

DR. NIGEL HELYER is a contemporary artist whose work contains several highly developed creative interests. He produces intriguing and continually inquisitive work of international standard and is able to bring new scientific and artistic partners into truly collaborative artistic projects. He is able to do this through his capacity for deeply immersive site-research and his commitment to collaborative and interdisciplinary enquiry. Nigel is Adjunct Professor in Media, Music, Communication and Cultural Studies at Macquarie University, Australia.

DR. JON DRUMMOND is a sound artist and composer whose work explores interactive electroacoustics, robotics, sonification of natural phenomena, acoustic ecology and real-time interactive performance systems for acoustic instruments. His works have been presented at many festivals and conferences, including The Adelaide Festival, the International Computer Music Conferences, New Interfaces for Musical Expression, and the World Forum for Acoustic Ecology. Jon is Associate Professor in the School of Creative Industries at University of Newcastle, Australia.

VALDIVIA'S WETLAND SOUNDSCAPE (5:01)

Contact: Felipe Otondo. Email: <felipe.otondo@uach.cl>. Web: <www.otondo.net>.

Composed by Felipe Otondo, 2016.

This audio track was one of the outcomes of an interdisciplinary research project aimed at exploring the temporal evolution of urban wetlands' soundscapes in the city of Valdivia in the south of Chile. Continuous 24-hour stereo field recordings were carried out at the Parque Urbano wetland using a specially designed recording system that included a spaced-pair microphone technique aimed to capture timbral and spatial sonic attributes of the wetland's wildlife activity. Field recordings in this wetland were carried out at noon on Friday, 15 March 2015, at the height of the toads' breeding period, at a distance of four meters from the marsh wetland area. I edited 24 short audio samples of each recorded hour and assembled them chronologically to create a 5-minute time-lapse audio montage aimed at capturing the 24-hour sonic evolution at the specific wetland. On the one hand, this method provides an effective and subtle listening method/tool that enables listeners to appreciate in full the richness and diversity of the wetland's wildlife. On the other hand, it became an effective acoustic monitoring tool to recognize the recurrence of particular sonic events within the wetland area and assess the impact of anthropogenic-generated noise from neighboring housing developments. I used audio files created using the time-lapse montage method described above were

used to create two sound installations at a university and a museum in the cities of Santiago and Valdivia. Dozens of people provided very positive feedback about these installations. Participants' responses showed that the proposed sonic time-lapse method is a simple but powerful tool to engage audiences from various backgrounds with the cultural heritage of urban wetland soundscapes.

FELIPE OTONDO (1972) studied composition at the University of York, U.K., with Ambrose Field and Roger Marsh, focusing on electroacoustic composition and experimental theater. Festivals in more than 30 countries across Asia, Europe and North and South America have played his music. Felipe is currently a senior lecturer at the Institute of Acoustics at Universidad Austral in Chile.

RECORDED AUDIO RESPONSES (5:36)

Contact: Rebecca Hackemann. Email: <me@rebecca.hackemann.com>. Web: <www.utteraton.com>, <www.rebeccahackemann.com/the-public-utteraton-machine.html>.

Anonymous responses, streets of Brooklyn and Queens, 2015.

Recorded audio responses to questions about public art in general and to Jeff Koons's *Split-Rocker* in particular, which was visible in a viewer. The Public Utteraton Machines, an interactive public art project by Rebecca Hackemann in the form of solar-powered recording telephones on the sidewalks in Brooklyn and Queens, New York, 2015, recorded the audio.

The Public Utteraton Machines are interactive public artworks that look like public telephones from the twentieth century. Their aim is to find out what people think about public art in New York or other cities. They record opinions and feature a push-button survey. The project's aim is to intervene into the practice and discourse of public art in areas of New York City where public art is not normally found. The Public Utteraton Machines use audio recordings to ask passersby whether they have seen other public art and what they think of it and then collect that data quantitatively.

REBECCA HACKEMANN is a British/German/American conceptual artist/researcher who works in a variety of media such as stereo photography, 19th century photographic processes, projection, drawing and public art. Her work is concerned with viewer interaction, perception and the construction of virtual, private and public space. She is a PhD candidate at Chelsea College of Arts London and assistant professor at Kansas State University, Manhattan, Kansas, U.S.A.