

AIRtime@Devotion Exhibition Series

AIRtime@Devotion is a series of three solo exhibitions featuring free103point9 AIRtime Fellowship recipients Zach Poff, Sabine Gruffat & Bill Brown, and Brett Balogh. AIRtime Fellowships provide assistance to artists creating new Transmission Art works. The Transmission Art genre is informed by works which employ an intentional use of space -- often the airwaves -- and manifests in participatory live art or time-based art, including radio, video, light, installation, and performance.

DATES: July 2nd - Aug 14th, 2010

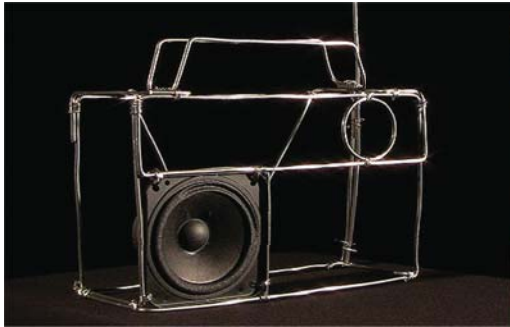
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MEDIA RELEASE: <http://tinyurl.com/AIRtimeMediaRelease>

PRESS KIT: <http://tinyurl.com/AIRtimePressKit>



Zach Poff - Radio Silence

Opening Jul 2nd, 6:00 p.m. On view through Jul 11th.

Radio Silence explores the silent moments of talk-radio, combining eight AM broadcasts into a meta-conversation based on the negative spaces between words.

A pause in conversation might indicate the end of a thought, or it might be an opportunity for reflection or response. A pause in a radio broadcast offers different potentials: As radio listeners, we can't respond but we might exercise our only form of interactivity, changing the station. On commercial radio, moments of silence are minimized to avoid losing listeners: Broadcasters often use digital time-compression to shorten their programming and leave more time for advertising.

In **Radio Silence**, pauses are treated as paradoxical opportunities to probe the neighboring airwaves in search of an expanded form of conversation. Eight wire-frame radio sculptures are arranged in a circle, empty except for their speakers. Each radio corresponds to a different local AM station which is being monitored by custom software. One at a time, each radio speaks while the others play a chorus of hissing residue between words. When the speaking radio shares a simultaneous moment of silence with one of its neighbors, the conversation silently shifts to the other radio before the next word begins. Over time, **Radio Silence** surveys the spectrum of viewpoints currently on the air, weaving them together through the intersections of a shared linguistic device.

Zach Poff examines the opportunities and challenges that arise from the translation of human activity into information. His recent work has focused on the 20th Century paradigm of broadcasting and its influence on digital/social networks.

Gruffat & Brown - Bike Box

Opening Jul 16th, 6:00 p.m. On view through Jul 25th.

Bike Box is a mobile-media bicycle library and interactive installation housed at Devotion Gallery, allowing participants to check out cheap, durable, technology-enhanced bikes and a free open source iPhone application developed for this installation. As participants pedal around central Brooklyn, they are able to contribute site-specific audio through the iPhone application, as well as listen to a curated collection of geo-specific sounds provided by a variety of local land-use experts, historians, poets, artists, and other interpreters. **Bike Box** hopes to explore and give participants access to the layers of lived experience, personal anecdote, and history that are piled up invisibly on every street corner and city block.

Sabine Gruffat and Bill Brown will be leading bike tours through **Bike Box** geo-tagged sites:

Saturday, July 17, 2:00 p.m.

Sunday, July 18, 2:00 p.m.

Saturday, July 24, 2:00 p.m.

Sunday, July 25, 2:00 p.m.

Sound and video performance by Jonny Farrow using sounds and images from solo sound walks:

Saturday, July 17th, 5:00 p.m.

Sound and video performance by Jesse Stiles using **Bike Box's** locative sound database:

Saturday, July 24th, 5:00 p.m.

Sabine Gruffat is an interdisciplinary artist whose work maneuvers through, manipulates, and challenges prescribed genres and codes.

Bill Brown seeks to correlate geographical and conceptual coordinates in his work, such as uncovering the memories and histories folded up inside physical landscapes and borders.

