

Anne E. Stoner

Proposal for 400 Block of Gilman Street Social Practice Artist Residency

Street for a Sounding World

Summary

Inspired by the rich and diverse pedestrian population of West Gilman Street, I propose a residency which will record the voices of those traversing the 400 block of West Gilman and live mix them into a large, long-form audio piece playing live in the streetscape. Simultaneously a participatory practice and a multichannel sound installation, *Street for a Sounding World* will engage the street in multiple regards, ultimately turning the streetscape and those who inhabit it into an expanding, resounding instrument.

Artist Biography

Anne E. Stoner is a sound artist and collaborative ethnographer whose work focuses on the intersections of identity and geography in both sonic and physical space. Her practice coalesces studies in bodily complexities, human geography, psychogeographies, and contemporary methodologies in ethnographic archiving and queer anthropology, to create a practice with an empathetic methodology that challenges visual standards within 21st century artmaking and scholarship. Anne has a long history of organizing, engaging and writing about social and participatory sound practices. Her longest-running social practice project, *Drowning Out the Noise*, is a series of walking conversations with queer strangers in Edinburgh, Scotland and Chicago, Illinois. In a statement for The Francis Young Tang Teaching Museum, Izzy Desantis writes, “*Drowning Out the Noise* (2021-2024) layers interviewees’ meditations on queerness, gender performance, and public space over the private playlists of their lives. In doing so, Stoner explores the power of sound to carve out an alternate, queer reality in city spaces that may not always feel safe for queer people.” The project published as a text-audio essay in *Resonance*:

The Journal of Sound and Culture in 2024 and is currently culminating in a four-month exhibition at The Francis Young Tang Teaching Museum.

Anne's work has been shown nationally and internationally, including venues such as the Francis Young Tang Teaching Museum, New York, Arts and Literature Laboratory, Madison, and the Morley Gallery, London. Anne's sound and writing can be read and listened to in *Resonance: The Journal of Sound and Culture*, *Global Performance Studies Journal*, and the Struer Tracks Sound and Listening Biennial Almanac.

Description of Project

Street for a Sounding World will invite street inhabitants to offer single sounds - whether they be a single note, a clap, a cough, a word - to be live recorded and mixed into one large tapestry of sound. For eight Saturdays throughout the summer, I will set up a portable recording and mixing station, complete with six speakers, on the 400 block. Here, I will invite passersby to each contribute their individual sound and I will live-mix their sound into the existing sound installation. As the residency continues, the sound piece will grow in length and depth, aggregating hundreds of Madison voices in one experimental, long-form audio artwork. As pedestrians continue to walk through the block throughout the summer, they will hear more evolved versions of the piece at each subsequent visit. Throughout a walk down the block, pedestrians may hear the "ooo" of a neighbor, the "snap!" of a family member, or an "ahh" from their own voice recorded weeks before. The participatory aspect of the installation will bring pedestrians to the street to both record their own voice and enjoy listening to the collective soundings of the project

The six-channel sound piece that is developed throughout the residency will serve as a time capsule of the city and its inhabitants in the year 2025. The piece will sound rather experimental, and will not necessarily be directly "musical," or familiarly tonal. While the piece will first and foremost serve as a site-specific installation on the 400 block, the piece may later

be posted on the city's website, used at city events, and possibly run on community platforms such as WORT Radio or as an installation at Arts and Literature Laboratory. I am very happy to discuss other platforms where the final sound piece could be shown and shared.

Some similar, successful participatory sound projects include the 2013 Summer Streets [Voice Tunnel](#) in the Park Avenue Tunnel, New York and the 2024 Experimental Sound Studio [Sonic Pavilion](#) at Millennium Park's Pritzker Pavilion, Chicago.

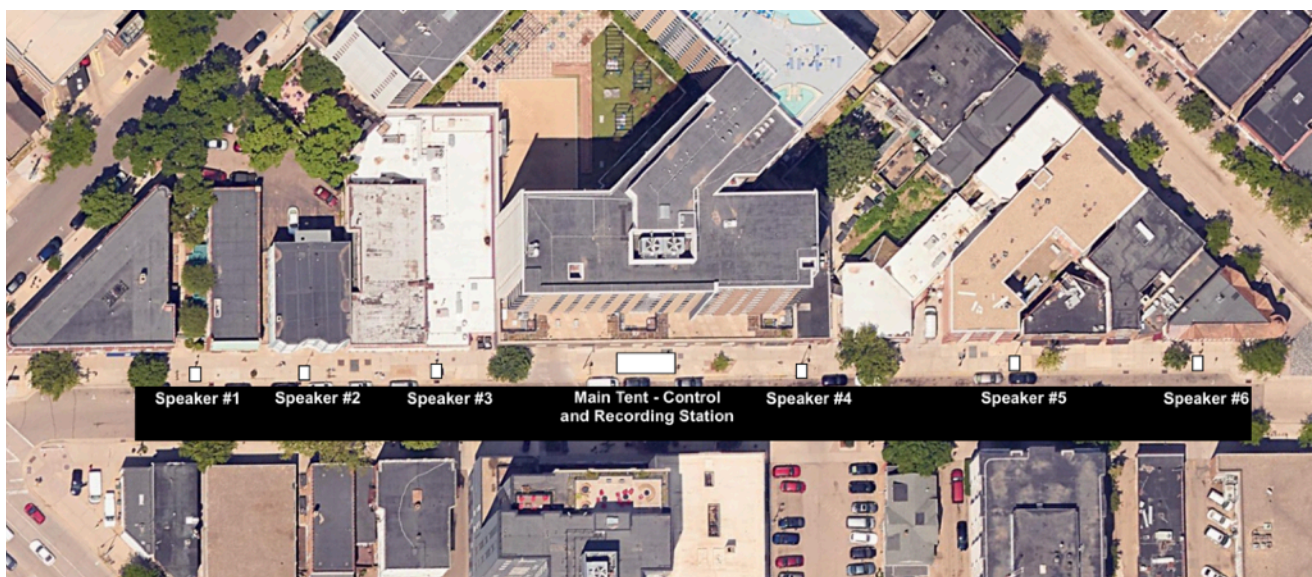
[Logistics](#)

