

NOISE

and whispers

A catalogue to support the exhibition of the same name at GV Art gallery, London
7 November to 14 December 2013

^{GV}
art

Introduction

On the 11th of March 1913 the insightful Futurist Luigi Russolo wrote a letter to Francesco Balilla Pratella that became known as "L'arte dei Rumori", The Art Of Noises. The letter became a manifesto, calling on composers to "enlarge and enrich the field of sound", to create sound as art.

In his letter, Russolo reflected:

"For several centuries, life went on silently, or mutedly. The loudest noises were neither intense, nor prolonged nor varied. In fact, nature is normally silent, except for storms, hurricanes, avalanches, cascades and some exceptional telluric movements. This is why man was thoroughly amazed by the first sounds he obtained out of a hole in reeds or a stretched string.

Primitive people attributed to sound a divine origin. It became surrounded with religious respect, and reserved for the priests, who thereby enriched their rites with a new mystery.

Thus was developed the conception of sound as something apart, different from and independent of life. The result of this was music, a fantastic world superimposed upon reality, an inviolable and sacred world...

...First of all, musical art looked for the soft and limpid purity of sound. Then it amalgamated different sounds, intent upon caressing the ear with suave harmonies.

Nowadays musical art aims at the shrillest, strangest and most dissonant amalgams of sound. Thus we are approaching noise-sound. This revolution of music is

paralleled by the increasing proliferation of machinery..."

And so, the notion of using noise as art was crystallised. Over a hundred years ago, the composer spoke to his friend of reaching out beyond the confines of traditional instruments to "break at all cost from this restrictive circle of pure sounds and conquer the infinite variety of noise-sounds."

The term "sound art" went on to surface in 1983 in an exhibition by William Hellerman at The Sculpture Center in New York. True to Russolo's vision, the art of noise has been driven forward by human impulsion, gathering pace in keeping with the heightening speed of technological advancement.

Today, sound artists, musicians and composers continue to innovate, using an ever increasing array of technologies available to create, manipulate and deconstruct sound to make something new, or enable us to hear the previously unheard. It's evolution further spurred by an emerging openness of the audience to the idea of listening in new ways.

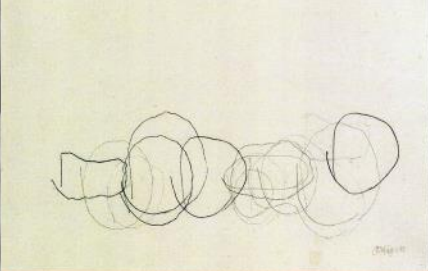
In a new decade that has already seen Susan Philipsz make history as the first sound artist to win the Turner Prize and a dedicated sound art exhibition at MoMA, *NOISE and whispers* continues Russolo's discussion by reflecting the fusion of sound, art and science now. It brings together the work of over 30 international contemporary artists at a moment when sound art emerges organically from its niche to claim a place centre stage.

Thank you for listening.

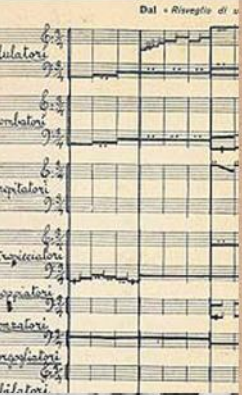
Martin A. Smith

London, October 2013

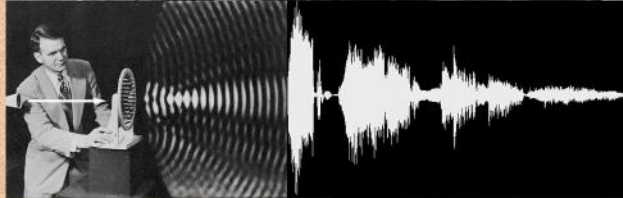
Quotes from L'arte dei Rumori by Luigi Russolo translated by Robert Filliou