Brett Balogh - Noospherium

Opening Jul 30th, 6:00 p.m. On view through Aug 14th.

Since the inception of radio as a broadcast medium, the earth has been covered by an increasingly dense network of airborne communications. AM, FM, SW and other portions of the radio spectrum represent a medium through which a re-imaging of space is possible. This hertzian space is not defined by surveyed boundaries or geographic constraints but, rather, by field strengths, mass-media service areas, and consumer markets. The overlapping spaces defined by these broadcasts can be collectively referred to as an envelope of thought around the world, or Noosphere.

Noospherium aims to render this sphere of human thought as an immersive sonic environment, providing a panoptic, panoptic view of simultaneous broadcasts. The space of the installation can then be thought of as a phrenologic observatory to this sphere of human thought where a real-time composition puts as many signals as possible into conversation within the space, allowing one to characterize the nature of our collective thoughts through chance occurrences, spurious juxtapositions, and the dynamic spatialization of sound.

Brett Balogh is an artist working at the intersection of objects, sounds and spaces. His current practice employs sound, radio, and digital fabrication to re-imagine traditional notions of space and our placement within. Central to his practice is the idea of model making: Models represent a layer of abstraction between us and the world. This layer is a liminal space between object and image, atoms and bits, landscapes and maps, sounds and signals. It is within this layer that sounds can become mountains, and radio broadcasts maps. The use of digital technologies, in concert with traditional modes of representation and construction, can afford unique crossovers between the real and intangible, representing models of other possible worlds.

free103point9 Transmission Arts

http://free103point9.org

free103point9 is a nonprofit arts organization focused on cultivating Transmission Arts. Based in upstate New York, free103point9's major programs include the Transmission Art Archive, a definitive resource featuring artists, works, and exhibitions and events that define the genre and place it in a historical context; WGXC: Hands-on Radio, a creative community FM radio station serving Greene and Columbia counties; and the facilitation of a NYSCA Distribution Regrant for individual artists.

free103point9 defines **Transmission Arts** as a conceptual umbrella that unites a community of artists and audiences interested in transmission ideas and tools. The genre is informed by an intentional use of space, often the airwaves. Transmission Art manifests in participatory live art or time-based art, including radio, video, light, installation, and performance.

THE NEW YORK TIMES, SATURDAY, APRIL 24, 2004

POP REVIEW

Five Concerts All at Once, And It's Quiet

By JON PARELES



It was the quietest concert of the year and perhaps the noisiest. For long stretches of the Tune(In)s, the Kitchen, a four-hour electronic music gathering on Thursday night that was as conceptual as its title, the only sounds in the room came from people strolling around and sporadic conversations.

But the airwaves in the room were alive with abstract sounds. Four simultaneous performances and a channel of video soundtracks were broadcast to the FM radios and headphones of the audience. The musicians worked at tabletop setups, never knowing who was listening.

Tune(In)s was a small-scale fulfillment of many avant-garde musicians' dreams of being heard on the radio. It was also both a throwback to 1960's-style multimedia events — with Nam June Paik video from the 1960's — and an embrace of the latest laptops and other gizmos.

The aesthetically looked back to the 1960's, as most of the performers offered uninterrupted, slowly evolving textural works. Performers like John King, Damian Catera, Transmission MC, Tom Roe, Jeremy Noyak, I-Sound and the duo of Alan Licht and Marina Rosenfeld each created distinct, dense soundscapes that could be meditative or jolting. In this context Sybarite lived up to its name by using samples of music with melodies and friendly acoustic guitars.

There were some low-tech offerings, too. Thurston Moore of Sonic Youth played a perpetual-motion electric guitar improvisation, shifting from junk picking to frantic strummed chords to blaring effect-pedal distortion with Carlos Giffoni applying additional electronic effects. Mr. Giffoni also played his own electronic set. At one point he looped someone saying "Repetition breeds suggestibility" followed by a new loop: "I am not suggestible."

Experts used cello, acoustic guitar, electric bass and keyboard in ghostly, reverberating instrumentals.

Gregory Whitehead, backed by his own recordings, sang and spoke an elaborate fantasy involving George Bush in a performance somewhere between Meredith Monk and the radio satirist Harry Shearer. Matt Bus set up two suitcases holding motors, switches and sound generators that silently broadcast dense swaths of booping, crunching noise.

