Contemporary radio art and spatial politics: The critical radio utopias of Anna Friz

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Abstract
The article explores the work of the Canadian sound artist Anna Friz over the last decade. Her work deals explicitly with issues of technology and the relative absence of women’s voices on radio. Exploring her work as a composer, installation artist, instrumentalist, performance artist and storyteller, and contextualising these practices within feminist critiques and radio conventions, the article explores Friz’s ‘self-reflexive radio’. Ideas of ‘supermodernity’, ‘displacement’ and ‘critical utopia’ are deployed to discuss specific pieces of Friz’s work in relation to identity and space. The article argues that Friz reconfigures the radio as a site of resistance to dominant constructions of contemporary globalised space and cultures, the politics of informational capitalism and the uneven flows that these cultures and politics engender.

Our culture and our place are images of each other and inseparable from each other, and so none can be better than the other.

-Lucy R. Lippard

In her 1994 article ‘The Soundscape on Radio’, the Canadian soundscape artist Hildegard Westerkamp posed a number of critical questions on the relationship of radio to place that still await response. Decrying the fact that ‘most radio engages in relentless broadcasting, a unidirectional flow of information and energy’, Westerkamp (1994: 94) pondered:

What would happen if we could turn that around and make radio listen before imposing its voice? [. . .] What if radio was non-intrusive, a source for listeners and listening? Can radio be such a place of acceptance, a listening presence, a place of listening?

The recent work of Anna Friz, a Canadian radio artist and researcher, answers Westerkamp’s questions in the affirmative. Through Friz’s work, these questions no longer appear to frame an unattainable ideal, so much as strategise a radical reinterpretation of radio that can be, and that is being, put into action.
This article explores Anna Friz’s radio practice as it develops within an aesthetics and a language of place, specifically showing that it operates as an oppositional spatial strategy within supermodernism or informational capitalism (i.e. the ‘Information Age’). During a period in which information is considered to be the most valuable currency, radio’s ‘relentless broadcasting’ can be seen as another structural mechanism within a vast system of flows that governs global political, economic and cultural exchanges, and that determines the spaces within which these exchanges develop. In some criticism, the supermodernist era has been theorised as a period in which space is shrinking (Virilio 1991), in which space is reduced to a transit zone (Ibelings 2002), and in which places – points of local focus and attachment – have been supplanted by ‘non-places’: places to which people are unable to form meaningful attachments, because their social identities and their behaviours are reduced within them to informational transactions (Augé 1995; Castells 2002).

Concepts of non-place or utopia are not foreign to radio discourses. In the first decade of its invention, radio was heralded as a technology that could be used to achieve spatial transcendence – as a tool with which to ‘overcome’ space. Friz, whose current research concerns the changing nature of what she calls ‘radio presence’, says that early radio was conceived as ‘an extraordinary connection between individuals across space’.1 In the early decades of the twentieth century, Futurist radio utopias – as famously depicted in the 1933 manifesto La Radia (Marinetti and Masnata 1933) – sought to eliminate space. In modernist discourses, radio was seen as a ‘universal language’ that could unite bodies and spirits – whether living, dead or alien – across geographical, cultural and even metaphysical boundaries (Whitehead 1992). As radio became increasingly regulated by nation-states, the dream of a transceptive radio – one that could link multiple senders and receivers – dissipated. In its wake, radio re-emerged as a tool for state control, a mass medium, a unidirectional apparatus designed to establish the ‘voice of a nation’. By the mid-twentieth century, radio functioned predominantly as a tool for maintaining, not disrupting, borders.

More recently, under the decentralising pull of informational capitalism, the non-places of radiophonic space have reappeared, although under a different guise. The global exchange networks of informational economies have co-opted radio territories, transforming them into yet another transit zone that users can navigate in their relentless travels from one non-place to another. Like the highways, airports, strip malls and computer terminals described by Marc Augé (1995) in ‘Non-Places: An Introduction to the Anthropology of Supermodernism’, radiophonic flows that service transnational interests work to displace radio places: local, community and point-to-point networks. In the context of informational capitalism, the politics of localisation become critically poised to recover the rooted identities and grounded cultural expressions that are otherwise subsumed within global exchange networks. Anna Friz’s radio art reveals the hidden, localised places of radiophonic flows, the placed bodies that ground radio transmissions.

