

**Press Contact:**  
John J. H. Phillips, (215) 387-4223

inquiry@terragizmo.net  
Symposium website: [http://www.terragizmo.net/Sound Art Symposium/](http://www.terragizmo.net/Sound_Art_Symposium/)

*Photographs of the Participants and their Art Work Available by Email*

## Symposium on Sound Art: November 9, 2005

Panelists: Annea Lockwood, Liz Phillips, Douglas Irving Repetto, o.blaat (Keiko Uenishi)

Moderated by John J. H. Phillips

**University of the Arts, Connelly Auditorium, 211 South Broad Street, 8<sup>th</sup> Floor,  
Philadelphia, Pennsylvania**

**November 9, 7:30 – 9:30 pm.**

**Reception following discussion. Free and open to the public.**

Co-sponsored by the College of Media and Communication at the University of the Arts and *Pandemonium*, a project by Janet Cardiff and George Bures Miller, curated by Julie Courtney, at Eastern State Penitentiary, Philadelphia, Pennsylvania

Symposium on Sound Art, in affiliation with *Pandemonium*, will host four internationally renowned sound artists: Annea Lockwood, Liz Phillips, Douglas Irving Repetto, and o.blaat (Keiko Uenishi). The artists will speak about their own art and will present samples of their work in an auditorium with state-of-the-art media facilities. These four artists represent an extensive range of sound art practice: Lockwood was a pioneer of outdoor sound installation work who is now composing music using environmental sound sources; Phillips, another ground-breaking sound artist who collaborated with media artists such as Nam June Paik when she was in her early 20's, is now building installations with 3-D video projections and binaural sound using vases and bowls as speakers; Repetto, a dynamic force in the multimedia community, creates biologically-based sound pieces, interactive installations and robotic art projects; o.blaat produces interactive installations and is currently focused on performance altering the "how and where" of experiencing sound art. So, from submerged pianos to the club scene, this panel will offer the symposium audience a unique perspective on current sound art practice as the artists reflect on their own work and how they involve the audience in sound art including comment upon Cardiff and Miller's installation as well. The panel will be moderated by intermedia artist John J. H. Phillips.

### Panelists' biographies:

Annea Lockwood (NY) is a composer of instrumental and electronic music, installations, and soundscapes. She collaborates with choreographers, sound poets, and other artists. Ms. Lockwood explores the physical, natural and human world, using the sounds of glass, earthquakes, rivers, and exotic instruments. Her music has been performed at many venues and festivals including The Whitney Museum, Engine 27, Walker Art Center, Westdeutscher Rundfunk, Cologne; New Music America (NYC, Houston, Chicago), P.S.1, N.Y.; Purcell Room, London; CNMAT, Berkeley; Lincoln Center, NY; Asia-Pacific Festival, Wellington, New Zealand. Awards and honors include: Rockefeller Foundation residency at the Bellagio Conference and Study Center 1999; Honorary Doctorate, Clark University, Worcester, MA 1999; NYSCA Recording Grant 1982; MacDowell Colony residency 1982; NEA Fellowship 1979; Creative Artists Public Service Award 1977; Gulbenkian Foundation (UK) 1972 & 1973; Arts Council of Great Britain 1970-73. Annea Lockwood recently retired from a faculty position at Vassar College. She actively composes and performs worldwide. Website: <http://www.lovely.com/bios/lockwood.html>

Liz Phillips (Sunnyside, NY) has combined audio and visual art forms with new technologies in interactive sound and multi-media installations spanning 32 years. She has exhibited her work at numerous art museums, alternative spaces, festivals, and public spaces. These include The Whitney Museum of American Art (Biennial and Video Gallery installation), the Jewish Museum, the San Francisco Museum of Modern Art, the Spoleto Festival USA, the Walker Art Center, Ars Electronica, Jacob's Pillow, and The Kitchen. Phillips has also collaborated with the Merce Cunningham Dance Company, and her work has been presented in public spaces by organizations as diverse as the Cleveland Orchestra, IBM Japan, Creative Time, and the World Financial Center. Phillips has received funding for a new work with 3-d Imaging for 2005 through Parabola Arts Foundation from NYSCA and Phaedrus Foundation. In 2004 Phillips had a solo exhibition at Frederieke Taylor Gallery in NYC. This work was later installed at UCSD for the CS/EP Intermedia Festival 2005. Phillips teaches "Interactive Media/Sound" in the Art & Design Department at the State University of New York at Purchase. Website: <http://www.lizphillips.net/>