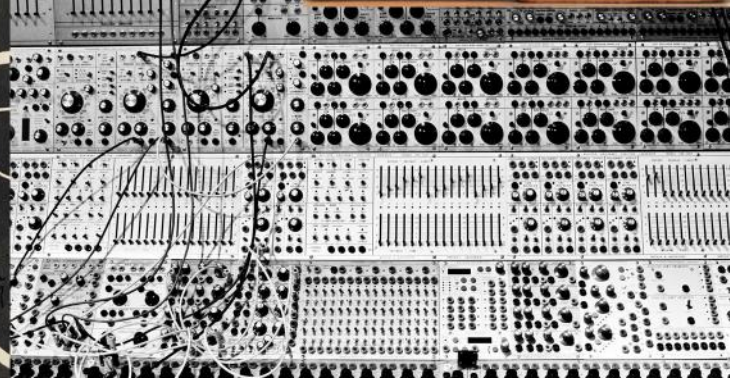
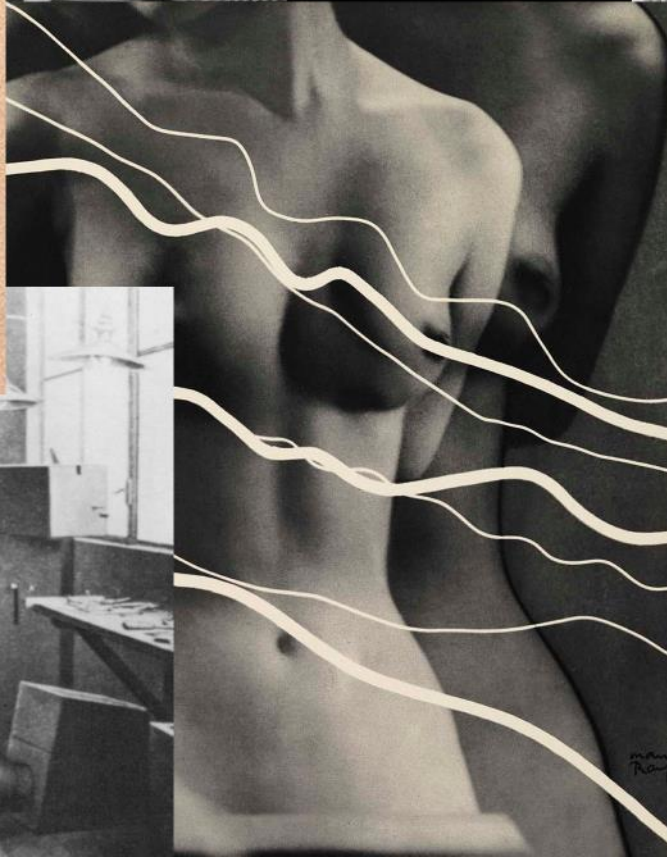
LUIGI RUSSOLO
FUTURISTA



L'Arte dei rumori



EDIZIONI FUTURISTE DI "POESIA",
CORSO VENEZIA, 61 - MILANO
1916



Alex Baker

Artist Biography

Alex Baker makes sound installations, sculptures, adapted technologies, video art, drawings and performances. Moving between media the output of his work is varied, a selection of his works include: *Recurring Sequence of Events* (2007), a sound installation where a sound was made to literally move through the winding staircase of a 13th century clock tower; *Lake Erie* (2003), a view looking out over Lake Erie transmitted as a live video projection and *Reverse Chess Club* (2012 - ongoing) a club where all the normal rules of chess are turned on their head and the winner is the loser

Driven by a fascination with patterns, rhythms and the interconnectedness of things, Baker's work explores different forms of connectivity, transforming objects, spaces and events with an experiential sense of physicality. Deceptively simple relationships combine to pose philosophical questions and open up new meanings.

Solo exhibitions include *House for the Future*, Schwartz Gallery, London 2010 (with Kit Pouslon); *Wood there here*, Mid Pennine Gallery, Burnley 2002 and *Movement in D minor*, Jerwood Space, London 2001. Group exhibitions include *Point Blank*, Mikser Festival, Belgrade, Serbia 2012; *Walking Through Walls*, Tel Aviv Artist Studio Gallery, Israel 2007; *Wish you were here*, Reinberger Gallery, Cleveland, USA 2003; *Groove*, Huddersfield Art Gallery, 2002 and *Looking With/Out*, Courtauld Institute, London, 2001.