1 Friz, in conversation with the author. 1 December 2006.
Her practice draws upon a feminist philosophy in order to enact a critical spatial strategy with respect to dominant modes of supermodernism and informational capitalism. In a recent conversation, Friz hints at the underpinning of her nuanced creative philosophy: ‘We are radio’, she says. ‘Radio is us’.2

Anna Friz, modern day feminist techno-pirate

Radio girls are pirates. We speak in a multiplicity of tongues, fracture the notion of a coherent internal space from which to uncover our own voices. We deploy its accidents and excesses to communicate multiple desires.

-Kim Sawchuk

Born in Vancouver in 1970, Anna Friz is a vivid example of what the Canadian media theorist Kim Sawchuk (1994: 218) calls a ‘modern day feminist technopirate’. A hardcore technophile whose obsession with sound gear borders on the fetishistic, Friz has made considerable contributions to addressing the ‘special invisibility’ of women in radio and sound art. In Friz’s explicitly feminist arsenal there is Radio Free Women, a feminist talk-and-rawk show she hosted on Vancouver’s CiTR Radio between 1993 and 1995, and ‘Heard but Un-scene: Women in Electronic Music’ (Friz 2004), an article she wrote as a board member of the Montreal-based feminist art collective Studio XX. In that article, Friz laments the fact that big-budget electronic music festivals, like Mutek and Elektra in Montreal, have ‘failed miserably’ to seek out work by women artists. She not only holds specific presenters accountable for this discrepancy but, more immediately, also addresses the problematic theoretical and aesthetic undercurrents that drive these male-dominated scenes. Specifically, Friz critiques the liberatory and utopian rhetoric employed by self-styled ‘outsiders’, who fail to recognise their own positions of power and privilege within these worlds.

In sharp contrast to the glitch, clicks ‘n’ cuts, and microsound practices so heavily featured in these predominantly white Western male sound and radio art festivals – practices which claim to escape the hegemony of Western art music in their a-referentiality and minimalist aesthetic – Friz’s radio art is an unsettlingly intimate, evocative and often grand affair. Drawing on her multiple talents as a composer, installation artist and instrumentalist (Friz prefers instruments that ‘breathe and oscillate’ like the harmonica, accordion and theremin), performance artist and storyteller (she cites Laurie Anderson, Miranda July and William S. Burroughs among her influences), Friz’s practice not only breaks with popular aesthetic conventions in contemporary radio art, but also perverts conventions in radio broadcasting and scholarship. The multiple border crossings in Friz’s work include a privileging of communication paradigms over the uncritical celebration of communications technologies, and a transmission practice that often develops in unregulated, contested and illicit spaces.

2 Friz, in conversation with the author. 16 November, 2006.
In the late 1990s, Friz began creating what she calls ‘self-reflexive radio’, an art form in which radio is the source, the subject and the medium of the work. These radio-about-the-radio works typically straddle complex narrative structures, making use of archival recordings, original field recordings and instrumental and vocal performances by Friz and her collaborators. A single work will typically be reincarnated multiple times and in multiple formats, existing as live performances on radio, concert performances and sound installations; sometimes a creative work will also provide the fuel for theoretical writing and critical scholarship on radio. For example, Friz’s ‘Pirate Jenny’, a work I later discuss in detail, was born out of an improvised performance in a Vancouver café in 2001. Friz developed the idea into a fifteen-minute studio pilot and then a forty-five minute studio recording the following year, and subsequently did live performance versions of the work on community and pirate radio. Once, she broadcast ‘Pirate Jenny’ using a one-watt FM transmitter which she set next to Montreal’s local CBC (Canadian Broadcasting Corporation) station, catching accidental listeners between stations. Following this, Friz (2003) drew upon her work in ‘Pirate Jenny’ to illustrate her concepts of critical transmission practices in Clandestine Transmissions of Pirate Jenny, her Master’s thesis.

