

Artist Talk marts 2011
by/Tara Rodgers

Tara Rodgers (Analog Tara) is a musician, composer, and feminist technology scholar. Originally from upstate New York, she is now based in the DC area. She performed jazz piano in NYC in the mid-1990s and has made electronic music and sound art for about 10 years.

Recent projects

include sound installations based on butterfly migrations, human population shifts, and urban landscapes; a quiet album of piano and field recordings; and a live techno set. She received the 2007 New Genre Prize from the International Alliance of Women in Music, and a 2006 Frog Peak experimental Music Award. Her work has been exhibited at venues including Eyebeam and the Museum of Contemporary Canadian Art. Recordings have been released on the Le Tigre Remix 12" and other compilations. Tara founded the critically-acclaimed website Pinknoises.com in 2000, and a related collection of interviews with women who make electronic music and sound art was published by Duke University Press in 2010. She is completing her PhD at McGill, and recently joined the Women's Studies faculty at the University of Maryland, College Park as part of UM's search in digital humanities, media and cultures.

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My recent sound installations map large-scale patterns of living systems in digital audio. I use data and metaphors to structure the parameters of sound and compositional form. I also work with translations between sound, video and photography, where the form of one medium shapes that

of another. I am interested in how sound can encapsulate phenomena of vast temporal or spatial scale, such as migration flows and weather patterns. I also explore how generative digital audio can represent landscapes differently than more traditionally representational field recordings. I try to set up encounters among the personal and institutional, natural and synthetic, tiny and vast. Also, I grew up immersed in jazz records and first played analog synth in a '70s-funk cover band. I continue to make electroacoustic and electronic dance music that follows those inspirations. My scholarship arises from questions in my art practice. I research cultural histories of audio technologies and have done ethnographic research with women who work creatively with sound and electronics. In my doctoral dissertation, I write about the history of synthesized sound, examining metaphors in audio-technical language as representations of identity and difference. My teaching interests include feminist media and technology studies, popular music studies, sound recording and experimental music composition.pinknoises.com