



BORA YOON composer | vocalist | sound artist

Bora Yoon is a Korean-American multi-instrumentalist, composer, vocalist, and sound artist who conjures audiovisual soundscapes using digital devices, voice. and instruments from a variety of cultures and historical centuries – to formulate an audiovisual storytelling through music, movement and sound.

Featured on the front-page of the *Wall-Street Journal* for her use of unusual instruments and everyday found objects as music, she activates architectural spaces, acoustics, and evokes what George Lewis described as "a kind of sonic memory garden" – using voice, violin, viola, Tibetan singing bowls, synthesizers, vocoder, Bible pages, bike bells, turntable, walkie-talkies, chimes, water, sonic sundries, and live electronics.

Yoon designs site-specific performance works in historical buildings (where available) to evoke and resonate a place's acoustic ecology, memory, and sonify a sense of place. Otherwise builds multimedia performance environments within a theater space, akin to opera *Sunken Cathedral* which premiered in NYC's PROTOTYPE Opera Theatre Now Festival.

Through these interdisciplinary means and idiom, she aims to expand the listening experience to an immersive, sound sculpted environment, to reflect time, history, and a permeability of memory.

As a solo performer she has presented her work at Lincoln Center, Carnegie Hall, Nam Jun Paik Art Center in South Korea, Patravadi Theatre in Bangkok, the Walker Art Center, the Bang on a Can Marathon, Smithsonian American Art Museum, John Zorn's Stone, TED Conferences, and universities across the globe.

She composed and performed the live score for Haruki Murakami's *Wind Up Bird Chronicle*— an interdisciplinary theatre adaptation, presented and co-commissioned by Asia Society, Baryshnikov Art Center, Edinburgh International Arts Festival, and Singapore Arts Festival.

As a composer, she has been commissioned and written works for Alarm Will Sound, So Percussion, New York Polyphony, Voices of Ascension, Musica Viva, Metropolis Ensemble, Sayaka Ladies Choral of Tokyo, Brooklyn Youth Chorus, Young Peopls Chorus of NYC, and the New Jersey Symphony Orchestra.

Collaborators include Ben Frost, Kaki King, DJ Spooky, R. Luke DuBois, King Britt, late poet Sekou Sundiata, Michael Gordon, choreographers, and filmmakers. Recordings include releases on MITPress/SubRosa, INNOVA, Swirl Records, and the Journal of Popular Noise.

She is a recipient of Music/Sound fellowships through the New York Foundation for the Arts, Asian American Arts Alliance award, New Music USA, TED Conferences, and the Sorel Organization for Women Composers – and has served on the artist advisory board for the New York Foundation for the Arts, served as a panelist for the Jerome Foundation, New York State Council for the Arts, Rasmuson Foundation, Native Arts & Culture Foundation, among others. She is endlessly fascinated by the intersection of space and sound, maps, human Venn diagrams, and the pulleys and strings that hold everything together.

www.borayoon.com

the creators project

The New York Times

"Equal parts artist, inventor, wearable tech pioneer, and psychoacoustic scientist, Bora Yoon is one of the most exciting creators working in the field of sound and performance today."

"exquisite...attractive and deeply personal creations."



"nuanced timbre and careful use of space..."
"enchanting."



"..unusual, mesmerizing, and remarkably relatable" – National Endowment for the Arts



"analog and digital... an acute sensitivity to spatial context."

HUFFINGTON POST

"One of 14 artists who are transforming the future of opera."



"magical... resonant."



"a pitch-perfect soprano and an architect of sound as spatial experiment... whose sum total is as accessible as it is richly articulated."



"operatic and intense, genre-scrambling and iconoclastic... a cut or three above the rest."



"totally unique."

BORA YOON select discograph



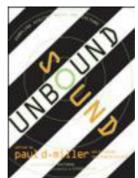
Sunken Cathedral INNOVA Recordings



(((PHONATION)))
Swirl Records



Journal of Popular Noise
Vol. 3, Issues 7-9
with Ben Frost (Bedroom Community)



Sound UnBound by DJ Spooky MIT Press / SubRosa Foreword by Steve Reich



WIND UP BIRD CHRONIICLE Edinburgh International Festival Singapore Arts Festival

Directed by Stephen Earnhart Live Original Score by Bora Yoon



















tephen Earnhart, New York-based tephen Earnhart, New York-based director of the stage adaptation of The Wind-Up Bird Chronicle (a novel by Japan's most widely read author, Haruki Murakami), is acclaimed both as a filmmaker and a theatre director. This fact, as many fans of Murakami's fiction will attest, is deeply significant to his decision to transpose such a defiantly non-naturalistic novel to the stage.

to transpose such a definalty non-naturalistic novel to the stage.

