



**RADIO: WGXC 90.7-FM TRANSMISSION ARTS GRANTS**



Acra, NY—Wave Farm announced today the artists and projects selected for the 2022 Wave Farm Residency Program. This year the program will focus on new transmission artworks created by collaborating duos. The 2022 program received proposals from over 330 artists, originating from 16 countries and 26 U.S. states. Each selected duo will live and work on-site at the Wave Farm Study Center for ten days during the residency season, which spans June through October.

In 2022, Wave Farm welcomes **Desiree Mwalimu-Banks** (Harlem, New York) + **Grant Cutler** (Brooklyn, New York); **Rashid Zakat** (Philadelphia, PA) + **Oluwafemi** (Philadelphia, PA); **Wetware Instruments** (**Abhishek Narula** (Ypsilanti, MI) + **Lorelei d'Andriole Jones** (Lansing, MI)); **Aaron Dilloway** (Oberlin, OH) + **Victoria Shen** (San Francisco, CA); **Glass Salt** (**Johann Diedrick** (Brooklyn, NY) + **Caylie Staples** (Toronto, ON)); **Kamari Carter** (New York City, NY) + **Julian Day** (New York City, NY); **Rami George** (Philadelphia, PA) + **J. Midden** (Portland, OR); and **Florencia Curci** (Buenos Aires, Argentina) + **Agustín Genoud** (Baradero, Argentina)

Wave Farm Executive Director Galen Joseph-Hunter said, "This year the program is thematically focused on artists working as duos. We believe something very special happens when two collaborating artists are given dedicated time, space, and resources to work together with uninterrupted focus, and Wave Farm looks forward to a dedicated season supporting this theme, especially on the heels of the isolation imposed by the pandemic."

## **WAVE FARM RESIDENCY PROGRAM SELECTED ARTISTS AND PROJECTS**

(in chronological order)

### **Desiree Mwalimu-Banks** (Harlem, New York) + **Grant Cutler** (Brooklyn, New York)—***Honeybees & EMF Radiation: Intraspecific Transmissions Beyond The Hive***

**June 3 - 12, 2022**

Inspired by data that links radiation emissions from cell towers and 5G technology to the spectrum of biological and behavioral side effects experienced by honeybees, *Honeybees & EMF Radiation* is informed by processes of converting EMF radiation into sound waves. At Wave Farm, Mwalimu-Banks and Cutler will capture radiation waves from local bee hives using a number of electronic measurement devices and transmute these libraries of sound into broadcast material for collaborative sound installations. The work seeks to create opportunities for education on the impact of EMF radiation within the Upper Hudson Valley landscape, while reflecting on how the bodies and complex communication systems of honeybees mirror our own. Through a series of daily field recordings, Mwalimu-Banks and Cutler will explore practices of deep listening, to both the activity of honeybees inside the hive, and the reverberation of sound transmissions within the ecology of their field of resonance. Listening to the fluctuations in vibroacoustics caused by EMF radiation, may offer insight into the consequences of living in an increasingly 5G-centered world. By generating this archive of materials, Mwalimu-Banks and Cutler aim to create psychic maps for interactive dialogue with honeybees and their transmissions on sovereignty, accountability, community, and sustainability.

**Desiree Mwalimu-Banks** is a Zambian-born, East-Coast raised, artist, writer, curator, educator, diviner, and mother, whose work explores somatic relationships between indigenous identity, water ecologies, apiary culture, and the ecstatic, within the framework of the sacred feminine and the African diaspora. Mwalimu-Banks pursues the electrical synapses that link human cosmic origins to constellations of blackness, by excavating cultural memory as artifact. She creates sound and video installations which reimagine the frequencies and landscapes of the archetypal feminine and its relationship to self-actualization. Mwalimu-Banks has partnered with individuals and communities in re-visioning embodied collaborations with the natural world including Movement Research, Naropa University, CUNY, the Manhattanville Purchase College Interfaith Studies Department, and The Caribbean Cultural Center. Her works can be seen in digital and print-based publications, including Heart & Soul, Sensheant, and [teenvogue.com](https://www.teenvogue.com). Her article: "Nectar of the Divine Feminine: The Ancient Bee Mothers of the Anahata Chakra" was included in Olivia Whiteman's recent anthology publication, *Harmony In Chakras*.

