

| spring 2022

THE ART OF LISTENING: **UNDER WATER**

An underwater photograph showing a yellow and black inflatable boat floating on the surface. A person is visible inside the boat, and a hydrophone recording setup is suspended from the boat into the water. The water is clear and blue, with light rays filtering through from above.

Jana Winderen hydrophone recording at the Silverbank, Dominican Republic.
Photo: TBA21-Academy, José Alejandro Alvarez.

By Jana Winderen

In collaboration with **Tony Myatt**

ON DISPLAY FEBRUARY 3–13, 2022

2:00–8:00 PM DAILY

THE LANTERN, LENFEST CENTER FOR THE ARTS

615 WEST 129TH STREET (BETWEEN BROADWAY AND 12TH AVENUE)

If you prefer to sit in an upright chair with a back, please alert an attendant. We will be happy to provide one.

Columbia University School of the Arts is proud to present Norwegian artist Jana Winderen's immersive, site-specific installation, *The Art of Listening: Under Water*. Visitors will experience a composition of underwater recordings made by the artist over many years in various locations—the Barents Sea around the North Pole, Iceland, Greenland, Thailand, the Caribbean, and off the coast of Miami—alongside new recordings made in and around New York City bodies of water, just days before the opening of this installation.

Winderen has been using hydrophones to make underwater recordings since 2005. “When I make recordings in the environment, I record the whole ecosystem with the animals in it.” she explains. “You will hear crustaceans, schools of fish, and mammals like dolphins, whales, seals, and humans.”

The composition highlights the fragility of our ecosystems, made more so by the constant intrusions of human sounds underwater today. Human activities in the world's waters are ubiquitous and disruptive. Cargo and cruise ships, seismic airguns used to test for oil, pile drivings, industrial activities, military sonars, jet skis, tankers, and fishing vessels generate underwater noise pollution that puts stress on aquatic life—impeding animals' ability to hear each other, communicate, feed, mate, and navigate. Winderen notes that “a movement that we make in one place can have an impact more broadly across the world.”

Working with longtime collaborator Tony Myatt, *The Art of Listening: Under Water* is presented as a site-specific 360° spatial audio installation, just blocks from the Hudson River, in the Lantern—the flexible top-floor space of the Lenfest Center for the Arts on Columbia University's Manhattanville campus.

Previously presented by Audemars Piguet Contemporary at Art Basel Miami Beach (2019), this second iteration of the 28-audio-channel installation will be tailored to reflect both New York City-specific underwater life and the contours of the Renzo Piano-designed Lenfest Center for the Arts: “When I am installing the sound piece,” Winderen says, “I work with the space as it is and not against it.”

The Art of Listening: Under Water was initially commissioned by Audemars Piguet Contemporary in 2019 and has been reimaged for Columbia University School of the Arts with their support.

Related Livestream: Saturday, February 5, 3:00 pm

Jana Winderen and **Tony Myatt** will discuss *The Art of Listening: Under Water* with **Meehan Crist**, Writer-in-Residence in the Department of Biological Sciences, on Saturday, February 5, 3:00 pm. They will be introduced by **Carol Becker**, Dean of Columbia University School of the Arts, and **Denis Pernet**, Curator, Audemars Piguet Contemporary. The conversation will be livestreamed.

Register at arts.columbia.edu/art-listening-under-water.

#APxArt

#soalistingunderwater

Jana Winderen is a sound artist and sound recordist who currently lives and works in Norway. She has a background in mathematics, chemistry, and fish ecology from the University of Oslo, and studied Fine Art at Goldsmiths University in London.

Her practice pays particular attention to audio environments which are hard for humans to access, both physically and aurally—deep under water, inside ice or in frequency ranges inaudible to the human ear.

Her activities include site-specific and spatial audio installations and concerts, which have been exhibited and performed internationally in major institutions and public spaces.

Recent work includes *Listening through the Dead Zones* for IHME, at Töölö Rowing stadium in Helsinki, *The Art of Listening: Under Water* for Audemars Piguet at Art Basel, Miami, *Rising Tide* at Kunstnernes Hus in Oslo; *Listening with Carp* for Now is the Time in Wuzhen; *Through the Bones* for Thailand Art Biennale in Krabi; *bára* for TBA21–Academy; *Spring Bloom in the Marginal Ice Zone* for Sonic Acts, Amsterdam; *Dive*, Park Avenue Tunnel, for New York City Department of Transportation, New York; and *Ultrafield* for MoMA, New York.