In a high-tech-low-tech duo, Blue Mori used her laptop to play quick, quiet sounds — like a slapstick routine at a flea circus — while Zeena Parkins added textures from crumple paper, ripping, tapping items like bubble wrap and a pair of clogs. And 31 Down played a dense, throbbing piece with film noir dialogue samples while he snapped photographs, ate donuts and used a coffee cup to trigger buzzers and swoops.

In an event that couldn't help prompt thoughts about radio as audience members dialed toward the Kitchen's frequencies, Scanner had the most intellectually germane performance. He was scanning radio broadcasts for sounds to sample, adding ominous undercurrents to things like a Schubert symphony. At the end, like Tune(In)s itself, his segment dissolved into static.

Radio began for the New York Times

The audience at the Kitchen listened to performers on portable radios.

NEIGHBOR

Transmission Arts

BY KRISTOPHER MONROE | free103point9, Brooklyn and Beyond



Free103point9 was profiled in three papers about two years ago as a nonprofit arts organization, based in Williamsburg, Brooklyn, dedicated to "rebuilding and cultivating the genre of Transmission Arts." Since then they've grown by a considerable magnitude. Last fall they expanded activities to upstate New York where they founded Wave Farm, a sort of Walden Pond-esque setting that attracts artists a theater venue for performance and exhibition of Transmission Arts. It also includes the Wave Farm Studio Center, a facility that they are breaking ground on in the spring which will house a radio program, a recording studio and gallery and, of course, a research and study center.

Transmission Arts, as defined by free103point9, includes, but is not limited to "experimental practices in radio art, video art, light sculpture, and installation and performance utilizing the wireless spectrum." It encompasses everything from sleepwalking to radio radio production. According to executive director Gabe Joseph-Hunter, the organization is responsible for content creation and is at the forefront of promoting and showcasing works within the genre.

"We've expanded quite far into this upstate location," says Joseph-Hunter. "But we're really working hard to maintain our roots in the city and high profile projects in the city. So far we're balancing everything quite well."

Joseph-Hunter and husband Tom Roe, the organization's program director and co-founder, have moved their residence to Acra, NY, where the Wave Farm is located, but the gallery and performance space in South Williamsburg is still maintained by a full-time staff, and the pair regularly make the commute south for various events and functions. While the Brooklyn location has in the past served as an underground venue and gallery space, it recently has grown into a spot that also functions as a "radio lab" — a place for educational workshops, volunteer meetings, and other radio arts performances. Formerly known as simply a "gallery," they're now determined to

the "free103point9 Project Space."

There is a very strong sense that the idea of Wave Farm is to take the idea of Transmission Arts to a new level, to take it to the field by becoming very active and creating works to be growing. The University of Eastern Illinois recently developed a curriculum based around Transmission Arts, and the University of Minnesota has begun publishing a magazine dedicated to the medium. Joseph-Hunter thinks that the time is especially ripe for the emergence of Transmission Arts. "We feel that the present moment is perfect for the idea, because everyone is so concerned with the push for wireless technology. Our lives are becoming more and more intertwined with the wireless world, cell phones and home theaters."

As Transmission Arts have made inroads in the contemporary art, free103point9 has been one of its progenitors. In the last five years the organization has been involved in projects at Columbia University and The Kitchen — a multimedia performance space in Manhattan that has been granted to the career of artists like Philip Glass and Meredith Monk as well as the Marrow Factory in Pittsburgh. They have participated in countless collaborations

and performances including last year's Performance at the Wave Farm, the first time a performance based on its kind in New York that included 90 different artists performing over a three week period in over twenty different venues.

The Wave Farm was the next logical step for the organization. "The move to Wave Farm has really been about finding space for artists," explains Joseph-Hunter. "We wanted to provide an environment for artists to work in a big, open space as well as allowing them to think about the air around them." Free103point9's radio programming has also drastically increased in the last few years, as has their audience — while the overall numbers aren't nearly platinum yet, they now reach listeners in over 40 different countries. The organization will launch video streaming in February, and March marks the free103point9's 10th anniversary. Celebrations are planned. Brooklyn arts are alive and well and are being transmitted as we speak.

