



Pink Noises: Women on Electronic Music and Sound

Tara Rodgers (Editor)

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Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs, remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of Pinknoises.com, the critically-acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls. That site featured interviews that Rodgers conducted with women artists, exploring their personal histories, their creative methods, and the roles of gender in their work. This book offers new and lengthier interviews, a critical introduction, and resources for further research and technological engagement. Contemporary electronic music practices are illuminated through the stories of women artists of different generations and cultural backgrounds. They include the creators of ambient soundscapes, “performance novels,” sound sculptures, and custom software, as well as the developer of the Deep Listening philosophy and the founders of the Liquid Sound Lounge radio show and the monthly Basement Bhangra parties in New York. These and many other artists open up about topics such as their conflicted relationships to formal music training and mainstream media representations of women in electronic music. They discuss using sound to work creatively with structures of time and space, and voice and language; challenge distinctions of nature and culture; question norms of technological practice; and balance their needs for productive solitude with collaboration and community. Whether designing and building modular synthesizers with analog circuits or performing with a wearable apparatus that translates muscle movements into electronic sound, these artists expand notions of who and what counts in matters of invention, production, and noisemaking. *Pink Noises* is a powerful testimony to the presence and vitality of women in electronic music cultures, and to the relevance of sound to feminist concerns.

Interviewees: Maria Chavez, Beth Coleman (M. Singe), Antye Greie (AGF), Jeannie Hopper, Bevin Kelley (Blevin Blectum), Christina Kubisch, Le Tigre, Annea Lockwood, Giulia Loli (DJ Mutamassik), Rekha Malhotra (DJ Rekha), Riz Maslen (Neotropic), Kaffe Matthews, Susan Morabito, Ikue Mori, Pauline Oliveros, Pamela Z, Chantal Passamonte (Mira Calix), Maggi Payne, Eliane Radigue, Jessica Rylan, Carla Scaletti, Laetitia Sonami, Bev Stanton (Arthur Loves Plastic), Keiko Uenishi (o.blaat)

Pink Noises: Women on Electronic Music and Sound Details

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Mentai says

Ohh why wasn't this book around when I was in high school!!? Or music undergrad for that matter? I love the conversational tone Rodgers takes with her interview subjects. (and she lets the reader know if this is done via email.) Although the musical focus 'electronic music and sound' a range of genre, subgenre and context is covered. Very useful is a glossary of terms at the back of the book. This book is very user friendly but also doesn't shy away from technical details if that's what an artist or musician is into. The interviews display the creativity of the women, their journey toward their breaks successes and their attraction to technologies. The hows and the whys. This should be in every high school library...

If there's any criticism or questioning I have of the book it is that nearly every one represented did have a mentor or family that helped them step up in the studio for the first time, who showed them what to do. I wonder about those who never had the lucky studio break, who ended up with a different kind of journey into music or electronic music. anyway (that's my own little bugbear).

David says

SUCH A GREAT RESOURCE!

Cody says

An important book. *Pink Noises* is worth seeking out even just for the introduction, which turns a much needed critical eye toward the gendered culture of modern music. But it's also a wonderful chance to gain direct insight from some of the most crucial composers, performers, and sound artists of the past fifty years, many of whom remain woefully underrepresented in discussions and considerations of contemporary music.

Chi Chi says

Good collection of interviews with women working in electronic music. I've got a lot more records to buy now.

Stantontas says

Great to dip into. I wrote about this book here, still enjoying browsing it on bus journeys:
<http://www.diskant.net/blog/2011/01/0...>

mali says

This is an interesting book and full of important oral history. But, and this is probably my shortcoming, I couldn't plug through a whole book of nothing but interviews. A little more context and questions more attuned to the interviewees' experiences (rather than generic and rather uncritical ones about gender impacting work) would have added a lot.

Liliana says

Really inspiring ! Definitely one of the better music-related books I've read. Reading about women in general makes the topic easier to connect to.

lindy says

This should be mandatory reading for anyone had ever made/written about/HELL, LISTENED TO electronic music. School yrself on the foremothers.

Jess Gro says

interviews with awesome women. a book to jump in and out of.

Jeff says

Tara rodgers is cool

Ken says

I loved the book, and was quite inspired to get more creative in my own electronic music. I appreciate it when artists articulate their art in specifics and also express their artistic and wider concerns. Good job on the interviews, Tara Rodgers.

Carol says

Pink Noises consists of a lengthy introduction followed by 24 interviews with women working in the medium of electronic music. It spans celebrated figures of contemporary music like Pauline Oliveros and Annea Lockwood to people working in dance and electronica to women working as DJs. It was a very interesting book, not only providing insight into the work of women whose work I already knew but also

introducing me to work of those I had never heard of. However, *Pink Noises* does suffer from the downfall of most interview compilations: a lack of true trajectory. It's all fascinating, but there is not much in the way of a larger point. Nonetheless, this book is well worth the read for all the new musical discoveries.

Patty says

It's been a long time since I read a book published by the publisher I work for. Coworker Amy told me this book was good, and I read the whole thing on a flight to Phoenix. Loved it, even though I knew very little about any of the musicians. It made me want to go and listen to their music, which I will do as soon as I have time!

Anastasia says

Solid overview of a history of women in electronic music of various mediums. Some technical jargon that I didn't understand, but overall very important/reverent work.