In 2011 she won the Golden Nica at Ars Electronica for Digital Musics & Sound Art.

Her work is included in the collections of TBA21, RMIT's Sonic Arts Collection in Melbourne and the Norwegian National Museum. She releases her audio-visual work on Touch (UK).

Tony Myatt is a sound artist, sound recordist and the Professor of Sound at the University of Surrey, UK. He specializes in spatial audio production—the creation of three-dimensional sound projections for sound installation art, film and live audio performances. Tony has collaborated with Jana Winderen for more than ten years on the creation and presentation of spatial audio artworks and spatial audio performances.

Much of Tony's work is designed to create convincing and immersive spatial audio reproductions of wildlife and natural phenomena, to promote themes relating to the conservation of species, the awareness of threatened habitats, the impacts of climate-change and species threatened by human action.

Tony collaborates frequently with wildlife sound recordist Chris Watson on spatial audio installations and live performances, and also developed audio production and performance software for Yasunao Tone (including *mp3 Deviation* and *AI Deviation V1 and V2*). He has worked on Russell Haswell's IN IT (Immersive Live Salvage) LP in Ambisonic UHJ (eMego 115), and realized the spatial audio recording and production of Hildur Guðnadóttir's *Leyfðu Ljósinu* (Touch TO:90) for solo 'cello and electronics (composer of the soundtrack for the TV drama series *Chernobyl* and the film *Joker*).

Professor Myatt was a founding editor of Cambridge University Press's *Organised Sound: An International Journal of Music and Technology*.

About Audemars Piguet Contemporary

Audemars Piguet Contemporary commissions international artists to create contemporary artworks, fostering a global community of creators. The brand believes in the power of contemporary art to connect and be connected. Its patronage resonates with the talented artisan community that the Manufacture has supported and grown in the Vallée de Joux. The team accompanies each commission process from inception to development to exhibition and builds experiences for audiences to engage with the work around the world. The resulting artworks belong to the artists and contribute to their body of work.

Audemars Piguet Contemporary engages with and commissions artworks in two ways. Under Studio Audemars Piguet, artists develop ambitious artworks across a variety of scales and media alongside our curatorial team, which enables them to explore new territories in their practice. Under the Audemars Piguet Art Commission, the brand's biennial competition, an artist—not yet internationally recognized—is selected to develop a large-scale artwork with an invited guest curator.

As with mechanical watches, commissioned artworks are about more than what you see. These works are sensitive to our ever-changing world. They are an opportunity for new creation, bringing together audiences and leading to conversations that go beyond first impressions.

Since 2012, Audemars Piguet Contemporary participating artists have included Aleksandra Domanović, Cao Fei, Phoebe Hui, Ryoji Ikeda, Lars Jan, Theo Jansen, Robin Meier, Tomás Saraceno, Semiconductor, Jana Winderen, and Sun Xun. Commissioned artworks have been presented worldwide at major venues including Art Basel (of which Audemars Piguet has been an Associate Partner since 2013) in Hong Kong, Basel, Miami Beach; the Venice Biennale; Times Square, New York City; Palais de Tokyo, Paris; HeK (House of Electronic Arts), Basel; Kunstmuseum Wolfsburg; 180 The Strand, London; Ars Electronica, and MAXXI.

About Columbia University School of the Arts

Columbia University School of the Arts awards the Master of Fine Arts degree in Film, Theatre, Visual Arts, and Writing and the Master of Arts degree in Film and Media Studies; it also offers an interdisciplinary program in Sound Art. The School is a thriving, diverse community of talented, visionary, and committed artists from around the world and a faculty comprised of acclaimed and internationally renowned artists, film and theatre directors, writers of poetry, fiction, and nonfiction, playwrights, producers, critics, and scholars. In 2015, the School marked the 50th Anniversary of its founding. In 2017, the School opened the Lenfest Center for the Arts, a multi-arts venue designed as a hub for the presentation and creation of art across disciplines on the University's new Manhattanville campus. The Lenfest hosts exhibitions, performances, screenings, symposia, readings, and lectures that present new, global voices and perspectives, as well as an exciting, publicly accessible home for Columbia's Miriam and Ira D. Wallach Art Gallery.

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