In Murakami's book, the wife of the protagonist, Toru Okada, simply vanishes, leading the man to undertake a journey through a world suspended somewhere between reality and dreams. Reading this and other Murakami novels brought to and other Murakami novels brought to Earnhart's mind the work of American filmmaker David Lynch. To his great delight, when he met with the Japanese writer to discuss staging The Wind-Up Bird Chronicle, the theatre director discovered that Murakami shared his passion for the creator of Birk Volunt and Turin Paole. creator of Blue Velvet and Twin Peaks.

creator of Blue velvet and Jwan Peaks.

'One of the first connection points between myself and Murakami was David Lynch, 'Earnhart recalls. 'What Murakami shares with Lynch is a dream logic. He is very into points of contact; they can be very serendipitous or literal, but sometimes they don't make any logical sense at all in the scretapitous or literal, but sometimes mey don't make any logical sense at all, in the way that your dreams mix reality with imagination. When I was reading Murakami I started dreaming about the characters; I've heard other people saying they had a similar experience.'

Earnhart has been working on his

Earnhart has been working on his

adaptation of The Wind-Up Bird Chronicle which has its world premiere at the

Edinburgh

International Festival) since 2007, and lived International Festival) since 2007, and lived much of that time in Japan. He remembers his initial discussion with Murakami with pleasure and some surprise. When I first talked to him about adapting the novel for the theatre, I said to him, "I imagine you will want me to originate the production in

Japan."

'I was trying to be sensitive to the fact that I'm a white guy from America adapting this novel. I expected that he would want the project to be very saturated with Japanese culture. In fact, it was the opposite. He didn't want me to start from Japan at all. "No. no, no," he said. "Your country." He's very interested in the Western perspective on his work.

The writer's attitude should not come as a surprise. As Earnhard observes, his interest in Western culture is long established. "Wurakami is very interested in the West

Murakami is very interested in the West and its people. He wrote the novel when he was living in Massachusetts, and he wrote a lot of it in English, later translating it into Japanese himself."

Murakami's cultural attitudes are very when hackening with the central idea of

Murakami's cultural attitudes are very much in-keeping with the central idea of this year's International Festival, which is that the programme should not be seen as an 'Asian festival', but rather as a place where artists and audiences can explore the 'intercultural' connections between East and West (what the cultural theorist Homi Bhabha calls 'hybridity'). Earnhart believes that his show epitomises this notion 'in that his show epitomises this notion 'in

both content and process'

both content and process'.

The cast of the play is a mixtu Japanese performers, Asian-American were raised in the States and non-Americans. There is even a member cast who, in Earnhart's words, 'rid line' between Japan and the US, h lived considerable parts of his life in countries. Bringing together such a d group of actors with an American di was itself an example of 'intercultur in practice.

'I've done workshops with Japaratists, both in Japan and in New Yor

T've done workshops with Japa artists, both in Japan and in New Yor they have a completely different w working,' the director comments. 'It seem very stereotypical to say this, b relationship between a director and in Japan is very much one in whit director is like an emperor in the Everything originates from him and it. Everything originates from him and told what to do, and there's not a told what to do, and there's not a room for improvisation. It's a w working which can produce very results. When Kurosawa made filn was expected to be in charge of every from the lighting, to the photograph

the direction. the direction.