Baker studied fine art at Middlesex University (1996-1999) and the Slade (1999-2001). From 2010-11 Baker was a Cocheme Fellow at Byam Shaw Art School (now Central Saint Martins) based in the AIR department.

www.alex baker.co.uk

Statement

Wind Powered Record Player features delicately constructed tissue paper and balsa wood sails. Powered by the wind the sails rotate turning a record, the sound from, is then heard via a small needle through a wood veneer cone. The behaviour of the player is entirely reliant upon the wind, with a constant and even draft the playback is continuous, at other times it can erupt in more sporadic bursts of sound. There is something of the poetic folly about the *Wind Powered Record Player*, particularly if seen indoors in a state of inert potential. It is very much designed to function and play records - in its own way.



Alex Baker, *Wind Powered Record Player*, 2007, mixed media

Bill Nelson

Artist Biography

Bill Nelson is an enigmatic figure whose motivations sometimes seem shrouded in complex mystery. He is a guitar hero who has been involved in art installations, exhibitions, film and theatre.

Nelson was born in 1948 in the West Yorkshire city of Wakefield, he showed an early talent for art and a teenage passion for the guitar.

Nelson's career began in earnest with the recording of a solo album, 'Northern Dream,' released on Nelson's own independent 'Smile Records' label in 1971. Legendary BBC radio presenter John Peel championed the album, which eventually led to Nelson's band, 'Be Bop Deluxe' signing to EMI's 'Harvest' label.

Be Bop Deluxe released six commercially successful albums before Nelson folded the band and formed 'Red Noise,' whose influential album 'Sound-On-Sound' was released in 1978.

In the 1980s Nelson embarked on a prolific solo career. He has collaborated with many highly respected artists including Harold Budd, Roger Eno, David Sylvian, Yellow Magic Orchestra, Cabaret Voltaire, Channel Light Vessel and Reeves Gabrels, amongst others. He has produced other artists and composed music for theatre, television and film. His impressive discography contains over 100 albums recorded over his 40 year career.

Always phenomenally busy and powerfully driven by his muse, Nelson continues to innovate and inspire.