Composer and sound-artist **Grant Cutler** works toward the creation of an erotics-of-listening through an interdisciplinary exploration of acoustic phenomenon. Based in Brooklyn, New York Cutler creates music and sound for a variety of installations, films, and performances. His work has been featured by the Guggenheim's CPA commission series, the Baryshnikov Art Center, The Walker Art Center, NPR, Pitchfork, BBC, and many others. His award-winning scores have been

exhibited at film festivals world-wide including Tribeca, Ashland Independent, and Paris International. Cutler's interest in the phenomenology of sound continues to drive his creative pursuits while his field-recording practice feeds a profoundly personal relationship to listening.

**Rashid Zakat** (Philadelphia, PA) + **Oluwafemi** (Philadelphia, PA)—**Revival!**  
**June 20 - 27, 2022**

Part virtual dance party and part live performance, **Revival!** is a celebration of visual and sonic transmissions that are contained within Black spiritual and ecstatic experience. The title itself references the religious practices and histories of African Americans who have used spirituals in the form of song, dance, and performance as modes of connection, transcendence, and pleasure outside of the systemic violences pressing on our lives. Zakat and Oluwafemi use turntables to deejay both visual and aural content sourced from an archive of found footage from the internet, documentaries, live performances, and interviews. At Wave Farm **Revival!** will manifest both as a radio broadcast and a live event at Avalon Lounge in Catskill, NY.

**Rashid Zakat** is a filmmaker and artist based in Philadelphia. He uses video, photography, design, audio, and the web to encourage people to find as much beauty, joy, and wonder as possible. Professionally Zakat has a 15-year long career as a director and cinematographer for non-fiction, experimental films, and music videos. He has done work for India.Arie, Carmelo Anthony, Black Thought, The Philadelphia Museum of Art, BlackStar Film Festival, Soul Train, Topic, WHYY, Philadelphia Contemporary, Mural Arts, & BET to name a few. His personal work includes short documentary, iPhone and traditional portrait projects, visual mixtapes, digital publications, video installations, open mics and dance parties that experiment with visuals.

**Oluwafemi** is a deejay, music producer and visual artist based in Philadelphia, by way of Central New Jersey, by way of Lagos, Nigeria. Oluwafemi is inspired by drums and patterns, the rhythmic evolution of repetition. For over a decade, he has enjoyed mixing songs of drum influenced genres - the family of funk, hip-hop, soul, reggae, dancehall, house music, and their innumerable offshoots. These diasporic sounds have traveled with Oluwafemi to various cities on the east coast, California and Costa Rica. His style is simultaneously groovy and soulful, often drawing from a wide range of cultural influence and history.

**Wetware Instruments** (**Abhishek Narula** (Ypsilanti, MI) + **Lorelei d'Andriole Jones** (Lansing, MI))—**When the World Screamed**  
**July 1 - 10, 2022**

*When the World Screamed* is a sound installation and performance that speculates on the possibilities of co-creating with non-human entities and processes through sound synthesis and modulation. Consisting of large-scale string instruments constructed by stringing piano wires across tree trunks, this outdoor installation will generate sounds through a series of strumming mechanisms. Amplified by electric guitar pickups, the sound will be further modulated through sonic filters triggered by moisture, ambient radiation, and temperature sensors plugged into the ground. By allowing this data to distort, alter, and modulate the sound, the installation is a collaboration between human and non-human systems. Additionally, Narula and Jones will

interact with the installation by moving and altering the locations of ground sensors to create a 30-minute sound performance piece that further highlights the collaboration between the artists' bodies and the earth. The residency will culminate with a radio event in which Narula and Jones will play recordings from the installation and performance, present transmission related readings, including Arthur Conan Doyle's short story, "When the World Screamed," along with a discussion about how intersectional identities inform ideas of art, technology, and culture.

**Abhishek Narula** is an artist and educator working at the intersection of art, science, and technology. His installations, performances and interventions are thought experiments to challenge fundamental assumptions underlying digital systems, technology, culture and society. Using computer code and electronics as aesthetic tools, Abhishek also seeks to develop alternative imaginaries and possibilities of the synthetic and artificial. Abhishek is a hardware junkie, an avid DIY'er and an open-source advocate. Born in New Delhi, India, Abhishek has exhibited and presented his work at national and international festivals, conferences, venues, galleries and publications such as the Science Gallery Detroit, Speculum Artium Media Festival Slovenia, New Media Caucus (NMC), Boulder Museum of Contemporary Art, The Boulder Public Library, The Boulder Creative Collective Warehouse, The Hyde Park Art Center, and Sector 2337 Art Gallery & Printing Press, Tangible Embedded Interaction (TEI), International Symposium of Electronic Arts (ISEA) and Infosys Pathfinders Institute. He earned his MFA from the University of Michigan Stamps School of Art and Design, and he holds his MS and BS in Electrical Engineering from the Georgia Institute of Technology. He is currently an Assistant Professor in Electronic Art and Intermedia at Michigan State University.