'I work in a very different, collaborative way. I will ask my act go away for 15 or 20 minutes and about how to work a jellyfish int scene, then come back and show it t For Japanese actors – especially the worked with in Japan – that was very Thece was a specific to the state of the stat There were a range of reactions.

actors thou was askin their because I s didn't hav 'MURAKAMI SHARES A DREAM

LOGIC WITH DAVID LYNCH' answer m because what they expect of a director. O would say, "We're happy to improve you tell us exactly how we should do took a while for the Japanese actors are actually a cache ther?"

get used to each other. However, if Earnhart's way of wo

However, if Earnhart's way of we was foreign to many of the Japanese at the distinctiveness of their philosop performance was very attractive t director. They have such a diff training. They are very rooted in ph work, in subtlety and the unspoken. express from a very different place the do in New York, where we're of expressive all the time. There's a st inverted expression in the Japi aesthetic that I really wanted to tap int. The result of all this cultural interple theatre work which has, literally, tar across continents, from Tokyo to New Combining video, pupperly and acting.

across continents, from Tokyo to New Combining video, pupperry and acting also a hybrid of cinema and theat wanted to bring everything I love cinema and combine it with everytl love about live performance, Earnhart In the cinema everybody is in the watching these big images that are close to dreams. In the theatre every can be so real and immediate. Ever can be so real and immediate... Ever I left college I've wanted to multimedia theatre which brought elements together.'

King's Theatre, 529 6000, 20-24 Aug. 7.30pm (Aug 21 2.30pm), £10-£30.

artsfirst night

EDINBURGH INTERNATIONAL FESTIVAL

heroic showpiece. But 18th-century echoes remained, with cryptic beauties from Mullova's violin and Barley's cello shadowed by a perverse solo quartet (percussion, accordion, electric zither, prepared piano — the last played by Larcher himself).

Further playful colourings came from the orchestra. Shivering cymbals,

the orchestra. Shivering cymbals, WIND UP BIRD CHRONIICLE Edinburgh International Festival Singapore Arts Festival Directed by Stephen Earnhart Live Original Score by Bora Year

A weird road to wonderful

The Festival's eastern season has found a real jewel, says Libby Purves



Bora Yoon leads the fabulous soundscapes and music that run through this world premiere staging

Edinburgh
Theatre
The Wind-Up
Bird Chronicle
King's Theatre

piece of theatre can be as odd, mad, surreal and episodic as it likes, provided it tells a story and makes you care. It can be alien, bilingual, semi-subtitled and cruel. provided it is beautiful. The director Stephen Earnhart's labour of love, a two-hour rendering of a long magicalrealist novel by Haruki Murakami, is all of the above. One man near me kept sighing pointedly, but I happily rolled with it all the way. The Festival's eastern season has found a jewel: an asymmetric and strangely cut gem, but one which throws off beams of light.

New readers start here. Toru Okada, played with lovely decent naivety by James Yaegashi, is jobless and stays at home folding laundry. His wife Kumiko has vanished, and so has his cat (called Noboru Wataya, after his rich, smug, fascist politician brother-in-law, though they dislike him and plan to change the cat's name to Mackerel). Toru lives half in mundane modern reality, half in a visionary dreamworld of huge symbols such as dark wells, huge suns and water, evoked by puppetry and shadows and marvellous projection on to the sliding papery walls of his life. Everything relates to the real dilemmas of heart and spirit: his disembodied voice says that the way to see reality clearly is "to get as far away from it as possible".

Characters speak partly in

American-accented English, and half in surtitled Japanese. Toru encounters an unsolicited phone-sex caller, a bossy prostitute (Stacey Yen) whose soul was sucked out by the villain, and a freakish teenager obsessed with death. An old soldier who grows flowers at Hiroshima turns up and relates wartime atrocities, hard to take even in surtitles. Bursts of malicious Japanese TV prank-shows echo those unforgotten sadisms. Kumiko reappears, monochrome, projected on the fishtank after the politician's bodyguard has been surreptitiously eating the dried catfood. Fabulous soundscapes and music run through, composed and led (in a wild feather cockade) by Bora Yoon. At one point she plays Auld Lang Syne.

But Yaegashi's Toru is a modern Everyman to love, not least in his central fear that he does not truly know his wife because we all have too many "secret rooms" in us to connect properly. The plot finally makes sense, in a shamelessly airport-thriller way. That, and the beauty and emotional honesty beneath the weirdness, is why it works. The bird, by the way, is one whose cry sounds like clockwork. Toru imagines that its job is to wind up the spring of the universe.