This is a very flexible proposal, and I am very open to being in conversation with both the Madison City Arts Commission and the City of Madison Department of Planning and Community and Economic Development Planning Division to create a version of the project which will be feasible and agreeable to pedestrians and property owners on the 400 Block. The project will require consultation with the appropriate civil engineers and city planners to devise the best course of action. I am open to the residency taking place on fewer or more afternoons, on a different day of the week, or for a different number of hours.

My below proposal involves eight, five-hour residency days on the block. This timeline is in compliance with Madison City noise ordinances ([Link](#), See page 5) which allows for up to fifteen amplified events, one event per week, on a City street or sidewalk. I propose to hold the residency on eight Saturdays throughout the summer. More information on the timeline can be found below.

A single tent will serve as the main control-center where most of the tech will be housed and where I will be based. There will be three speakers installed on each side of the tent, making six speakers in total. The speakers will run on one side of the sidewalk, mimicking the movement and shape of the streetscape. As a pedestrian walks down the block, they will hear the piece in full from one end of the street to the other. The six speakers will be wired to and powered by

the amplifiers held under the tent, and the sound will be provided by my computer which will also be housed under the tent. I propose installing the waterproof speakers on street lamps throughout the street which will be left throughout the course of the residency. The rest of the technology, including the tent, the wiring and the control center, will be put up and taken down each week. I have proposed the inclusion of an assistant in the below budget to help me put up and take down the control center, and to be with me to manage crowd flow, keep an eye on the technology should I move around, and generally assist with any issue which may arise throughout the project.



Signage will be placed throughout the 400 block, as well as throughout Madison, inviting individuals to, “Contribute a single sound” to the sound piece. They will be welcome to come under the tent where I will be located with a microphone, wired into the computer and sound software. This will record the pedestrian sounds directly into the installation. During periods of the day where I am not working with pedestrians to record them, I will be live working on the final sound piece on the six-channel system.

Evaluation and Outcomes

For this proposal, I have focused mainly on creating a social practice artwork which will increase pedestrian traffic to the street. Because individuals will have to physically visit the 400 Block to be included in the final sound work, the project inherently invites a large new pedestrian population to the street, increasing traffic to local businesses. The project invites people of all ages, and its novel nature is especially appealing to families with children, and those who do not necessarily have an arts background. This influx of foot traffic, along with the participatory nature of the project, will increase community morale and solidarity, and likely decrease altercations and police calls from the area. I do not believe the sound will be bothersome to those who live and work on the street due to its infrequency. Also, because the installation will consist of six dispersed speakers, no individual speaker will have to be exorbitantly loud, keeping sound from being consolidated and loud in any one place. While as an artist I am not able to guarantee these more sociological metrics, I am hopeful in the ability of community and social artwork to increase camaraderie among the 400 Block of West Gilman, and the greater Madison community. I am also hopeful that this large and inviting display of cultural exchange will have a positive effect on both public and private investment.

Budget

Technology:

- 6 x JBL Control 29AV-1 Speakers at \$499/each ([Link](#)) = \$2,994
- 3 x XLS 1002 Stereo Amplifiers at \$439/each ([Link](#)) = \$1,317
- 1 x Sennheiser MKE 600 Shotgun Microphone ([Link](#)) at \$329.95
- 1 x 250' spool of speaker cable ([Link](#)) at \$264.95

Other Purchases:

- Graphic design fee for posters and publicity material = \$250
- Publicity and printing costs = \$500
- Madison City permit application = \$300

Items that I suspect may be owned by the city which could possibly be provided/lent:

White canopy tent ([Link](#)) at \$250

250' of floor cord covers at \$70.27/50 feet ([Link](#)) = \$351.35

Time:

My rate for eight days, five hours/day at \$25/hour = \$1,000

Assistant's rate for eight days, five hours/day at \$25/hour = \$1,000

Total Proposed Budget = \$8,557.25

The **additional budget** of \$1,442.75 may serve as buffer for any additional or unforeseen civil engineering needs, and should this buffer not be necessary, may be put toward a celebration for the installation at the end of the residency.

At the University of Wisconsin, Madison, I am paid approximately \$40/hour as a graduate teaching assistant. I have quoted my time at \$25/hour, with the remainder provided as in-kind contribution, included below.

In-Kind Contributions:

Difference between my standard \$40/hour rate and the above \$25/hour rate = \$600

All preparation, setup and tear-down time (~40 hours) at \$40/hour = \$1,600

Computer, sound software, audio interface = \$2,000

Dedicated studio space on campus for storage and project development = \$1,500

Total In-Kind Contributions = \$5,700

Timeline

I propose to hold the residency on eight Saturday afternoons, from 2:00pm-7:00pm. I propose doing two, four-week blocks throughout the summer:

June 28th

July 5th

July 12th

July 19th

August 23rd

August 30th

September 6th

September 13th

Should the Council be interested in utilizing the remaining budget, I would be open to organizing a final listening celebration of the work on the last afternoon of the residency, September 13th.

Conclusion

I want to thank everyone on the Madison Arts Commission for considering me for this opportunity, and express how truly excited I am at the possibility of being able to work with the Madison community. As always, please reach out with any initial questions, and I am looking forward to attending the final outcome of the residency.