www.billnelson.com

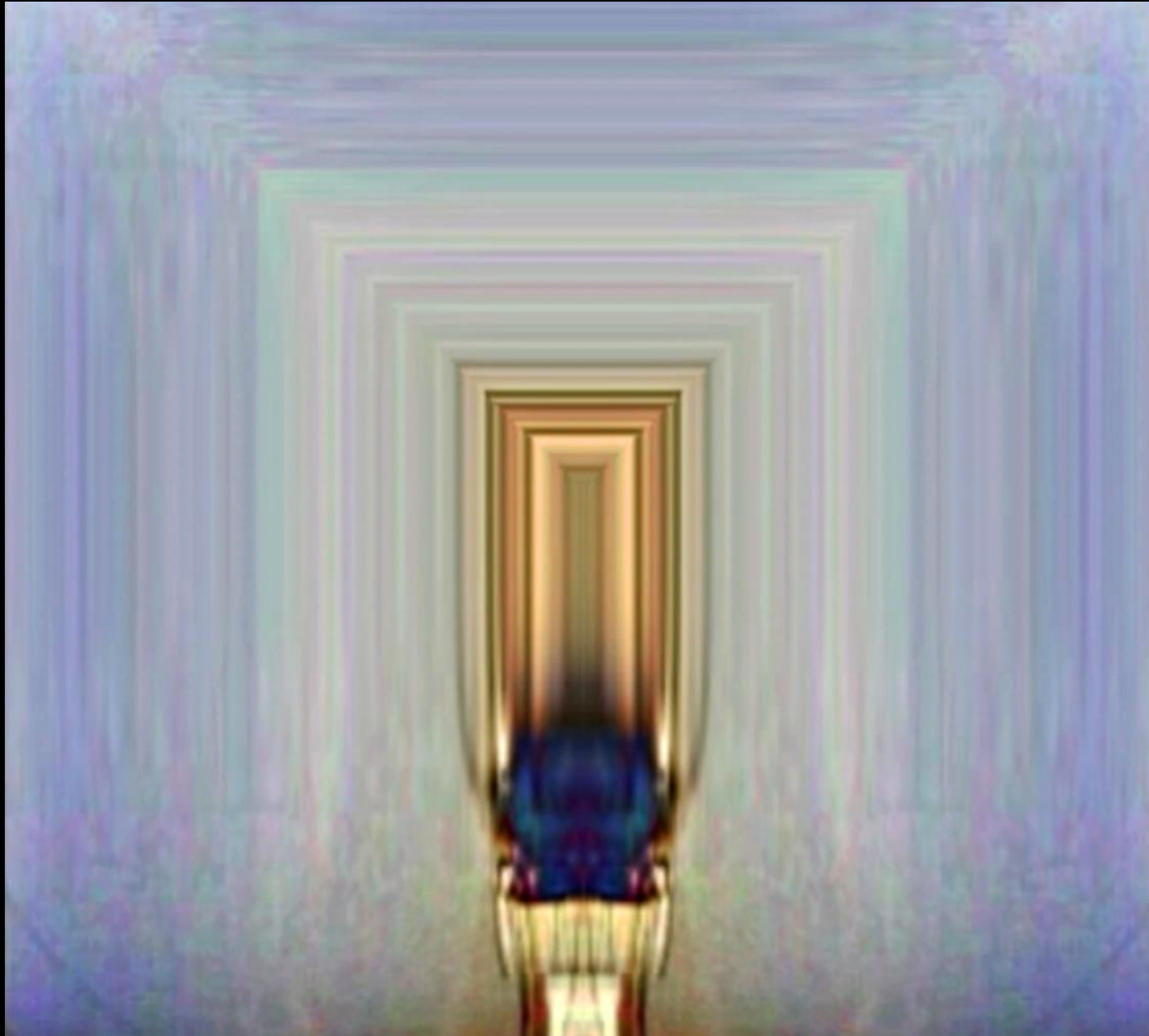
Statement

Lacuna was created in 2000 on a now ancient Mac G4 computer running a very early version of Apple's Final Cut software.

As this was my first ever computer, I approached it with curiosity but very little hands-on technical experience. My intention was to create a kind of hyper-kinetic digital painting, a whirling meditation on colour, pattern, texture and movement.

Whilst *Lacuna* appears spontaneous and to have been quickly realised and , the piece was somewhat time consuming to make, (relative to its brief length.) The painfully slow rendering times of the modest technology available to me thirteen years ago required a certain degree of patience and ingenuity. However, such technical limitations are often a positive thing and *Lacuna's* relatively low-tech origins contribute to its constantly evolving surface texture.

Lacuna's soundtrack was recorded in my home studio using a now obsolete Mackie D8B mixing desk and HDR 24/96 hard-disc recorder. The track was originally meant to function as a foundation for one of my live solo improvisation performances. However, I felt that it also lent itself to *Lacuna's* visual nature and so used it instead of an earlier soundtrack I'd originally set aside for the piece.



Bill Nelson, *Lacuna*, Video

Clay Gold

Artist Biography

Clay Gold, from Canterbury, Kent, is a British sound recording artist with an interest in social cybernetics. His multi-channel sound pieces use location recording, synthesis, Foley and worldizing as part of an exploration into information, actively suppressed and promoted opinion; or **copyright** and **propaganda**.

www.claygold.co.uk

Statement

Having a deep interest in language, speech and communication, I interpret Noise as the sum of all information, the sum of all humanity's interpretation, its language output; big, confident, unconditional, published and projected. News, Headlines, Publicity and Propaganda, is Noise.

Whispers are private, intimate, devastating; suggestions and rumours; unconfirmed, unconfident, confidential and conditional communication. The inner monologue is a Whisper, a word beyond our ear.

In an effort to escape the noise of newspapers, advertisements and all presumptuous audio broadcasting, many people turn to their headphones for privacy, for escape. To blot out the noise which demands that we understand it, which demands that we play a role and relate to it: some seek privacy in personal entertainment, which demands nothing, no participation. They push away Noise, consumed by a useless media, a peddler of fantasies which leeches on basic emotion, whispering sweet nothings. They are free on a cloud of self-satisfaction, without responsibility; detached from Noise on a wave of Whispers.