Box office: 0131-473 2000, to Wed. Supported by the Mid Atlantic Arts Foundation













The New york Times



Music

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MUSIC REVIEW

A Journey Into the Mind, Beginning at the Ear

Bora Yoon's 'Sunken Cathedral,' at the Protoype Festival



Bora Yoon is performing her piece "Sunken Cathedral," which includes projections by Adam Larsen, at La MaMa as part of the Prototype festival.







THE WALL STREET JOURNAL

Playing Cellphones On Stage Has Ring Of Respectability

Bora Yoon's Music Career Takes a High-Tech Turn; Listening for a Special Pong

By AMOL SHARMA

Bora Yoon plays a mean electric violin and has a light touch on the glockenspiel. The 27-year-old contemporary classical musician can jam out on a cellphone, too.

Midway through a recent concert in downtown Manhattan, she flipped open a Samsung phone, held it up against a microphone and began tap-



Bora Yoon

ping intensely on the keys. She wasn't making a call, but, rather, stringing together a precise series of notes that make up her mobile-phone composition Plinko.

Cellphones are a notorious audience distraction at musical performances-

ringing, buzzing and beeping and giving conductors fits. But for some avantgarde electronic artists, cellphones themselves are musical instruments that can be incorporated into rock, hiphop and even modern classical music.

Household items like washboards, saws and buckets have found their place in music, and electronic instruments that once seemed gimmicky, like turntables and laptops, are going mainstream. So why not cellphones?

Some musicians have already taken cellphone music to an extreme. An Austrian rock band called the Handydandy named itself after the German term for

mobile phone, handy. The band, which performs at electronic arts festivals in Europe and elsewhere, has done away with ordinary instruments altogether. Each member of the quintet straps a Sony Ericsson handset around his neck like a guitar and taps away on the buttons, making all the facial and bodily contortions of an Eric Clapton or Carlos Santana while producing very different results.

The group's cellphones, sometimes attached to Styrofoam cutouts shaped like guitars, are linked wirelessly to laptops a few steps away. Pressing keys triggers the nearby computers to play a cacophony of distorted sounds and digital beats. The group refers to its cellphone-powered blur of electronic noise as "Bluetooth Rock," a reference to the popular wireless technology.

Some aspiring DJs and hip-hop artists are beginning to experiment with cellphones, too. In the town of Slough, west of London, a youth center recently began a workshop on "mobile mashups." Using cellphones equipped with special mixing software, students with stage names like MC PanicPhaze learn to splice pieces of existing tunes, add all sorts of electronic effects, and record rap vocals on top.

Tina Palmer, a pop musician who started the classes for the Slough Young People's Centre, says low-income residents in the borough can't afford expensive turntables or laptops with fancy mixing software. For them, souped-up cellphones are the next best thing. The Slough cellphone program is going national this year through other youth centers.

The Chicago Sinfonietta kicked off its 20th season last fall with a "Concertino for Cellphones and Orchestra," a piece built around ringtones. Amplified phones onstage were programmed to play short classical motifs by Brahms and other composers. The orchestra would pick up on the themes and play along. Meanwhile, the conductor got the audience involved. When a green light flashed onstage, the crowd downstairs was instructed to switch on their ringtones and fiddle with the volume; when a red light flashed, concertgoers in the balcony did the same.

Some experts say cellphones are a natural instrument, because the same internal synthesizer that blasts annoying jingles at inopportune moments can also be manipulated for aesthetic purposes. "I'm surprised cellphones are emerging like this, but there isn't any reason they shouldn't," says Geoffrey Wright, director of the computer music program at Johns Hopkins University's Peabody Institute, one of the nation's best-known music schools.

There's even a small technology industry emerging, mostly in the United Kingdom and elsewhere in Europe, to serve the needs of mobile-phone musicians. The phones and other hand-held devices the Slough youth center uses, for example, come equipped with software called miniMIXA, made by the Tao Group. It turns a cellphone into a tiny sound mixer and recording studio.

Ms. Yoon, a Chicagoan, took up piano at the age of 5 and went on to study classical violin and choral singing. After studying music in New York at Ithaca College and making recordings that melded classical music and some of her original songwriting, she got serious about electronic music. And she began to experiment with unorthodox instruments, including the melodica and Tibetan singing bowls.

