

Quarterly



Openwork

is a peer-reviewed journal that publishes research into experimental music, art and scholarship.

Interdisciplinary in scope, our journal promotes new modes of interaction between scholars and practitioners whose work critically re-listens, through and across, boundaries and constraints.

Openwork is a publication of the Columbia University Computer Music Center.



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Previous Issue



To Whom / What / When / Why / Which Do We Listen?

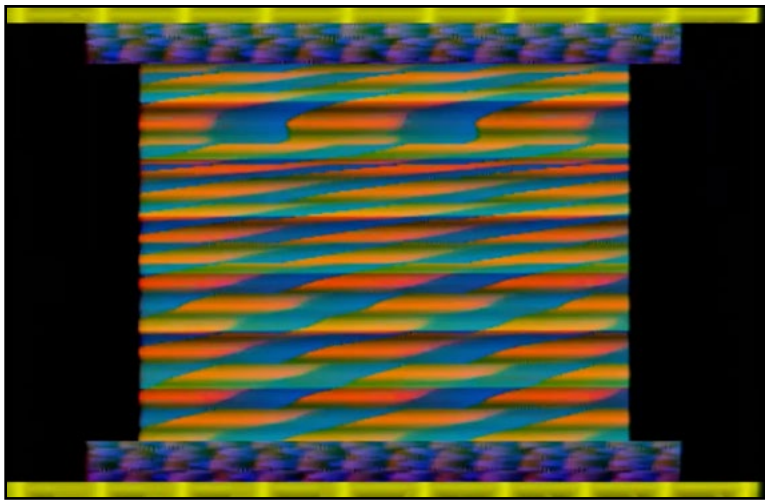
As is fitting for openwork's inaugural issue, the essays, artworks, poetry, and conversations that follow are marked by an extraordinarily productive incommensurability when it comes to dealing with a conceptual conceit as unwieldy, quotidian and ideologically malleable as listening. Emerging in the midst of the Covid-19 pandemic in early 2020, these essays span a bewildering array of disciplines—from the Sonic Insurgency Research Group's interrogation of Chicago property law and Alex Borkowski's archeological approach to Daphne Oram's radical oeuvre, to the interdisciplinary research into multimodal listening experiences of Lauren Hayes et al. and Hadi Bastani and Navid Soltani's ethnographic listening to the planned town of Ekbatan in Iran.

Indeed, the question must be posed whether "listening" is capable of tying this luminous array of scholarship and artistic inquiry together in a productive way. In some

sense, this issue is a radical testament to our desire to resist the urge to get beyond listening in a substantially caring and critical way—especially in a 21st-century context where our entangled futures seem to preempt the entanglement of our past.

And yet, serious pressure is exerted on listening nonetheless, especially when it comes to attempts to devise conceptual apparatuses capable of describing listening along universal lines. If anything, conceptual migrations abound throughout the issue, allowing serious consideration for the stakes of listening across the variously crumbling, solidifying and veiled boundaries. There is a sense of urgency here too, for example, as Kamari Carter draws listening into the contemporary arena of the emergency signal. In the artist's 2019 sculpture *Landline, Lifeline*, four rotary telephones replay 911 calls. Your choice to connect discreet narratives of callers and responders implicates you in their scenario as an uncomfortable eavesdropper, as Carter explains in an interview with Julian Day.

Selections From Issue 1



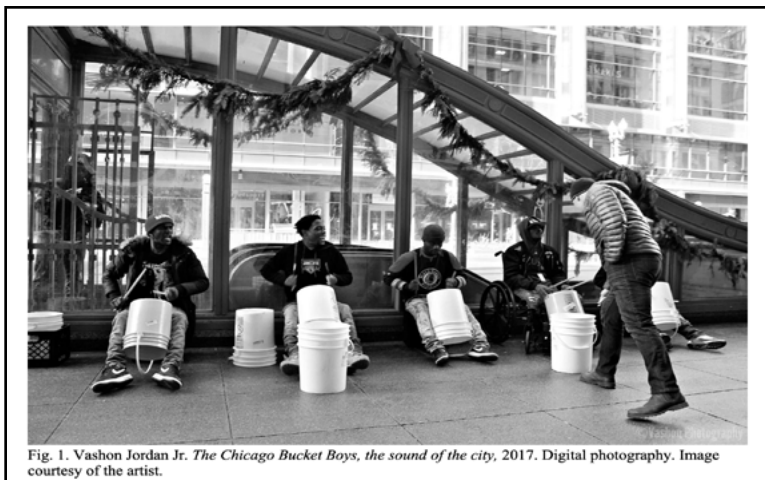
Connie Fu
*calliope listens amongst her
selves* (2023)

Video with sound (12:02)



Julian Day
Closed Circuits (2019)