Douglas Irving Repetto (NYC) is an artist and teacher. His work, including installations, performances, recordings, and software has been presented internationally. He runs a number of arts/community-oriented groups in New York City and on the web, including dorkbot: people doing strange things with electricity; ArtBots: The Robot Talent Show;

organism: making art with living systems; and the music-dsp mailing list and website. When not teaching or making art, Douglas spends much of his time cooking, coveting buildings, and socializing with members of the plant kingdom. He is Director of Research at the Columbia University Computer Music Center and lives in New York City with his wife, writer Amy Charlotte Benson, two cute/bad cats, Pokey and Snezy, and many plants. Website: <http://music.columbia.edu/~douglas/portfolio/index.shtml>

o.blaat (Keiko Uenishi) is based in Brooklyn, New York. She is a sound artist, composer, and core member of SHARE and is known for creating various interactive audio environments in her ceaseless pursuit of erasing the performer's presence and ultimately altering listening situations. After performing with a unique, hand-made electronic 'tapboard.effector.soundsystem' for several years, Uenishi has been exploring the Powerbook's mobility and its least distracting state of being. Most recently, she completed a site-specific audio/light interactive installation, 'Aboard:Fillip2,' created for a cargo-container at Fortescue Avenue Gallery, London, UK in July 2005. The piece was commissioned by dosensos.org and a part of its 'Six Sites for Sound.' Uenishi was a recipient of Harvestworks' Artist-In-Residence 2004 for New Works using surround sound system 5.1 and the Van Lier Foundation's 2000 –2001 fellowship for New Sound Composers. Website: <http://obla.at>

Moderator John J. H. Phillips (Philadelphia) is a sound artist and audiovisualist. His work (often in collaboration with sculptor Carolyn Healy) includes sound installations at Dartmouth College, Institute of Contemporary Art in Philadelphia, International Computer Music Conference in Beijing, China; University of Michigan, Ann Arbor; Eastern State Penitentiary in Philadelphia. Phillips has composed electronic music for tape or live performances in Philadelphia, New York City, San Francisco, Venice, Italy and Helsinki, Finland. His video works have been presented at the Institute of Contemporary Art in Philadelphia, the Ocean Multimedia Festival in London, England and also have been seen in live performance at various local venues. His grants include several from the Pennsylvania Council on the Arts and a National Endowment for the Arts Fellowship for audio art. Phillips teaches in the Media Arts and the Communication / Multimedia Departments of the University of the Arts, Philadelphia, Pennsylvania. Website: <http://terragizmo.net>

*Pandemonium*: multimedia artists Janet Cardiff and George Bures Miller are presenting a site-specific installation open to the public through November 2005 at Eastern State

Penitentiary Historic Site in Philadelphia. It is located in Cell Block Seven—a massive, cathedral-like wing completed in 1836—which has never before been open to the public. The installation has been organized by curator Julie Courtney.

Website: [www.easternstate.org](http://www.easternstate.org)

This Symposium and the installation *Pandemonium* have been funded by the Philadelphia Exhibitions Initiative of the Pew Charitable Trusts, administered by the University of the Arts, Philadelphia; The Pew Fellowships in the Arts; The National Endowment for the Arts, which believes that a great nation deserves great art; the LEF Foundation. Additional support for the Symposium on Sound Art has been provided by the College of Media and Communication at The University of the Arts, Philadelphia, Pennsylvania.