The cellphone caught her ear for its "old school and wonderfully dated" timbre, she says, like "you're stuck in a calculator or a digital clock from the 1990s." She trained herself to play the cellphone, hooking it up to digital effects that give it an ethereal quality, echoing as though it were in a giant concert hall. She learned to lay one melody over another, creating harmonies and dissonant effects.

Ms. Yoon has incorporated the phone into her solo act, using it alongside her voice and other instruments. She has also collaborated with musicians including Suphala, a tabla player and protégé of Indian legend Zakir Hussain, and DJ Spooky, an avant-garde hiphop artist and producer. She is picky about her instruments, so not just any phone will do. She insists on playing one particular Samsung model, a 2004 E-105, which she says has a special "pong" tone reminiscent of the "ambient" sound pioneered by British musician and record producer Brian Eno. She buys the Samsung model on eBay as it gets tougher to find in stores. "I need a backup supply," she says.

Ms. Yoon asks her audiences to play along. At her recent show she told concertgoers to whip out their phones and call each other "vociferously." To the untrained ear, the resulting garbled murmur of ringtones didn't sound much like music. But Ms. Yoon says she's trying to take advantage of the fact most phones ring in the "diatonic Western scale of C" and are in the same tuning as Western instruments. That gives some order, she says, to how the sounds of the phone mix with instruments on stage.

We've all got a little audio source with us," Ms. Yoon says of cellphones. "It's kind of fun to remember that."





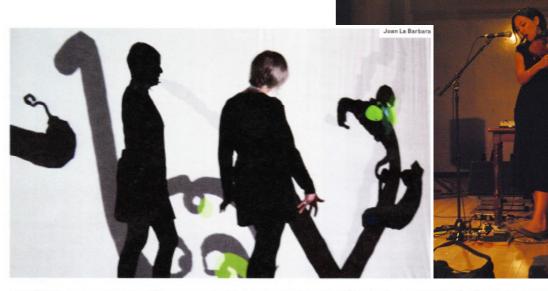


THE WALL STREET JOURNAL.

At Morgan Stanley, What's News-A Game of Catch-Up

WIRE

Adventures in Modern Music



The Human Voice In A New World

Various venues, New York City, USA
The Electronic Music Foundation's The
Human Voice in A New World brought
together vocalists and artists working
with various media in an effort to explore
the intersections between the limits of
the human voice and those of technologies
of sound.

The festival opener was the wondrous brainchild of Tmema's Golan Levin and Zachary Lieberman, Messo Di Voce, a 45 minute piece for two singers, Joan La Barbara and Jaap Blonk, and an image/ sound processing software that rendered sound and movement into images. The highly sensitive software captures and analyses the elements of the human voices and, subsequently, reimagines them as visuals on a screen. Messa Di Voce took the antiquated concept of madrigalism, or word painting, to its technological extreme: by blending synaesthesia and interactive communication between performers and software, and by using extremely sophisticated modules that projected cartoonish, poignant and spectacular images, Messo delivered an icono-choreography of immense precision.

Divided into a few standalone sketches, the composition placed the voice in an environment of childish and unrestrained euphoria. Either solo or as a duet, Blonk and La Barbara frolicked carefree on stage. They either conversed in amphibian-ese as their percussive vowels generated ripples across the screen, or Blonk intoned in some harsh, incomprehensible language while La Barbara's silhouette resembled that of a granulated Tasmanian devil, and sometimes the visual expressionism was simply overwhelming, like when percolating worms of different shapes, mimicking horsy vocals, climaxed in a panorama of interwoven lines and curves. Blonk's solo sketch was characterised by simplicity

and was marked by an existential anxiety more commonly found in silent movies. As a result of his cheek-flapping, he emitted bouncing bubbles that floated upwards on the screen and filled the space above him. Standing in the middle of all this agitation, it was as if he was participating in an underwater Arkanoid game with him quacking like a duck.

Another variation on the concept of word-painting, in a totally different vein, was Joel Chadabe's and Richard Kostelanetz's Micro Fictions during the second day. The author, Kostelanetz, read out seven words and the composer, Chadabe, created sonic environments that responded to them. The words freedom, self-improvement, dieting, menacing, deluge, infinity and mesmerizing were recited calmly and with a graceful pace as Chadabe's digital soundscapes ranged from torrents of pulsating electrons (for deluge) to a steady low drone (for infinity).