Installation documentation
with sound (0:54)
Interview with Kamari Carter

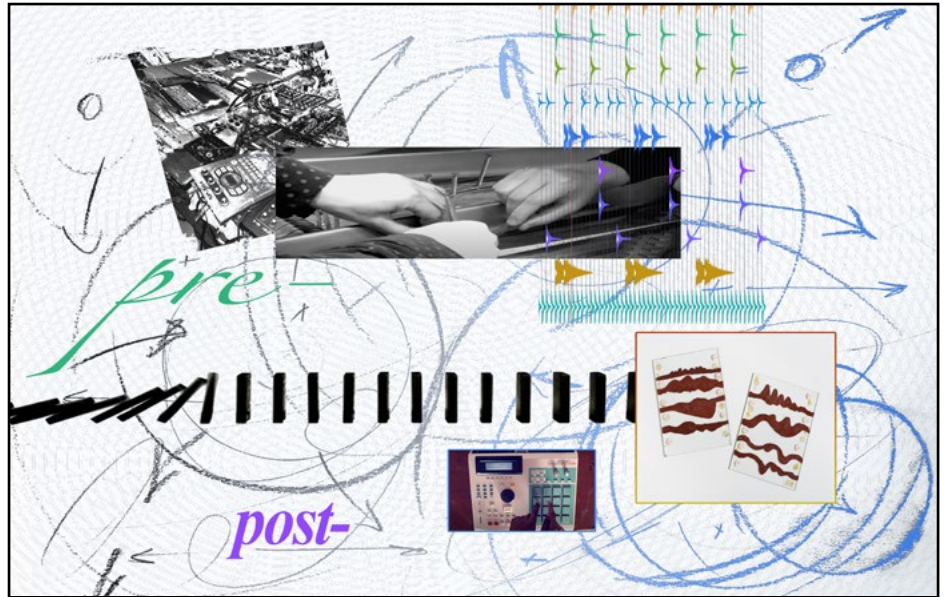


Sonic Insurgency Research
Group (SIRG) - Josh Rios,
Anthony Romero and Matt
Joynt
*Sonic Legal Spaces: An Essay
of Overdubs* (2023)

Article

Current Issue

Music, art and scholarship in the midst of temporal disorder



For this second issue of openwork, we present an exploration and grappling with dynamics, forms and lived realities of time through the work of mixed-media artists, arts-based researchers, and scholars in music, media arts and cultural studies. Our issue theme of 'pre-' and 'post-' can be understood to establish dynamic fields of temporality, suggesting movement, direction, sequence, and interactions of entities in transformation.

Of the diverse range of contributions here, some (Leahley Alawi, Gray, Jordan Deal, Iain Findlay-Walsh & Tristan Partridge) resonate with notions of the pre- and post-modern, and related domains of -humanism, -feminism, -colonialism, with attendant considerations of authorship, embodiment, materiality, power and subjecthood. Some engage directly with issues of time-based ordering, and therefore rhythmic, formal, compositional or narrative modes of organisation in music and art practices (Victoria Keddie,

Louis-Michel Tougas, Ruari Paterson-Achenbach & Sophie Marie Niang). Other contributions engage with temporal structure and flow via issues and aesthetics of the ubiquitous internet and lives lived between conflicting modes of media and time, from the disorientation of online exposure and trauma (Gauri Bahuguna), to conflicting speeds of real-time communications and surveillance, warfare and protest (Soundcamp, Winnie Lai).

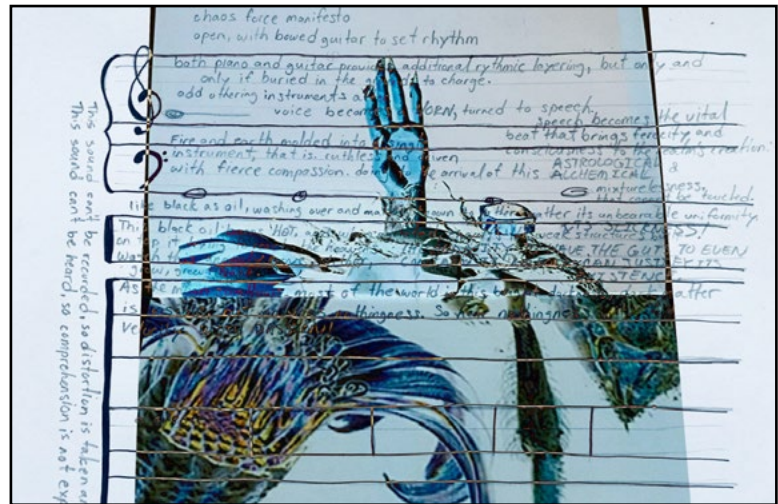
With contributors and editors spread across continents and time zones, our editorial and collaborative process in compiling this issue has mirrored some of the temporal complexities that we set out to explore - including asynchronous rhythms, digital dispersal, and the durational lags of cross-geographic creative labour.

