



About ((PHONATION)) 08.10.09

((PHONATION)) explores where sound connects to the subliminal through the timbre languages of the voice, found sounds, new and antiquated instruments and electronic devices. Using a sound designer's approach to performance composition that is steered by a penchant for a song, ((PHONATION)) engages with music as music, and not as part of a genre, taking the means to one end, and using it for another to form new utterances of sound and the beginnings of a new sonic language, within its spatial and architectural context. In every case, a particular sonic geography is evoked that might be inspired by a simple, found-sound in the world, or an expression of a sonic paradox bouncing around only in the mind.

Full Length Bio: (500 words) 08.10.09

Bora Yoon is an experimental multi-instrumentalist, composer and performer, who creates architectural soundscapes from everyday found objects, chamber instruments, digital devices, and voice.

Yoon—who's been featured in *WIRE* magazine and on the front page of *The Wall Street Journal* for her musical innovations—explores where sound connects to the subliminal and its performance environment through the timbres of the human voice, viola, water, Tibetan singing bowls, radios, cell phones, metronomes, music boxes, guitar, found sounds, custom-built instruments, electronics, antiquated audio technology, and venue acoustics.

Using a sound designer's approach to performance composition that is steered by a penchant for a song, Yoon creates music that plays with sensory associations and spatial idiosyncrasies, forming new languages with technologies of different eras with much spontaneity and little regard to the classifying genres of instrumentation.

An interdisciplinary composer, she explores the dimensionality of sound and space. Yoon conceived the stereophonic sound mural "Doppler Dreams" in Brooklyn's 55,000 sq. foot, abandoned McCarren Pool for dance piece *Agora II* for seven sopranos on bicycles. She also composed *Semaphore Conductus*, a choral sound installation performed in surround, inspired by the evolution of conducted energy and signals through time (conch, gramophone, megaphone, cell phones).

As a solo performer, Yoon has toured her original soundwork ((PHONATION)) internationally, at Lincoln Center, Brooklyn Academy of Music, the Nam June Paik Museum in Seoul, Patravadi Theatre in Bangkok, the Bang on a Can Marathon, John Zorn's Stone, the annual Pop!Tech conference, and universities across the globe.

Her music has been presented by the Electronic Music Foundation and electronics giant Samsung; commissioned by the Young People's Chorus of NYC and the SAYAKA Ladies Chorale of Tokyo; awarded by Billboard, BMI, and the Arion Foundation; and published by Swirl Records, MIT Press, and the *Journal of Popular Noise*.

Yoon's wide-ranging talents have led to collaborations and performances with musicians DJ Spooky, Ben Frost, Kaki King; data artist Luke DuBois; site-specific choreographer Noémie Lafrance; multimedia theatre companies Ridge Theatre and Dhamma Theatre West; composer Michael Gordon; poet Sekou Sundiata; and the League of Electronic Musicians & Urban Robots (LEMUR),

A graduate of Ithaca College's Conservatory of Music and creative writing program, she is classically trained in the school of studied thought and improvisational sciences, and is steeped in a first love of choral music, acoustics, and frequencies. She is endlessly fascinated by the intersection of space and sound, maps, human Venn diagrams, handsome sounding kitchenware, and the pulleys and strings that hold everything together.

Upcoming plans include custom instrument design and performance with LEMUR; recording and remix projects with DJ Spooky, Meredith Monk, and early music group New York Polyphony; and a wax cylinder record for UK phonograph artist Aleks Kolkowski's museum collection— while (((PHONATION))) continues to resonate and rarefact in concert.

www.borayoon.com

250-word bio: 08.10.09 (237)

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