Clay Gold, *The Opposite of Wilderness*, 2013, sound

Dan Tapper

Artist Biography

Dan Tapper is an experimental sound artist whose work is informed by a desire to explore the relationships between sound, art, science and nature. Hailing from London, with a degree in Creative Music Technology from Bath Spa University Dan uses field-recording techniques to reveal hidden sounds. These hidden sounds range from picking up inaudible spectrums such as the Very Low Frequency (VLF) band – an area of the electromagnetic spectrum – to recording sounds in our natural environment that people normally don't notice such as tunnel ambiances and cityscapes.

Dan's previous projects include:

Large-scale sound installation *A Machine To Listen To The Sky* – an exercise in aerial VLF field recording collection, where a tethered weather balloon carrying two VLF receivers relays the sounds of the ionosphere back to ground level to be listened to by the general public. The piece was performed at the American Museum In Britain, Bath, UK in May 2012.

Audio-visual gallery piece *Thunderhead* – visually manipulating and distorting images to represent the forces taking place within thunderstorms, accompanied by a generative score composed using software environment max/MSP.

Live electroacoustic performances with ensembles *Behaviour* and *Tapper-Branea*.

Dan has a strong belief in the power of sharing knowledge and uses this to help demystify areas of art often only associated with academic sonic art practices and science. His blog and website shares his current work with VLF, also making available a user manual named *VLF: A Sound Artist's Guide* which explains how to listen, record and process Very Low Frequency sound.

<http://dantappersounddesign.com>

Statement

Changing Signals is an audio-visual piece that explores the hidden sounds of the London Tube and train network. These unheard sounds produced electromagnetically by trains and equipment are recorded by custom-built inductor devices. These devices are formed of large coils of wire and convert Very Low Frequency (VLF) electromagnetic radio, a frequency band of the electromagnetic spectrum, into sound and other data. VLF has scientific applications in the fields of radio astronomy and seismography. The recordings expose a sound world that is experienced everyday but left unheard by the many passengers of the London train network.

The audio is accompanied by footage of the objects, that generate these sounds set alongside images and film of the scientific apparatus used to record and analyse electromagnetic and VLF data such as oscilloscopes, spectrograms and seismographs.

Changing Signals is comprised of three sections each focusing on a different aspect of the sounds recorded.

The first section looks at the sounds experienced outside the train standing on platforms: hums and drones increasing in intensity as trains approach. The footage is inter-spliced with that of an oscilloscope, a device used to visualize oscillations in electrical voltage. Like standing on a platform, this provides a surface level view to the sonic landscapes of the underground network.

The second section takes place inside the train carriage. The sounds become more intense as the receiver is exposed to greater electromagnetic fields. A number of spectrograms – visual representations of an audio spectrum – are incorporated into the footage, looking further into the core of the sounds.

The final section takes place outside of the tube network on an over-ground train. Surprisingly this proves to be the noisiest section of the work. To represent this, distortions are introduced into the video. The apparatus footage in this section comes from a cardiogram, an instrument that works with similar principles to a seismograph but measures the human pulse instead of earthquake activity. This is used to represent the London transport network as the lifeblood of London.

Accreditations and thanks:

Oscilloscope Footage – Volker Klocke,

www.oscilloscopemuseum.com

Cardiogram Footage – Wellcome Library London



Dan Tapper, *Changing Signals*, 2013, audio video

Disinformation

Artist Biography

Disinformation is a video, kinetic and sound art project, which, since 1995, pioneered the use of electromagnetic (radio) noise induced by a host of phenomena (high-voltage plasma discharges, magnetic storms, live mains electricity, lightning, industrial, IT and laboratory hardware, rapid transport and metro systems, the sun, etc) as the raw materials for electronic music and fine art presentations.

Disinformation has recorded 8 commercially published CDs and LPs, performed over 100 concerts, contributed to over 50 gallery shows and been the subject of over a dozen solo exhibitions.

Disinformation exhibits have been described as "actively thrilling" by The Financial Times, as "particularly sensuous" by The Wire, and as "visually sophisticated (and) distinctive and intelligent" by Art Monthly. Disinformation has been described by The Metro newspaper as "the black-ops unit of the avant garde", sci-fi author Jeff Noon wrote in The Independent that "people are fascinated by this work", and The Guardian wrote that "Disinformation combine scientific nous with poetic lyricism some of the most beautiful installations around".