Selections From Issue 2

Jordan Deal

*The Magical Slickness of the
Myth of Black Oil, Movement
Suite (2025)*

Manifesto and Score



Gray

*Spaceshifting: On
Inhumanity as Shaping
Resistance (2025)*

Website



Louis-Michel Tougas

*Polyrhythmic Cognition
and Metric Spaces: A
Compositional Framework
(2025)*

Article

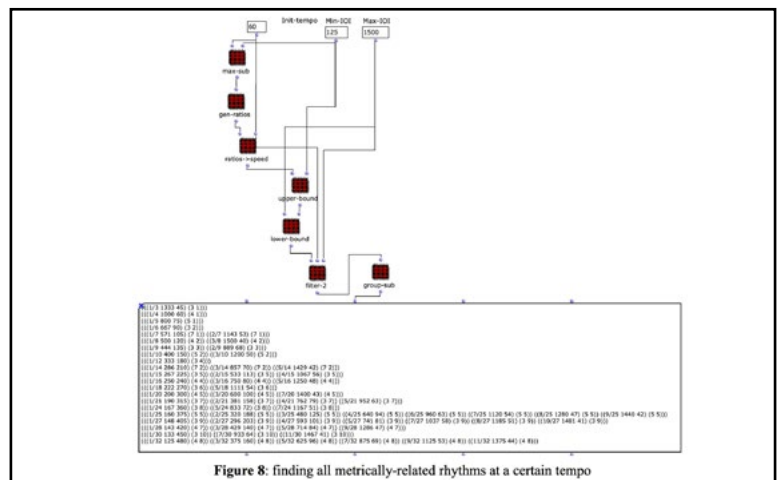


Figure 8: finding all metrically-related rhythms at a certain tempo

Call For Proposals

Upcoming Issue

Photo of Jerry Hunt by Lona Foote, as seen in the Roulette archive

ESTRANGEMENT IN
PRACTICE

Art is artificial.

Processes of making music and art can be understood as ways of defamiliarizing the everyday and seemingly self-evident—making strange the familiar, the traditional, the normative, and the repressive—through aesthetic practices and the works they generate, which enable encounters with the world otherwise. We invite contributions that engage with music and art as

estrangement. We are interested in practices that render the familiar unfamiliar, expose the seams of tools and institutions, and test how bodies, machines, and publics meet under conditions of austerity, platform governance, and automation. We welcome submissions that show how technique, techne, and institutional constraint co-produce form and meaning, and that ask who gets to declare which practices are “strange,” and why.

Openwork In Dialogue

Publications, events, works, & other contributions to
sonic scholarship from Openwork's team

Z Pinson Hopgood

Live Performance of Studies In Digital
Subtractive Synthesis: Exploring
Resonance, Harmony, & Melody

<https://pinson.bandcamp.com/album/live-in-dallas>

Jim Igor Kallenberg

(2025, October 16). What was the Voice
of New Music? [Opening Lecture "Next
Generation" Donaueschingen 2025]:

<https://www.donaueschingen.de/Musiktage/Next-Generation>

Jim Igor Kallenberg

Specters of Kranichstein: What was de
Darmstadt School? Berlin

<https://www.wolke-verlag.de/musikbuecher/jim-igor-kallenberg-kranichsteiner-gespenster-specters-of-kranichstein/>

Shashaank N.

HiSSNet: Sound Event Detection and
Speaker Identification via Hierarchical
Prototypical Networks for Low-Resource
Headphones

<https://ieeexplore.ieee.org/abstract/document/10094788>

Shashaank N.

Towards Secure User Authentication for
Headphones via In-Ear and
In-Earcup Microphones

https://www.isca-archive.org/interspeech_2025/shashaank25_interspeech.html

Iain Findlay-Walsh

Fifty-one aural selfies (fixed media
soundscape compositions). International
Journal of Creative Media Research.

<https://doi.org/10.24135/ijcmr.v11i1.131>

Iain Findlay-Walsh

Cwfen (2025). Sorrows [Album]. New
Heavy Sounds, London.

<https://cwfen.bandcamp.com/album/sorrows>

Anna-Louise Walton

Defamiliarizing the Voice: Approaches to
Vocal Composition in the Music of Anna
Korsun, Charmaine Lee, and Anna-Louise
Walton.

<https://academiccommons.columbia.edu/doi/10.7916/y3z7-dh47>



Read More

Elam, Kimberly. *Grid systems: Principles of organizing type*. New York, NY: Princeton Architectural Press, 2014.

LaBelle, Brandon. *Poetics of Listening: Inner Life, Social Transformation, Planetary Practices*. New York, New York: Bloomsbury Publishing, 2025.

Oliveros, Pauline. *Deep listening: A composer's sound practice*. Bloomington, IN: iUniverse, Inc, 2005.

Wang, Ge. *Artful design: Technology in search of the Sublime*. Stanford, CA: Stanford University Press, 2018.

"Jerry Hunt." *Roulette*, March 30, 2021. <https://roulette.org/event/jerry-hunt-2/>.