Film Festival, Deitch Projects, Philadelphia Fringe Festival, and Institute of Contemporary Art, London. LoVid is a 2005 artist in residence at Harvestworks and Eyebeam.

Matt Mikas

Matt Mikas is a sound artist with a history of involvement with micro-radio. A sonic anthropologist, Mikas uses turntables alternately as a historian and performer. In January 2000 he curated the sound program for Dave Hickey's *Ultralounge* at the University of South Florida Contemporary Art Museum in Tampa. *Of The Bridge*, a collaboration with Matt Bua and Tom Roe, premiered in *Brooklyn!* (2001) at the Palm

Beach Institute of Contemporary Art. Mikas's current project *Interactive Audio Response Kit* is a musical composition and listening tool created for two identical LPs.

Michelle Nagai

Michelle Nagai is an electroacoustic composer, performance artist and improviser whose interdisciplinary approach utilizes a myriad of physical and aural elements in the creation of site-specific performances, radio broadcasts and installations. Ideas grounded in the theories and practices of acoustic ecology, cultural geography, Deep Listening and expressive therapy play a large role in shaping her creative activities. In addition to recent electronic music compositions for CD and radio, Michelle's catalog of works includes numerous compositions that feature live acoustic performance, natural environments, costume objects, found objects, dance, theater, sculpture and video. Her work has been supported by the American Composers Forum, Harvestworks, The Jerome Foundation, The McKnight Foundation, Meet the Composer and Rensselaer Polytechnic Institute.

neuroTransmitter

Founded in 2001, nT is a radio collaborative utilizing analog communication technologies. Working specifically with radio machinations, neuroTransmitter propels signals through urban membranes and cellular formations. To complement their fixed and mobile frequency performances, nT creates radio-sonic installations, produces music, and converts utilitarian objects into radio transmission and receiving devices. neuroTransmitter has created visual works, performed, and broadcast live on local bandwidths in public spaces and galleries throughout New York City; Columbus, Ohio; Helsinki, Finland; Aarhus, Denmark; and Madrid, Spain. nT is currently a collaborative-in-residence with the research and development program at Eyebeam Atelier, NYC.

Ben Owen

free103point9 transmission artist Ben Owen works with projected slide film manipulations and experimental electro-acoustic sound composition. His collaborative projects are with Ting Ting Jahe and tiptip, and he has created radio transmission works with free103point9 and broadcast static. Owen is the curator of Seasonal - a series of listening environments that includes performance, installation, internet radio program Home Listening, and the mp3 composite Addenda. Interested in the theme of organic instability and decay, first investigated with stone lithography printmaking, Owen's practice continues to explore these

ideas as relating to listening, response, and performance.

Radio Ruido

Radio Ruido is the nom de guerre of Brooklyn artist Thomas Mulligan. In addition to transmitting experimental sound work with free103point9, he has performed live with the audio-visual collective Dimmer and designed sound for the bilingual performance group Teatro Chinampa. He has recently exhibited at Deitch Projects, Participant, Inc., and the Contemporary Museum in Baltimore.

Tom Roe

Tom Roe is a sound transmission artist sometimes known as DJ Dizzy. He co-founded microradio stations 87X in Tampa, FL and free103point9 in Brooklyn, NY. Roe performs with transmitters using multiple bands (FM, CB, walkie-talkie), as well as prepared CDs, vinyl records, and various electronics. His collaboration with Matt Bua and Matt Mikas, *Of The Bridge*, premiered in *Brooklyn!* (2001) at the Palm Beach Institute of Contemporary Art. *Constructive Engagement*, another collaborative project, is a collection of audio works using field recordings from demonstrations at the 2002 World Economic Forum and other political protests in Philadelphia, Tampa, and Los Angeles. Roe has performed nationally and internationally at venues including The Kitchen, Art in General, Anthology Film Archives, OfficeOps, and Hogar Collection in New York; the Santa Fe Art Institute in New Mexico; The Minneapolis School of Art and Design in conjunction with the Walker Art Center in Minnesota; at the Gwanju Biennale in South Korea; The Center for Contemporary Art Ujadowski Castle, Warsaw in Poland; among many others. He has written about music for *The Wire*, *Signal to Noise*, and *The New York Post*, among others. Roe's writing about free jazz in New York recently appeared in *The Wire*'s 20th Anniversary publication *Undercurrents* (Continuum). He has also spoken extensively about Transmission Art and microradio at panels and classes in art, cultural, and educational contexts.

Michelle Rosenberg

Rosenberg has been developing a series of headphones that identify different ways of listening. She modifies portable electronic headphones as well as creates acoustic headphones that utilize basic principles of physics in an ongoing project called "Dynamic Headphones" Some modified headphones in the series allow listeners to share the same sounds; others allow hoarding of several sounds. The largest modified headphone Rosenberg has made is called *Community Headphone*.

It was exhibited at Exit Art in New York in 2003. Rosenberg's inspiration for acoustic headphones comes from looking at antique hearing aids and pre-radar aircraft detectors that were used to deliver sound waves to the ear without electricity. Rosenberg has installed acoustic headphones outside in an installation called *Sound Hunting* in Beacon, New York and built a Surveyor's Chair with Tom Mulligan for a show in Detroit. Recently, Rosenberg has been looking more in-depth at the resonating properties of found objects. Because every object has a preferred resonating frequency, it is possible to detect auditory differences in every object you listen through. Rosenberg is working on a range of acoustic filters in the form of headphones.

Scanner

This British audio auteur, composer and sonic spy trawls the hidden noise of the modern metropolis to create absorbing, multi-layered soundscapes. Scanner's already vast body of work spans from early controversial compositions using found mobile phone conversations to a more recent focus on trawling the hidden noise of the modern metropolis as a symbol of the place where hidden meanings and missed contacts emerge. Scanner's diverse practices include audio CDs, soundtrack composition for films, performances, radio, and site-specific intermedia installations. He has performed and created works internationally including SFMOMA USA, Hayward Gallery London, Pompidou Centre Paris, Tate Modern London, Corcoran Gallery DC and the Royal Opera House London. He has collaborated with artists from numerous genres including musicians Bryan Ferry and Laurie Anderson, The Royal Ballet and Random Dance companies, composers Michael Nyman and Luc Ferrari, and artists Mike Kelley and Derek Jarman. Scanner continually seeks unconventionally environments for his works: in 1999 he performed *Surface Noise on a London Bus* around the city, in 2000 he performed over 20 KM of beach in Italy on the public speaker system, re-soundtracked Jean Luc Godard's seminal film *Alphaville*, and wrote the soundtrack to a working morgue in Paris in 2002. Among his recently completed works are *Into The Blue*, a gallery installation using 10,000 latex balloons, soundtracks for The Royal Ballet's *Qualia* and Random Dance Company's *Nemesis*, a string quartet entitled *Play Along*, three feature film soundtracks, and CD releases of *52 Spaces* commissioned for film director Antonioni's 90th birthday, and *Warhol's Surfaces*, commissioned for German Radio.