Like others working in experimental radio, Friz’s practice has benefited from a thriving culture of artist-run centres and campus/community (c/c) radio stations in Canada. Artist-run centres like The Western Front Society (Vancouver), Video Pool (Winnipeg), Paved Arts (Saskatoon) and Modern Fuel Gallery (Kingston) provided a forum in which to exhibit work without the oversight of gallery owners, curators and funding agencies. C/c radio stations like CiTR (Vancouver), CKUT (Montreal) and CKLN (Toronto) provided guidance, gear and a carte blanche with respect to programming. Friz (forthcoming: n.p.) says that the community politics of these places was especially critical to her development as a woman and artist working with technologies; she writes:

The spirit of community radio is one of open access. A prospective volunteer does not need any previous training in radio to become involved at the station. Station outreach is targeted towards community and social groups that are woefully underrepresented by mainstream media, so alternative political and cultural views as well as modes of address are sought out and featured. As a result, community radio provides fertile ground for experimental music and radio art, limited only by the programmer’s imagination and the station’s budget. Community radio has notably also been a starting point for women into electronic music and sound production, an area of new media that is otherwise typically dominated by male producers and artists.

For a professional artist who is also a writer and scholar, Friz is unusually prolific. She is a member of the transmission arts collective free103point9, and her works regularly feature in the festivals Send+Receive, Deep Wireless,
Radio Revolten and Art’s Birthday. She has curated shows for ORF Kunstradio in Vienna and the Ars Electronic Festival and her articles on ‘Becoming Radio’ (Friz 2006a) and ‘The Social Life of Radio’ (Friz forthcoming) appear in the much-anticipated anthologies Extended Radio (Grundmann and Zimmerman forthcoming) and Relating Radio: Communities, Aesthetics, Access (Foellmer and Theirman 2006); her composition ‘Radio CRTX’ is included in the anthology Radio Territories (LaBelle and Jensen 2006).

A modest sampling of Friz’s creative output from the last year yields a diverse panoply of projects: nice little static, a show of her original compositions that airs the first Thursday of each month on Toronto’s CKLN 88.1 FM, ‘The Chicken Apocalypse’, a toy-theatre performance Friz co-produced with the sardonic radio art collective The Church of Harvey Christ; ‘winter comes but once a year’, a live performance scored for text, glockenspiel and ‘weather’, which Friz broadcast using a mobile phone from the shores of Lake Ontario to a gallery in Brooklyn; and Radio Free Parkdale, a pirate station she operated intermittently out of her home in Toronto.

Friz says of her current work in self-reflexive radio that she is concerned not so much with the mechanics of transception – the ability to both send and receive – as she is with transception as a critical paradigm for communication. Therefore, her inquiry moves beyond technical considerations in order to reflect upon the evolving notion of network, the concept of wireless transmission in general and the ontology of the sender/receiver.

Clandestine transmissions: transception, piracy, noise

Radio girls refuse to clean up the noise.

-Kim Sawchuk

Friz’s first major project in the vein of self-reflexive radio and transception ontology is ‘The Clandestine Transmissions of Pirate Jenny’ (2002), a work that has variously taken shape as live gallery performances, studio broadcasts (once on Austrian national radio) and live campus, community and pirate radio. Friz (2003:16) describes the work as ‘the tale of a radio pirate and mutineer, transmitting from inside the black box of radio technology that is atopic, a Futurist nightmare of technological determinism in which she is imprisoned without contact with others of her kind’. In it, Friz tells the story of Pirate Jenny, one of the fictional ‘little people who live inside the radio’, who Friz would conjure as a young girl. Isolated inside her radio due to corporate downsizing, Pirate Jenny must incessantly service the voracious appetites of The Ears, anonymous listeners who demand a constant stream of Top-40 hits, traffic, news and weather reports. In her few precious moments away from The Ears, Pirate Jenny sends out desperate SOSes to unknown potential listeners, and begs for a response.

Girl: Are there little people who live inside the radio? If I leave the radio on does that mean they have to keep talking, even if no one’s
listening? If I leave the radio on all night does that mean they don’t get to sleep either? What do they do when I turn off the radio?