**Lorelei d'Andriole Jones** is an intermedia artist, educator, and writer whose work is at the intersections of transgender and sound studies. Born in Oklahoma City, Oklahoma, Jones toured across the country in punk bands and played hundreds of shows in venues ranging from house shows to amphitheaters while earning her BFA in New Media from the University of Central Oklahoma (Magna Cum Laude) in 2018. She went on to earn her MA and MFA with honors from the University of Iowa's Intermedia program, where she received the Len Everett Award for Excellence and the Stanley Fellowship for International Research. She has shown work nationally at universities, galleries, and festivals including University of Arkansas's sUGAR Gallery, the University of Nevada Las Vegas, and Public Space One's Open-Air Media Festival in Iowa City, IA. As production director at KRUI 89.7 FM from 2018-2021, Jones hosted an experimental radio art program where she did weekly broadcasts for three years. Jones is currently a visual arts fellow at the Leslie-Lohman Museum of Art in New York City and an Assistant Professor in Electronic Art and Intermedia at Michigan State University.

**Aaron Dilloway** (Oberlin, OH) + **Victoria Shen** (San Francisco, CA)—***Inhaled Yowls Machine***  
**July 17 - 26, 2022**

*Inhaled Yowls Machine* is the name of a project and novel tape instrument which will be used for composing, recording, and broadcasting during the Wave Farm Residency by the artist duo Victoria Shen and Aaron Dilloway. The instrument will consist of hacked 8-track tape players that will function like a motorized Mellotron. This novel approach to tape manipulation presents the opportunity for multichannel sound collage and a unique sounding instrument. Dilloway/Shen will use recorded samples from the local radio as the chief material for the tape compositions.

These compositions will be broadcast over local radio during the course of the residency and culminate in a live performance with a quadraphonic sound configuration.

**Aaron Dilloway** is an improviser and performer who works with 1/4" tape loops in 8-track cartridges as well as other obsolete electronic equipment. In his performance-based practice, he manipulates magnetic tape in real-time by feeding the loops sounds from his body, everyday objects, electronic sources, prepared tapes, as well as the occasional actual instrument. Since 1994 he has run Hanson Records, a record label, mail-order service, and brick and mortar record store. In 1998 with instrument builder Nate Young he co-founded the industrial noise group Wolf Eyes, recording and touring extensively with them until leaving the band in 2005. Since then Dilloway has performed all over the world as a solo artist including gigs and residencies including Wave Farm in NY, Museion in Bolzano, INA-GRM in Paris, Istituto Svizzero in Rome, Station Museum in Houston, New Museum in NY, and countless others. Dilloway is an avid collaborator working alongside many artists and musicians including Genesis P-Orridge, Lucrecia Dalt, Victoria Shen, C. Lavender, Kim Gordon and Bill Nace.

**Victoria Shen** is a sound artist, experimental music performer, and instrument-maker based in San Francisco. Shen's sound practice is concerned with the spatiality/physicality of sound and its relationship to the human body. Her music features analog modular synthesizers, vinyl/resin records, and self-built electronics. Eschewing conventions in harmony and rhythm in favor of extreme textures and gestural tones, Shen uses what she calls "chaotic sound" to oppose signal and information, eluding traditionally embedded meaning. Her DIY approach to deconstructing the concepts of "materiality, value and mass production" both integrate and re-contextualize the formats of the readymade and assemblage techniques. For example, the album art for her debut LP, "Hair Birth," utilizes copper to transform the cover into a loudspeaker through which the record can be played. For recent performances, she pioneered the use of Needle Nails, acrylic nails with embedded turntable styluses, which allow her to play up to 5 tracks of a record at once. Shen has performed solo across North America, Japan, Mexico, and Europe as Evicshen and as half of the duo TRIM in North America and the UK. Some notable venues in which she has performed include Boston City Hall, the Solomon R. Guggenheim Museum, ISSUE Project Room NY, DOMMUNE Tokyo, and Petreon Sculpture Park Cyprus. Shen has also been an artist in residence at Elektronmusikstudion EMS Stockholm SE, WORM Rotterdam NL, Kurimanzutto New York US, the Sound Laboratory of The Royal Danish Academy Copenhagen DK, and AUDIUM San Francisco.

