



OKLAHOMA INTERTRIBAL NOISE SYMPOSIUM 2022

OCTOBER 8, 2022

8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeano, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

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ABOUT THE ARTISTS

Robbie Wing is a sound artist and musician from Tulsa, OK. He is an enrolled citizen of the Cherokee Nation. His practice focuses on acoustic geographies, ecological sound art, installation, and composition. He is a multi-instrumentalist, who is releasing a new album of original compositions in spring 2023, and has a field recording composition made from the sounds of contaminated water wells that will premiere at the Sonic Cartographies conference at the University of Kent in fall 2022. He has an undergraduate degree in Environmental Sustainability and a master's degree in Urban Design from the University of Oklahoma.

Autumn Chacon (Diné/Chicana) is an artist and activist. Her organizing work in media justice led to the inception of three FCC-licensed community radio stations, and her activism led to meetings with the world's largest banks in a successful effort to divest \$3.8 billion from the Dakota Access Pipeline. Her work as a conceptual, installation, and performance artist has been shown among First Nations communities throughout North America and abroad. Many of Chacon's pieces reveal Indigenous futurisms where technology has a sacred relevance and exemplify her skills as a self-taught electronics engineer.

Warren Realrider, also known as **TickSuck**, is a Pawnee/Crow multidisciplinary sound artist based in Norman, Oklahoma, originally hailing from the Pawnee Tribal Reserve. While studying painting at the University of Oklahoma, Warren began an exploration of sound, materials, and site as new elements of his lifelong art practice. Warren created the Tick-Suck noise performance project in 2016 and has since presented his solo works and sound performance collaborations in varied Tulsa & Oklahoma locations as well as distant locales such as Spokane and New York City. His works such as IIII Kitapaatu and Unassigned Data work within the unclaimed spaces between contemporary suppressed plains existence, Pâri Akîtaru' ways, and untethered sound exploration to create hypnotic experimental structures of human/universe interface. Realrider works to play the tensions and time locations between objects, functions, and movements to create sound pieces lashed to the frameworks of harsh noise, improvisation, and aberrant composition.

Nathan Young is a multidisciplinary artist, scholar and curator working in an expanded practice that traverses artistic fields which include but are not limited to installation, sound, text, textiles, video, documentary, socially engaged art and experimental music. Nathan is a founding member of the artist collective Postcommodity (2006-2015) and holds an MFA in Music / Sound from Bard College's Milton-Avery School of the Arts. Young is currently pursuing a PhD. in the University of Oklahoma's innovative Native American Art History Doctoral program where his scholarship is focused on Indigenous Sonic Agency. His work has been supported by Creative Capital, The Tulsa Artist Fellowship, The George Kaiser Family Foundation, The Pew Foundation and the Carnegie Mellon Foundation among others including Tribeca Film Institute and the Sundance Institute

Suzanne Kite a.k.a. **Kite** is an Oglala Lakota performance artist, visual artist, and composer, concerned with contemporary Lakota ontologies through research-creation, computational media, and performance practice. She is known for her sound and video performance with her Machine Learning hair-braid interface.