Pirate Jenny: [static] This is Free Radio Relay on 49.850 MHz. If you’re receiving this signal please respond [static, bleeps, I/O technology]. This is Pirate Jenny on 49.850 MHz. This is Free Radio Relay. Repeat this is not a regular broadcast. This is an S.O.S. Please respond. [bleeps, static]

Woman: In the early days of radio we were better organised. But slowly we became isolated. Gradually we evolved to fit the box so perfectly that leaving was impossible. So for nearly a century we served The Ears, but secretly strained to hear an echo of any of the others. [electronic bleeps]. I began to hear the sounds of other radios. I knew they were there but they couldn’t hear me. And so now, now I’ve adjusted my methods. [static, electronic instruments, theremin]

Pirate Jenny: This is Pirate Jenny on 49.850 MHz. This is Free Radio Relay. This is a message to all the people in Radioland. If you can get this message, please respond. If you’re receiving [signal breaking, theremin, static] . . . please respond . . . [static] . . . please respond . . . [long instrumental solo]

In ‘The Clandestine Transmissions of Pirate Jenny’, Friz creates radio soundscapes out of the raw materials of communication, layering modified voices with intercepted signals, static, radio scanning and noise. Messages are heard in various stages of development as fully-formed signals, audio traces, and embryonic and aborted sounds. Signals appear and just as quickly disappear; input/output technologies are triggered and abandoned; sounds are approached and turned away; all of these are layered with waves of ambient sound, SOSes, radar devices, walkie-talkies and code. These materials – the sonic detritus of radio communications – provide the background for a network of desirous bodies whose voices illuminate the terra incognita of Radioland. For Friz (2003: 18), the in-between places of the radio are not ‘dead air zones, but uncharted airwaves rich in meaning and potential – the habitat of the little radio people, the mythical offspring of radio technology’.

It is significant that Friz reveals the ‘meaning and potential’ latent in these liminal radiophonic spaces not by broadcasting information, but by broadcasting noise. Noise, always a contested domain, what the philosopher Jacques Attali (1985:27) once called ‘a concern of power’, holds special meaning in an informational economy.5 The presence of noise in informational capitalism designates the undesirable part of a signal, the part that dirties the waters of reception, clogging the arteries and passageways in a system of flows that requires unimpeded fluidity in order to function.

In classic information theory, as conceived by Claude Shannon, information equals signal minus noise; and, according to N. Katherine Hayles (1999: n/a), a message is ‘an information content specified by a probability function that has no dimensions, no materiality, no necessary connection

5 Attali writes that noise is ‘a concern of power; when power founds its legitimacy on the fear it inspires, on its capacity to create social order, on its univocal monopoly of violence, it monopolises noise’ (Attali 1985: 27).
with meaning’. As is often pointed out, the human part of this equation is conveniently left out of Shannon’s formulation. In ‘Pirate Jenny’, Friz re-inserts the noisy flesh of humanity back into the equation, recuperating the real matter of communication: not sound or signal, or anything else that can be translated into wave-formation, but, more fundamentally, the desire and the need for contact.

Pirate Jenny never broadcasts any ‘valuable’ or ‘useful’ information. Instead, in her self-consciously revolutionary way, she asks her accidental listeners, ‘Are you one of us?’ and instructs them to ‘broadcast only noise’.

In the same ways that radical performance and conceptual artists in the 1960s produced dematerialised art works that functioned outside the dominant economic logic of object production and consumption, Friz engages a radical model of communication whose dimensions do not fit within – and which therefore disrupt – the dominant economic logic of informational capitalism. She writes, ‘Through these soundscapes, programming and noise cease to be binary opposites . . . the programming is noise, and the point is that noise is meaningful sound’ (Friz 2003: 18–19).

In the context of an informational economy, receiving noise transforms the passive ear into a critical one. The critical ear becomes a transceptive instrument, one that can receive ‘empty’ signals and reciprocate meaning. The transceptive ear supplies information where there appears to be none; it produces currency out of that which appears to have no value – and capitalises on it. As Pirate Jenny says, ‘If you are receiving this message and can’t respond, please send more static’.

