



TARA RODGERS

Patterns of Movement:
Data and Sound Works, 2005-12

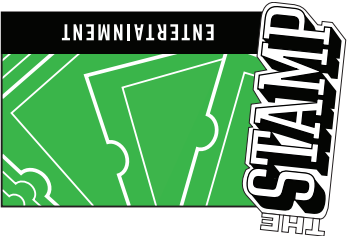
Since 2005, I have worked with the open-source programming language SuperCollider (www.audiosynth.com) to explore relationships among data, sounds, subjective experiences, and large-scale patterns of living systems. I also work with translations between sound, photography, and video, where the parameters of one medium shape those of another. This exhibition collects a series of sound and intermedia projects created over the last seven years with similar methods and themes.

Many of these pieces are characterized by the use of data sonification techniques and generative (open-ended) structures. Data sonification is a process by which data from diverse sources provide the contours for various aspects of a sound (e.g., pitch, timbre, volume, and duration). For example, the vibrant array of sounds in *Sonic Panoramas* (2007-12) is derived from color data of each pixel in panoramic photographs of urban landscapes. Similarly, *Places I've Lived...* (2005) and *20 Largest State-to-State Migration Flows* (2006) take GIS location data as raw material, rendering patterns of human movements into a series of tones and overlapping rhythms. *Butterfly Effects* (2006) is the most robustly generative composition shown here. Open-ended in form and duration, its individual sounds emerge, move, interact, and transform one another in real time, much like dynamic elements in an ecosystem.

I am most interested in using digital sounds metaphorically and poetically: to blur distinctions between what is heard as natural or artificial, and to reference the dynamism and ephemerality of environments and forms of life. The capacity of computers to process large amounts of data quickly is put to use in efforts to grasp massive phenomena such as weather events, migration flows, and even the sheer abundance of data itself—like the self-portrait *Resolutions* (2008/12), in which a programmed recording of my voice makes a failed effort to read back all the data encoded in the image. In *White Noise/Snowstorm* (2008) and *Pink Noise/River Breeze* (2009), data from time-lapse photographs of snow and wind are converted into immersive settings of swirling noise. Here, digital sounds evoke experiences of natural settings and draw out moments for contemplation.

Several of these works have been shown previously at venues including Eyebeam (New York), the Santa Fe International Festival of Electroacoustic Music, SOIL Gallery (Seattle), The Western Front (Vancouver), Galerie B312 (Montréal), the Museum of Contemporary Canadian Art (Toronto), and Galerie MAERZ (Linz, Austria). *Resolutions*, *White Noise/Snowstorm*, and *Pink Noise/River Breeze* are presented here for the first time.

For more information, visit: www.pinknoises.com
Selected audio excerpts from this exhibition are available at:
tararodgers.bandcamp.com



LOCATION

Stamp Gallery
University of Maryland
College Park, Maryland 20742

DATE

Exhibition July 23 - August 24, 2012
Closing Reception Friday, August 24, 5 - 8PM