**Glass Salt (Johann Diedrick (Brooklyn, NY) + Caylie Staples (Toronto, ON))—Celeste**  
**July 29 - August 7, 2022**

**Celeste** is a new sonic performance by Glass Salt, an experimental music duo composed of Caylie Staples and Johann Diedrick, in collaboration with the radio transmission frequencies floating in the sky, the celestial sphere, and deep space. On the theme of "the duo," Glass Salt engages with two opposing ends of the electromagnetic frequency spectrum: the very low frequencies in the atmosphere between 3 and 30khz, and the cosmic gamma radiation emitted from stellar radio sources at frequencies above 30 exahertz. This combination of a musical duo engaging with a duo of extreme frequency bands allows for the creation of adventurous new sonic performance that brings the unheard into the range of human listening and performance. *Celeste* will occur during the annual Perseid meteor shower, which brings over 100



shooting stars per hour to the night sky and will set the stage for a celestial backdrop for Glass Salt's atmospheric engagement with the sky above.

Glass Salt is an experimental music and sound duo consisting of singer, producer and improviser Caylie Staples and artist, engineer, and musician Johann Diedrick. Staples and Diedrick improvise with voice, electronics, custom software, homemade hardware and percussion. Glass Salt creates with values of presence, tactility, transparency, friendship, collaboration, learning, skill-building and playfulness. They released their debut album "Greetings on Whatever's Clever Club" in July 2020 and a follow-up album "Mer on Cherche Encore" in December 2020.

Caylie Staples is a Canadian-based innovative singer, songwriter, producer and improviser. She is internationally recognized for her unique skill of creating on-the-spot, free form lyrics and vocals. Current projects include her self-titled art-pop electronica project, improvisational duo Glass Salt with Johann Diedrick focused on voice and custom electronics, co-leading improvising avant-rock ensemble Anthems of the Void with NYC-based experimental luthier Bradford Reed, and co-writing electronica with Morgan Doctor for Aporia Records. Staples has a B.F.A. Honors in Music from York University, Toronto, Canada.

Johann Diedrick is an artist, engineer, and musician that makes installations, performances, and sculptures for encountering the world through our ears. He surfaces vibratory histories of past interactions inscribed in material and embedded in space, peeling back sonic layers to reveal hidden memories and untold stories. He shares his tools and techniques through listening tours, workshops, and open-source hardware/software. He is the founder of A Quiet Life, a sonic engineering and research studio that designs and builds audio-related software and hardware products for revealing possibilities off the grid through sonic encounter. He is a 2021 Mozilla Creative Media Award recipient, a member of NEW INC, and an adjunct professor at NYU's ITP program. His work has been featured in Wire Magazine, Musicworks Magazine, and presented internationally at MoMA PS1, Ars Electronica, and the Somerset House, among others.

**Kamari Carter** (New York City, NY) + **Julian Day** (New York City, NY)—**Can & String**  
**August 12 - 21, 2022**

**Can & String** uses the medium of radio to play with authorized and unauthorized use of ambient audio data. It comprises a darkly satirical radio program featuring live feeds of police and emergency data from across New York State. Two fictional radio hosts deploy the affect of different styles of commercial and public broadcasting, throwing to curated feeds of frontline operations and interviewing special guests. The results will draw together a collision of different emergency streams, drawing to attention the discrepancy between degrees of official information and their access to public ears. The 60-minute pre-recorded radio feature will be complemented by an in-person Q&A on-site. *Can & String* brings together sound artists Kamari Carter and Julian Day for their third collaboration. *Blissville* (2020) used custom LED signage and video to explore hidden complexities of gentrification in Queens, New York City, focusing on a vulnerable triangle of land near Long Island City. *(I Want) To Be Held* (2021) featured a room-sized installation of LED lightboxes by Day and a live sonic intervention by Carter, responding to the previous year's complex and inchoate public messaging circulating from combined protest, pandemic, and political turmoil. This new project unites two of their shared interests: the politics of eavesdropping and the conscious moderation of broadcast structures.