If, as Lucy R. Lippard (1997: 4) suggests, place can be considered to be ‘the locus of desire’, then placelessness can be thought of as a state in which the subject is emptied of desire. There can be no place if there is no desire (for connection, for communication). In her radio art, Anna Friz revels in the multiple points and places that make up networks of desire; she does this, in part, by refusing to clean up the noise.

**Vacant cities: supermodernity and displacement**

If place is defined by memory, but no one who remembers is left to bring these memories to the surface, does a place become noplace?

-Lucy R. Lippard

Friz’s self-reflexive radio art, while being centrally concerned with ontologies and paradigms of radio communications, is perhaps even more virtuosic in its consideration of place. Her recent work, while continuing along an aesthetic trajectory that reveals and resists the supermodernist production of non-places, also engages the idea that place is always in communication, and communication is always in place (see Adams et al. 2001).

In her 2005 composition ‘Vacant City Radio’, Friz explores the absence of place as it emerges in relation to the absence of memory. Between 2001 and 2002, Friz collected soundscapes of empty, abandoned industrial sites.
from along the Lachine Canal in Montreal, as part of Andra McCartney's project *Canal de lachine: Journées sonores* (*Lachine Canal: Sound Journeys*). Several years later, those sites were either completely demolished, or else renovated into pristine offices and condominiums for the upwardly mobile. Friz combined these soundscapes of industrial ruin, captured in the prime of their decay, with sounds culled from the ‘lost cities’ on the shortwave dial. She explains that, as many transistor radios were designed with names of cities in place of frequencies on the dial, tuning into those stations now ‘often yields only static’ (Friz 2006b:1).

‘Vacant City Radio’ opens with the sounds of these static radio wastelands, followed by an archival recording of a voice that exemplifies what Francis Dyson (Dyson 1994) identifies as the male voice of authority that has long-dominated radio transmissions. The job of this voice is to recruit reluctant civilians to join in the cause of ‘progress’, which, in this case, is the demolition of historical buildings. ‘Surely obsolescence should not cause despair’, the voice asserts and assuages:

> It is one of the results of rapid growth. The hammer of demolition will be sure to swing with determination. In this jet age, events move fast – faster indeed than we sometimes realise. But our progress is certain to be steady as we clear away the structures that block progress.

Michel de Certeau (cited in DeLyser 2001:24) has written that, ‘Every site is haunted by countless ghosts that lurk there in silence to be evoked or not’. In ‘Vacant City Radio’, these haunted sites are simultaneously real, imagined and networked. They are the imposing modernist hulks of the Industrial Age – colossal, uniform, functionalist buildings designed for labourers that have metamorphosed into light, airy, supermodernist architectures, enjoyed by yuppies and other mobile elites. Friz captures these architectures in transitional states, sounding out their histories and their potentials as they cross over from the ‘monumental industrial past [to] the generic present’ (Friz 2006b: 1). She does this in part by interacting with the spaces, by putting her body in active relation to them. ‘Instead of history’, Friz (2006b: 5) explains, ‘I encountered traces of spaces enabled by my own explorations through empty buildings or scratching across vacant frequencies. I encountered spaces through interference’. We hear Friz’s body as it moves through and articulates these haunted sites, her footsteps, actions and voice resonating in, and altered through, her interactions with a sequence of diverse forbidden architectures.

The haunted sites of ‘Vacant City Radio’ are also the sites of memory, which are literally paved over during periods of decline and displacement. When place disappears or turns into non-place, it takes memory with it. Memory, as it develops in relation to history, identity and lived experience, is not required to pass through a transit zone. When super modern travellers scan, surf or otherwise navigate non-places, they also travel through memories, histories, identities and lived experiences; all of these are
reduced to indistinguishable, mutable signals that make up endless informational transactions.

In 'Vacant City Radio' Friz evokes these ghosts of memory that lurk in non-places, transforming their silence into a deep, unsettling resonance and wonders, 'why should resonation feel so sublime?' (Friz 2006b: 3). I would suggest that this particular resonation feels sublime in part because it makes audible the recovery of place; it sonically reinserts what Lippard (see Lippard 1997) calls the 'lure of the local' into what has become a simultaneously personal, lived, recovered and imagined geography.