Go to free103point9.org to learn more about the program, attend the activities, find out about upcoming events, radio art education, and workshops.

Illustration by GABRIEL FERRER & MARCO REINHOLD

blockmagazine.com BLOCK MAGAZINE 11



AIR OF GRACE

Since the dawn of the technological age, the musical arts have expanded into new and exciting forms, one of which is the art of transmission. Using the atmosphere as their canvas, specialty artists have learned to experiment with sound sculpture by harnessing and responding to the airwaves that surround us. The nonprofit organization free103point9 has chosen to make this exciting delve into media arts their life's purpose. In celebration of their 10th anniversary this summer, a day-long musical event called Summer Winds will be held at the Wave Farm in Acra, devoted to the element of air. The event isn't so much about transmission as about art itself—using wind instruments, breath, or air, sound artists will weave their work throughout the farm's gorgeous fields, near adjacent ponds, and even inside the forest, performing free jazz, sound art, and various air-related installations.

"Most of the groups are improvising. Some of the pieces will be conceptual too," Tom Roe, co-founder of free103point9, explained. "Experimental sound is the best description of everything that will go on that day, but it'll be in all different forms."

Roe, aka DJ Dizzy, leads many of free103point9's educational workshops and he usually performs with transmitters and receivers using multiple frequencies. CDs, vinyl records, and electronics. For the Summer Winds performance, he will merge with members of the free-jazz ensemble Gold Sparkle Band to create DizzySparkle.

Another group, Stars Like Fleas, combines psychodelic, stratonite, electronics, and echoes to create soundscapes both visionary and strange, delicate and disturbing. "Stars Like Fleas are an ethereal pop band," Roe said. "[But] they want to tackle this word theme. It won't be a performance like I've ever seen of theirs before. There's 10 to 15 of them depending what show it is, so they'll probably have more instruments known to man at their disposal."

Trintinabulate is an ensemble of improvisational artists founded by Pauline Oliveira. Oliveira's Deep Listening Space, a gallery and performance space in Kingston, is notorious for bringing local listeners the latest and most innovative in ambient, improvisational, and intuitive performances. Roe said their set will be in the forest, which they might incorporate into their performance like they did last fall when band members played from up in a large tree. Roe suggested not to miss the trio of Garry Hessay (sax), Dan DeChelle (piano), and Tatsuya Nakatani (percussion), each with a background in the experimental and improvisational. "I'm a big fan of anything Tatsuya Nakatani does," Roe confessed. "He's playing with two people I haven't seen before, so I'm interested in hearing his set because he's a pretty amazing drummer."

Fans can also look forward to Sparkle Projects, with members of the Gold Sparkle Band and special guests. Kenta Nagai will be on acoustic and electronics, microphone feedback and digital effects, with Michelle Nagai on acoustic and electronics, found objects, and other multimedia. "Michelle and Kenta Nagai will probably do something that's conceptual and perhaps performance-art oriented," Roe said. Christopher McNeely is also on the roster, employing trombone, synth, and electro-imp. Other special guests are predicted.

Summer Winds at the Wave Farm, Saturday, July 21, 1-8pm, 5622 Route 23, Acra. Admission is \$5. www.free103point9.org. Audio and video web streams of the performances can also be heard on the website.

—Sharon Nichols

WAVE OF THE FUTURE

free103point9 transmits from Greene County

The female voice is tranquilizing, haunting, "Hello. Welcome to Tune (In)). Upon entering the facility, you will receive a stereo transistor radio. After putting on your headset, you will be transported through an extrasensory experience. For maximum auratorial pleasure, tune into the following frequencies on your FM dial."