The next performer, Trevor Wishart, who hadn't appeared in New York for 30 years, started his set with VocoVise, a brief improvisational piece for amplified voice. Wishart showed that his technique was not limited to his vocal skills, but it was extended to his spasmodic expressions that contorted his face and radiated through the rest of his body.

Wishart's second and far more ambitious composition, Globalalia, utilised software to blend different syllable samples culled from radio and TV broadcasts from around the world. As the piece progressed, it became increasingly hard to distinguish between the different samples, and one ended up being surrounded by a raging sea of consonants and vowels. Globalala alludes, of course, to glossolalia, and the question arising after the piece ended was, what happens when the world stops making sense? What is there left to say?

The answer resounded during the third and final day, which was by all accounts a curatorial success. Bora Yoon presented (((Phonation))), a multimedia composition for solo performer and real-time video manipulation. The humble and charismatic Yoon manipulated loops that were created on the spot, either by playing the violin, humming a few phrases, or by using her mobile phone as a modified keyboard instrument. She was equipped with a panoply of turntables, radio transistors and an old phonograph speaker which she used as a megaphone during a three-voice antiphonal. Her love for nuanced timbre and her careful use of the space were enchanting attributes of her airy and almost disembodied performance.

From delicate to rousing, the festival ended with a bang, as the zany and ebullient David Moss unleashed his Voice Box Spectro in Judson Church. Like a half-demented professor, he stood behind his portable cabinet of curiosities, which was packed with pedals, electronics, small instruments, and sundry objects, all malleable puppets in his hands.

An expert storyteller, Moss recounted various absurdist tales, slipping in and out of character to punctuate the relationship between life and art and to intensify the dichotomy, if any, between the two. His voice sounded assertive, but it also had a suaveness that is characteristic of low-register singers. His performance was a mixed bag of genre-defying vocalisations and of aphoristic gens like "stones are either in your shoes, or in the way. Or, they are the way." He has dubbed his rapid-fire verbal exercises "fasterthan-logic communication", which is what he indubitably achieved just before releasing us "into the rest of the universe" and receiving a thunderous applause. Stefanos Tsigrimanis

Bora Yoon

By Kurt Gottschalk





Bora Yoon steps into the middle of a hub of cymbals, gongs, sticks and cables on an April evening at The Stone in New York City. She's wearing a nest of wires on her back, a few leading down into her boots. She holds her hair back and surveys her surroundings, then begins softly striking a row of Tibetan singing bowls with her hands, while humming a slow melody. Picking up a music box mechanism, she turns its crank, slowly still, as she steps on a pedal to loop her humming. Her casual yet determined method invites contemplation, her music box serving as a metaphor for her music's simple, mechanical beauty.

Over the course of her solo improvisation, she adds to her loops such sounds as pouring water; spoons tapped together and put through a filter to give a bass boom worthy of a dance club; a metronome; a hand-cranked radio; even the static of a live patch cord tapped with her finger. When struck, a set of wired windchines fires samples of her voice softly whispering. The battery of cymbals, gongs and bells pulled from old telephones are played by sticks she triggers with pressure-sensitive pads in her boots.

There is something seemingly unintentional about Bora Yoon's vocals, as if she's unaware that she is singing aloud, as she casually yet methodically tends to preparations. Her voice provides a sense of ease, smoothing the edges while she rewires components or deals with the occasional technical falling. She comes off as patient and in control, yet the piece ends with an "Um" and a smile, trapped somewhere between a logical endpoint and the fact that she could, no doubt, do this all night.