Towards a critical utopia

The lure of the local is the pull of place that operates on each of us, exposing our politics and our spiritual legacies. It is the geographical component of the psychological need to belong somewhere, one antidote to a prevailing alienation. The lure of the local is that undertone to modern life that connects it to the past we know so little and the future we are aimlessly concocting.

-Lucy R. Lippard

The feminist philosophers Luce Irigaray (1987) and Julia Kristeva (1986) have observed that the concept of space in modern Western cultures is associated with femininity, while time is associated with masculinity. They argue that space is traditionally constructed as passive and inert, and therefore gendered female, whereas time is considered active and therefore gendered male. Similarly, Doreen Massey (McDowell 1999: 208) has pointed out that, 'whereas time is seen as fluid, and provisional, space and location tend to be theorized as stasis and fixity'.

If modernism can be considered a masculinist condition in that it manifests as a series of displacements – with the phallic arrow of progress moving through, demolishing and replacing inert architectures – then supermodernism can be considered a hyper-masculinist expression in that it does away with space altogether, transforming it into a series of 'place-less places' (see Castells 2000). In his study on contemporary networked societies, the sociologist Manuel Castells argues that information economies have profoundly transformed concepts of space. Under informational capitalism, he writes, a new paradigm of space emerges: a 'space of flows', which replaces an older 'space of places' (Castells 2000: 443). Although places themselves do not disappear within this new spatial logic, which Castells (2000: 443) maintains, their meaning and their function become absorbed within the network of communication that defines contemporary life. The architectural theorist Hans Ibeling finds similar resonance in supermodernist architectures. If place can be defined as a locale that has acquired meaning through human activities, he writes, then 'non-places can be seen as typical expressions of the age of globalisation' (Ibelings 2002: 66).

In the context of supermodernism, Anna Friz's radio practice can be seen to enact a critical, and specifically a feminist, radio utopia. Whereas architectures as being extravagant, expressive, ostentatious and describes supermodernist architectures as light, monolithic, abstract, formally reduced, massive, transparent, smooth, glassy and sensational.

8 According to Castells (2000: 442), the space of flows is 'the new spatial form characteristic of social practices that dominate and shape the network society'; he defines 'flows' as 'purposeful repetitive programmable sequences of exchange and interaction between physically disjointed positions held by social actors in the economic, political and symbolic structures of society.'
Futurist radio utopias had sought to achieve the ‘immensification of space’ (Marinetti and Masnata 1933) and modernist radio utopias had sought to attain universalism, Friz’s critical model of a radio utopia does not seek to overcome distance, but instead reveals distance, by highlighting the multiple points and places where communication occurs. In a recent conversation, Friz says:

The early avant-garde believed radio would overcome distance and time, unite people across the world, embrace humanity in a kind of union through spark-speech. I want to emphasize the distance that I hear in the radio, because that dream of union is the most mortal dream, is where I hear the most humanity.9

Thus, while Friz has in her arsenal explicitly feminist works her practice at large develops within an implicitly feminist framework, by recovering a female-coded ‘space of places’ in a male-coded ‘space of flows’. In this way, Friz’s self-reflexive radio art recovers the distance that is so often maligned in communications theory and practice, but that is, paradoxically, necessary for communication to even occur.

Conclusion

The word place has psychological echoes as well as social ramifications. ‘Someplace’ is what we are looking for. ‘No place’ is where these elements are unknown or invisible, but in fact every place has them, although some are buried beneath the asphalt of the monoculture, the ‘geography of nowhere’. ‘Placelessness’, then, may simply be place ignored, unseen or unknown.

-Lucy R. Lippard

Since the late 1990s, Anna Friz has produced a substantial body of radio art that refocuses the relationship of transmission to the production of place. Her work reveals networks of desire, identity and distance as these are made audible in and through place: alternately lived, constructed and imagined environments, each simultaneously grounded and wireless. Through her practice, Friz reconfigures the radio as a site of resistance to: dominant constructions of space within contemporary globalised supermodernist cultures; the politics of informational capitalism; and the uneven flows that these cultures and these politics engender.