**Kamari Carter** is a producer, performer, sound designer, and installation artist primarily working with sound and found objects. Carter's practice circumvents materiality and familiarity through a variety of recording and amplification techniques to investigate notions such as space, systems of identity, oppression, control, and surveillance. Driven by the probative nature of perception and the concept of conversation and social science, he seeks to expand narrative structures through sonic stillness. Carter's work has been exhibited at such venues as Automata Arts, MoMA, Mana Contemporary, RISD Museum, Flux Factory, Lenfest Center for the Arts, WaveHill and has been featured in a range of major publications including ArtNet, Precog Magazine, LevelGround and WhiteWall. Carter holds a BFA in Music Technology from California Institute of the Arts and an MFA in Sound Art from Columbia University.

**Julian Day** is a writer, composer, and artist. Their creative work has featured at Tate Modern, Whitechapel Gallery, MASS MoCA, Fridman Gallery, Wallach Art Gallery, Museum of Contemporary Art Australia, California-Pacific Triennial, and Asia Pacific Triennial, Bang On A Can Marathon, MATA, Spitalfields Music Festival, and Huddersfield Contemporary Music Festival. Day has studied at the University of Oxford and Columbia University, given presentations at Harvard, NYU, and UCLA, and published in Tempo, Contemporary Music Review, and Leonardo Music Journal. They have worked extensively in broadcasting, interviewing Elliott Carter, Pauline Oliveros, Steve Reich, Laurie Anderson, George Crumb, and Janet Cardiff among others.

**Rami George** (Philadelphia, PA) + **J. Midden** (Portland, OR)—***Virtues Vol. 2***  
**September 23 - October 3, 2022**

*Virtues Vol. 2* is the second volume in a three-part series of EPs sonically interpreting a group of esoteric line drawings produced by the Samaritan Foundation—a new age spiritual cult Rami's family was involved with in the early 1990s. Primarily working with found and manipulated audio sources, Rami & J. will use their time at Wave Farm to explore the possibilities of incorporating broadcast—a technology the Samaritan Foundation was deeply distrustful of—into this project. Among other strategies, they plan to collect field recordings from around the farm, re-recording them via broadcast at different frequencies and distances. They will also work towards a two-hour radio broadcast that incorporates elements of *Virtues Vol. 1*, as well as remixes from a forthcoming project (*Virtues Vol. 1—Remixed & Reinterpreted*), primary source recordings from the community, work in progress, and audio from video essays created exploring this group and the lasting impact on Rami's family. This will mark the duo's first time collaborating in person, previously only working remotely.

**Rami George** is an interdisciplinary artist currently based on Lenape land in what is now called Philadelphia. They have exhibited and screened broadly and remain motivated by political struggles and fractured narratives.

**J. Midden** is a musician and sound artist. His work explores questions about identity, uncertainty, and forgiveness. It has been described by The Quietus as "all-consuming" as well as "a banquet of the bizarre and beautiful" by the UK Press Association. He is currently based on unceded lands of the Clakamas, Cowlitz, and Confederated Tribes of the Grande Ronde in what is now called Portland, Oregon.

**Florencia Curci** (Buenos Aires, Argentina) + **Agustín Genoud** (Baradero, Argentina)—**INSECTA**  
**October 7 - 16, 2022**

*INSECTA* is an ephemeral radio installation and vocal performance in collaboration with the insects that inhabit Wave Farm. Luminescent balloon membranes become microphones to explore experimental passages between sounding beings (insects, air, voices) as a way to traverse a relationship with otherness, non-normative knowledge, and sustainable sociality. Curci and Genoud aim to contribute with the practice of collective voices (including other species in that collectiveness) capable of telling new stories, imagining and producing shared and livable futures.

**Florencia Curci** works as a sound and radio artist, performer and curator. Since 2017 she is Director of CASo (Sound Art Center), an institution dependent on the Ministry of Culture of Argentina promoting artistic research on sound, experimental music and social acoustics. Co-curator of RUIDO Festival. Her installations, radio pieces and performances explore collective sounding and listening strategies and were commissioned by KunstRadio, AMEE, CA2M (Madrid), Centro Cultural Kirchner (Arg) and presented internationally at Festival Aural (MX), MediaLab Prado (Madrid), Tsonami Festival (Chile), among others.

**Agustin Genoud** works as a performer, musician and scholar in the fields of contemporary voice, post-humanism and new media. He creates expanded voice techniques that disrupt and interfere with the humanly assigned sounds to the vocal tract and tries to expand those capacities through machinic and animalistic behaviors. As a scholar and lecturer Genoud's work centers around post-humanism, new materialisms, expanded voice performances and biopolitics. Genoud teaches and conducts research in Buenos Aires at the Universidad Nacional de las Artes (New Media Department) and Tres de Febrero University.

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