Asked how in control of her assemblages she feels, she ponders, "70 to 75 per cent," she decides. "I plan as much as I can and whatever happens makes up the rest of it. You just set up your little artist's playpen and whatever happens happens. I set up an environment that needs to be filled, whether it's with sounds or poetry. It's like film music,"

Much of her arsenal for the Stone gig was developed with the assistance of LEMUR (League of Electronic Musical Urban Robots), a New York organisation established to help musicians realise their electroacoustic whims. The automated devices mesh so well with the multilayered aesthetic she has spent the last several years developing, she says, that "my friends have started calling me "Bora-bot". Her work

Goddess of small things

had been more in the model of singer-songwriter until an epiphany in 2005. Singing with a choir at an AIDS benefit, she heard the angelic ring of Tibetan singing bowls achoing through the church and the world of acoustic design opened up to her. She was quick to embrace it. The following year she provided music for a dance production in an enormous public swimming pool in Brooklyn, performed by a choir and a team of beatboxers on bicycles inside the pool; she positioned herself in the middle with violin and effects, creating what she calls a "sound mural".

"That was my introduction into the idea of space and getting site specific with work," she says, "How is sound different when you put it in a black box versus a church versus a swimming pool?"

Opportunities to work on such a scale are rare, but Yoon is always on the lookout for objects which hold sonic promise. "Two things that point to why I do the music I do are being Korean and being a pack rat," she says. "My mother always taught me not to throw anything away because you can use it for something. The first money I ever made was when I won a recycling poster contest in third grade."

In a quest for bigger sounds and a smaller rig, she started using mobile phones with stored samples and looping applications as her orchestra. Her work caught

the attention of the Korean electronics manufacturers Samsung who, interested in the connection with her Korean heritage, produced a concert for her at Jazz at Lincoln Center. She had just turned 27. "I realised if not harnessed and handled well, I could have become a YouTube artist in about two seconds," she recalls sardonically. Fortunately she survived her 15 minutes and went on to tour with DJ Spooky. She also performed at the Brooklyn Academy of Music with poet Sekou Sundiata's America Project, and she also appeared at The Human Voice in a New World Festival in New York, alongside vocalists Jaap Blonk, Joan La Barbara, David Moss and Trevor Wishart (as reviewed in The Wire 303).

Despite her various inventions (and audio evidence to the contrary), Yoon doesn't see her work as particularly 'avant garde'. "I think it's hilarious that people think my music is so experimental, because I think it's the most natural thing I've done," she says. "It's the source of music – getting in touch with that and letting it come out. The violin and orchestra training I've done, the voice lessons – when you sing, you move, so I use that."

Her quest to find the sounds that live in everyday objects continues, as does an effort to reduce the amount of gear she carries. Her current work with LEMUR involves trying to place sonic booms in mid-air, something she refers to with a boisterous laugh as "invisible fireworks". A newly acquired potato masher holds particular appeal for the sound patterns it produces when spun on its end. "And my mother just gave me a stethoscope," she concludes. "I want to learn how to get really small. Go from the structure we're in to the structure we're actually living in. But that's probably just the Gemini in me that likes to fuck with people."

Dorayoon.com

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profile: sound artist

BORA YOON

STORY BY NEIL SHIBATA PORTRAIT BY DOROTHY HONG

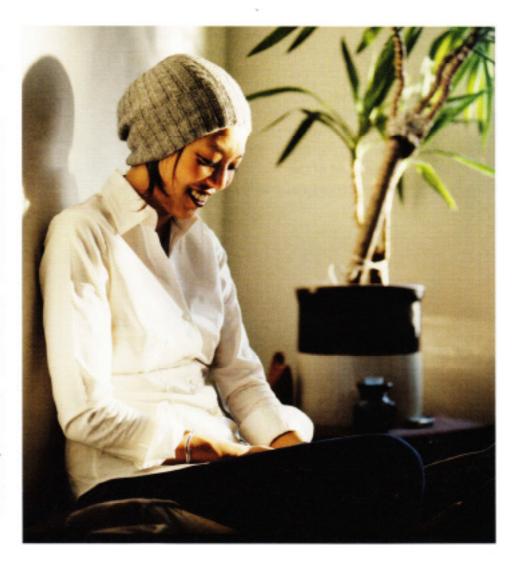
he retired hammers
of an abandoned
neighborhood piano
adorn the living room
wall of Bora Yoon's
Greenpoint, Brooklyn
apartment, a fitting
symbol for a sound
architect who finds

resonance in everyday objects to create her art. "Everything in life has a frequency," explains Yoon. "A lot of things that I'm attracted to soundwise, whether it's stuff that I find in the kitchen or the sound of recycling, offers some kind of timbre. Everything has a pitch to it, so it can all be arranged into music if you just see it the right way."