This article opened with questions by Hildegard Westerkamp on radio and place which were long overdue a response; it closes with new questions by Anna Friz which should elicit fresh responses. In her programme, notes on a recent radio installation, an immersive environment that uses four transmitters and over sixty receivers, Friz writes:

Rather than dream again of radio transmitting messages from those who have already passed, what communication might we be missing from those living around us? What nearly inaudible signals . . . might we hear if the radio

was tuned to hear? What do people seek to transmit, in a moment between the intake of breath and the breath held, waiting, in tension?

She calls this work ‘You Are Far From Us’.

References (by Anna Friz)


*Radio Free Parkdale* (2005-ongoing), Monthly pirate storytelling jam broadcast out of Friz’s home to her neighborhood in Toronto.

‘Vacant City Radio’ (2005), 35-minute studio version aired on ORF Kunstradio, Vienna, Austria, 29 May, 2005, and on DeutschlandRadio Berlin, Germany, 10 March, 2006.

*nice little static* (September 2006-ongoing), Radio art programme of Friz’s original compositions. Airs on CKLN 88.1 FM in Toronto every first Thursday of the month.


‘The Chicken Apocalypse’ (2006), Live toy theatre performance with the Church of Harvey Christ. Premiered at Café Concrète in Montreal, on 5 December 2006.

‘winter comes but once a year’ (2007), 30-minute live performance with text, glockenspiel and weather, broadcast from shores of Lake Ontario, Oshawa, via mobile phone as part of free103point9 collective performance *Radio 4X4 Tune((In)) for Frequencies* show at Black an White Gallery in Brooklyn, NY. 4 February, 2007.

Collectives, Artist-Run Centres, and Campus/Community (c/c) Stations

*free103point9*. ‘Nonprofit arts organization focused on establishing and cultivating the genre Transmission Arts by promoting artists who explore ideas around transmission as a medium for creative expression’. http://www.free103point9.org/. (No Year given.)


*The Western Front Society*. ‘One of Canada’s first artist-run centres. For over 30 years, it has developed an international reputation as a centre for experimental art practice and performance.’ Vancouver, British Columbia, http://www.front.bc.ca/.

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Paved Arts, ‘A non-profit, community-based organization that exists to advance knowledge and practices in . . . photography, audio, video, electronic and digital [arts]. [Helps] artists and independent producers make and exhibit their work.’ Saskatoon, Saskatchewan, http://www.pavedarts.ca/.

Modern Fuel Artist-Run Centre, ‘A non-profit organization facilitating the presentation, interpretation, and production of contemporary visual, time-based and interdisciplinary arts. Modern Fuel aims to meet the professional development needs of emerging and mid-career local, national and international artists, from diverse cultural communities, through exhibition, discussion, and mentorship opportunities.’ Kingston, Ontario, http://www.modernfuel.org.

CiTR 101.9 FM University of British Columbia Campus Radio (Vancouver). ‘CiTR 101.9 FM is the broadcasting voice of the University of British Columbia. Reaching over two million listeners, our signal reverberates from Point Grey east to Langley, north to Squamish and south to our neighbours in Bellingham, Washington. Run by volunteers from the campus and local community, CiTR attempts to provide a listening experience unlike that found elsewhere on the dial,’ http://www.citr.ca/.

CKUT 90.3 FM McGill University (Montreal). ‘CKUT is a non-profit, campus-community radio station based at McGill University. CKUT provides alternative music, news and spoken word programming to the city of Montreal and surrounding areas, 24 hours a day, 365 days a year. CKUT is made up of over 200 volunteers working with a staff of coordinators, not just to make creative and insightful radio programming, but also to manage the station. The station operates on a collective management system that includes volunteers in decision-making,’ http://www.ckut.ca/.

CKLN 88.1 FM Ryerson University (Toronto). ‘Located at Ryerson University in downtown Toronto, CKLN broadcasts to the Toronto area at 88.1fm . . . We provide original programming all day and night, every day of the year. Our programming is produced almost entirely by a volunteer staff of over 200, who come to CKLN from every neighbourhood and community of Toronto,’ http://www.ckln.fm/.

Annual Festivals


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