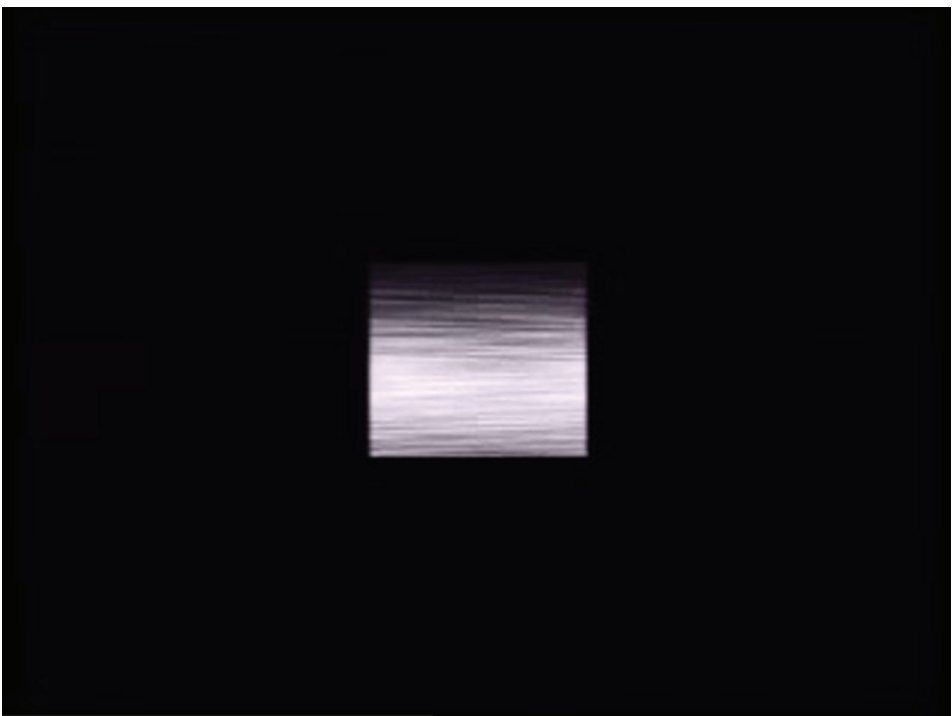
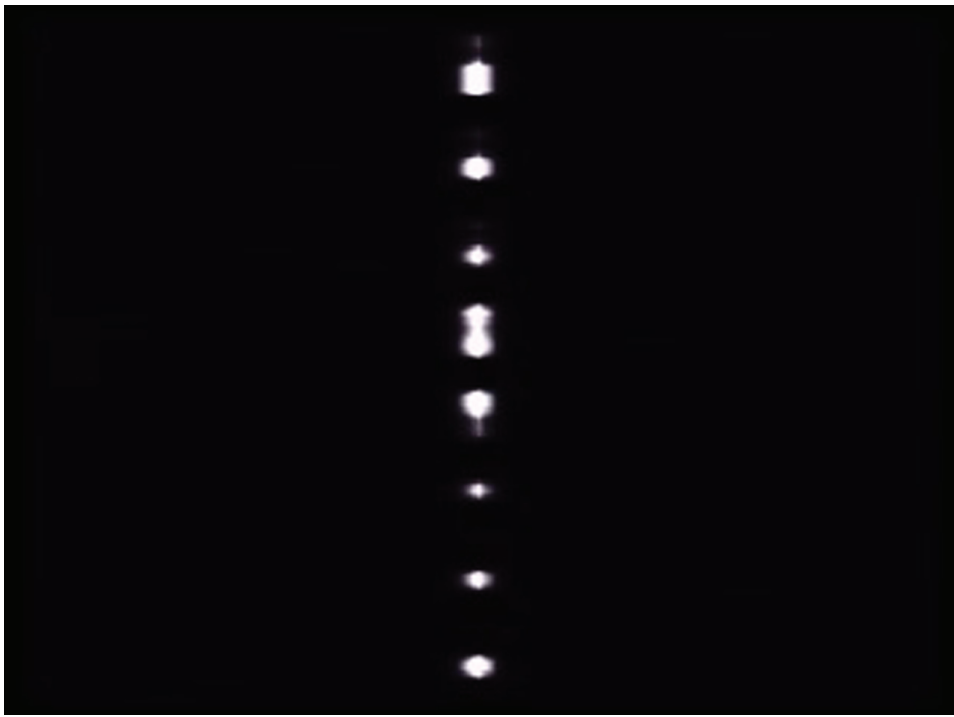
TIME

Mon - Thurs. 10AM - 8PM, Fri. 10AM - 6PM, Sat. 11AM - 5PM

CONTACT

www.thestamp.umd.edu/gallery
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July 23 - August 24, 2012

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TARA RODGERS is a composer, sound artist, and scholar. She holds an MFA in Electronic Music and Recording Media from Mills College and a PhD in Communication Studies from McGill University. For over a decade she has presented music, sound art, and feminist writing in contexts such as the Tate Modern, the Le Tigre Remix 12", and numerous academic forums and performance venues. In 2010, she published a collection of interviews, *Pink Noises: Women on Electronic Music and Sound* (Duke University Press), which documents the creative practices of 24 women who are DJs, electronic musicians, and sound artists; it received the 2011 Pauline Alderman Book Award from the International Alliance for Women in Music. Rodgers is currently an Assistant Professor of Women's Studies, a Distinguished Faculty Fellow in Digital Cultures & Creativity, and an Affiliate Faculty of American Studies and Musicology & Ethnomusicology at the University of Maryland. She also coordinates the Women's Studies Multimedia Studio at UMD and serves on the editorial board of *Leonardo Music Journal*. For more information, visit: www.pinknoises.com

Clockwise from top left: *20 Largest State-to-State Migration Flows, 1995-2000, #1: New York to Florida (2006)*; *Pink Noise/River Breeze (2009)*; *Places I've Lived and Traveled To, 1973-2005 (2005)*; *Sonic Panoramas, Vancouver, BC: Queen Elizabeth Park (2007)*

Inside fold: *Sonic Panoramas, New York City: Brooklyn Heights Promenade (2012)*