A classically trained musician, Bora has found that the old school calculatorlike sound of her cell phone "offers a different language" than instruments one learns in conservatory. Her innovative use of her Samsung E-105 has led to a front-page feature on her in the Wall Street Journal, Korean television spots, and her Samsung-

"Everything in life has a frequency. Everything has a pitch to it, so it can be arranged into music if you just see it the right way."

sponsored Phonation concert in the Allen Room at Lincoln Center, where she used the windows backing the stage to construct music timed with the sunset and in tune with the crepuscular environment. Her song "PLINKO" features layers of echoing cell



phone tones and glockenspiel that create an ethereal landscape that's both harmonic and dissonant.

While her earlier singer-songwriter work has garnered numerous awards, she has opened herself up to more flexibility in the fabrication of analog and digital sound-scapes that reject the constraints imposed by set songs and set pieces and demonstrate an acute sensitivity to spatial context. Her sound architecture lends itself well to collaboration, to choreography and film work, most notably designing the live acoustic sound mural for site-specific choreographer Noémie LaFrance's Agora II at McCarren Park Pool in Brooklyn, in which each audi-

ence member experienced a unique sound composition based on seat location, and the score for LaFrance's aerial dance piece "Rapture" on the rooftop of the Frank Gehrydesigned Fisher Center at Bard College.

A new solo album and US/Korea tour are in the works for 'o8, as well as a project for the Journal of Popular Noise, a choral commission with the Young People's Chorus of New York, and a potential collaboration with Ben Frost of Bedroom Community. And the phonation continues.

// PERFORMANCE

Lincoln Center | NYC

Nam June Paik Art Center | South Korea

Patravadi Theatre | Bangkok, Thailand

Brooklyn Academy of Music | NYC Carnegie Hall | NYC

Smithsonian American Art Museum | DC

Park Avenue Armory | NYC

New Museum of Contemporary Art | NYC

Brooklyn Museum | NYC

Broad Museum | LA

Ann Hamilton Tower | Sonoma CA (pictured)

Telfair Academy | Savannah GA

Casals Hall | Ťokyo, Japan

Walker Art Center | Minneapolis, MN

// FESTIVALS

Visiones Sonoras | Mexico Edinburgh International Festival | Scotland

Gyeonggi Media Performance Festival | South Korea

Window Into the World Festival | Poland

UNSOUND Festival NYC

TED@Cannes | France

Park Avenue Armory Tune-In Festival New York Electronic Arts Festival

Intermedia Festival

MMIX Festival of Interactive Music Technology

Movement Research Festival Bang on a Can Marathon

Pop!Tech Conference: the Human Impact

NextWave Festival | BAM, NYC

// SCORES

Wind Up Bird Chronicle by Haruki Murakami | Dir. by S. Earnhart Migration Watch, podcast

AGORA II, Rapture (in residence) | by Noemie Lafrance

// COMMISSIONS

Alarm Will Sound, custom chamber ensemble

So Percussion, percussion quartet

Density 2036, Claire Chase, flute + electronics

Ji Hye Jung, Perucssion Steve Schick, Percussion

Voices of Ascension Chorus, SATB + electronics

// COLLABORATIONS

Luke DuBois | (((PHONATION))) | live video, visuals

Joshue Ott | visual music New York Polyphony | My End Is My Beginning

Sekou Sundiata | 51st (dream) state

Ben Frost | Journal of Popular Noise

H. Paul Moon, filmmaker

// RECORDINGS

Sunken Cathedral | INNOVA (((PHONATION))) | Swirl Records

The NYFA Collection | Innova

Journal of Popular Noise | Vol. 3, Issue 8

Sound UnBound | SubRosa & MIT Press

// ARTIST RESIDENCY

Banff Center for Arts and Creativity

The Hermitage | Ringling Museum

Harvestworks Digital Media & Arts | The Body Electric

League of Musicians & Urban Robots

Electronic Music Foundation

AWARDS // FELLOWSHIPS

TED Fellowship

New York Foundation for the Arts Fellowship | Music / Sound

Sorel Organization for Women Composers

United Artists Initiative Media Arts Fellowship | Music / Sound