No, you have not stumbled onto the set of *Logan's Run*. These are the instructions broadcasted in the lobby of Tune (In)), a project of the nonprofit media arts organization free103point9. During this sound event, listeners navigate among varying frequencies, exploring the radio spectrum itself as its own art form, tuning in to 30-plus artists' performances via five transmitters. The room is silent, varying frequencies, exploring the radio spectrum itself as its own art form, tuning in to 30-plus artists' performances via five transmitters. The room is silent, but the headphones are awash with aural hubbub. Salutations from the world of transmission art. Your host: free103point9.

a chanting guru; and blood coursing through veins (courtesy of Peggy Ahwesh and Barbara Ess); or low-frequency hum, birds, disturbance, water, thuds, and Jodie Foster listening for little green men (thanks to Ben Owen); or manipulated guitar, sounds of schizophrenia, and harsh decomposition (Damian Catera); or electropollution, technoclash, creaking plastic trees, the voices of British males, plunking pogo sticks, classical strings, robotic rhythms, tapping ceramics awash in ambience (from Robin Rimbaud); or English as a Second Language students gathered together in New York City, singing in their native tongues. Another audio dispatch—Skyline's *Private Sectors* (noiseatica v. 3)—combines guitar, electronics, turntablism, rhythmscapes, abrasions, and thumps to create rhythmic audio dispatch—Skyline's *Private Sectors* (noiseatica v. 3)—combines guitar, electronics, turntablism, rhythmscapes, abrasions, and thumps to create rhythmic techno/industrial disharmony spanning from the upbeat and loungey to a screeching clamor from the crypt. Again, this stuff is unyielding ear whacks for

free103point9 AIRtime Fellowship Program

http://free103point9.org/apply/airtime

The **AIRtime** program provides artists with valuable assistance with which to concentrate on new transmission works and conduct research about the genre using free103point9's resource library and equipment holdings. Fellows present their work in conjunction with WGXC: Hands-on Radio, a FM radio station and media project in Greene and Columbia counties, upstate New York. Fellows receive an honorarium, and technical and administrative support from free103point9 staff. Participating artists are encouraged to archive recordings and other digital media with the free103point9 Transmission Art Archive project.

Comments from the Curator

<http://free103point9.org/artists/1041>

Galen Joseph-Hunter, free103point9 Executive Director, on *AIRtime@Devotion*:

"The three projects we're celebrating at Devotion this summer represent very diverse approaches to the Transmission Art genre, yet, they share some fundamental things in common: These artists exquisitely re-sculpt, re-define, and re-imagine what already exists "on-the-air" around us, while re-articulating the transmission spectrum as an immersive environment both in- and out-side of the gallery walls. "

Galen Joseph-Hunter, free103point9 Executive Director, on the free103point9 *AIRtime Fellowship Program*:

"free103point9's AIRtime program originated, in 2005, as a one-week artist residency in upstate New York. In 2009, the program evolved into a fellowship, which enabled us to make a larger time- and financial-commitment to the selected artists. It's exciting to assist artists in harnessing the airwaves for creative means, that what free103point9's mission is all about."

Comments from the Artists

<http://free103point9.org/artists/collaborators>

Zach Poff on *Radio Silence*:

"Ever since music broadcasting moved from AM to FM, the former has been dominated by the peculiar beast called 'talk radio!'"

"I developed software that seamlessly edits live radio broadcasts into an evolving survey of the airwaves."

"I'm exploring the points of fusion and fission between the voices that make up our national broadcast conversation."

Sabine Gruffat on *Bike Box*:

"Our goal is to give the neighborhood a voice and give participants an interesting way to interact with the community and public spaces."

Bill Brown on *Bike Box*:

"What's more fun than a bike ride through Brooklyn? A bike ride with your own personal tour guide!"

Brett Balogh on *Noospherium*:

"*Noospherium* untethers broadcast radio from it's terrestrial bounds and allows signals to mingle in a virtual environment of color and sound."

Devotion Gallery

<http://AreYouDevoted.com>

Devotion is a new gallery in Williamsburg focusing on the intersection of art, science, new media, and design. We present cross-disciplinary work that draws from architecture, computation, gaming, biology, fabrication, interface design, open-source communities, cloud computing, sound, science, design, emergence, and complexity. We are always seeking out artists who use new technologies or introduce new paradigms.

Devotion has two co-directors: **Phoenix Perry** is an artist, musician, and designer; **Marie Evelyn** is an artist, curator, and computational biologist. They collaborate with the distinct purpose of giving the New York arts community a venue that radically re-envision how art and technology negotiate relationships within our culture. Together, they are fostering a community that generates dialogue between art, technology, and scientific research.