Disinformation author Joe Banks is a former Honorary Visiting Fellow in the School of Informatics at City University, former AHRC-sponsored Research Fellow in the Department of Computing at Goldsmiths College and in the Department of English, Linguistics & Cultural Studies at The University of Westminster, and is the author of the book "Rorschach Audio - Art & Illusion

for Sound". Joe lives in London, near the set of traffic lights, which inspired physicist Leo Szilard to conceive the theory of the thermonuclear chain reaction.

www.youtube.com/C4eye

Statement

"National Grid" by Disinformation is a pioneering and highly influential performance and sound installation, first performed live and released on LP in 1996, first shown as a gallery installation in 1997, it has since then been exhibited at (among others) Kettle's Yard and Fabrica galleries, as well as performed in both ZKM in Germany and London's Hayward Gallery. The legislation through which Tory Prime Minister Stanley Baldwin created Britain's "National Gridiron" in 1926 was ironically described as "the most Socialist piece of legislation ever known", and Lenin is said to have defined Communism as "Socialism plus Electrification". The lowest G on a piano keyboard resonates at a fundamental frequency of 49Hz, while in the UK the sine-wave produced by Alternating Current resonates at 50Hz. "National Grid" manipulates direct outputs from live mains electricity, using a version of the microtonal tuning technique (the "terzo suono") pioneered by the Venetian composer Giuseppe Tartini, to create a pulsing low-frequency sound mass, which is presented as a hypnotic and

monolithic soundtrack to contemporary urban life, and as a sound-tribute to the creative genius of electrification, which articulates both literally and metaphorically the notion of electricity as creative force.

"Pulsing sub-bass audio suggests associations with the most primal anthropomorphic element in music – the rhythms of the human heart, with foetal and infant hypnagogic sense memories, with seismic activity, the rumble of thunder (Jimi Hendrix claimed that his earliest childhood memory was of a thunderstorm) and even with war. Disinformation's National Grid is a sub-bass installation sourced either from the ambient VLF field radiated by electricity pylons and mains circuits, or, more recently, directly from the output cables of mains transformers. National Grid offers live physical evidence of environmental electromagnetic pollution, a demonstration of the intrinsic musical properties of alternating current, beat-frequency effects, the architectural acoustics of its own exhibition space, a formula for the realisation and suppression of Futurist sound art, a cathartic response to the pressures of urban life, a monolithic soundtrack for the genius of electrification and for the bitter conflicts between government and organised labour for control over the nation's electrical infrastructure." - Disinformation "National Grid" Ash International, Ash 3.2 LP, 1996



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VOLTS 0-1
TOTAL LOAD RATING
5.5 MAXIMUM 1 HOUR
5.5 MAXIMUM CONTINUOUS

**VERY LIVE
ELECTRICITY!
ABSOLUTELY
DO NOT TOUCH**

Disinformation, *National Grid*, live at Cargo nightclub, photo by Alyssa Joye

Eléonore Pironneau and Martin A. Smith

Artist Biography

Eléonore Pironneau is a French artist living in London.

She graduated from the Paris Ecole Nationale des Arts Décoratifs in 1986, she then devoted herself to painting and research in her Parisian studio, studying semantics and teaching art and visual communication, until she moved to London in 1996.

On the artistic level, as well as on a perceptive and spiritual level, she tirelessly investigates the notions of Form and Space. The emergence of life, of any appearance forming in the mind or body, or of any other Form being born in Space is seen as an object of marvel, a poetic event.

After exploring space in painting, –producing at the time a series of minimalist artworks, she turned her interest into the coemergence of space and form, intimately linking these 2 main elements of paintings by their texture and composition.

After a full life of accumulated experiences and events her work filled up with forms which evoke the subconscious, primal life, music and sound, often emerging from a shadowy background.

Her work has been shown at Art Chicago, Art Toronto, London Art Fair, Testbed 1, Art London, Art on Paper, Discerning Eye, Centre d'Art Contemporain Bouvet Ladubay, etc.

Martin A. Smith is a composer and sound artist whose work is concerned with the creation of atmosphere rather than of form, melody or rhythm, and creating an environment through subtle and harmonious changes rather than through force.

His work explores the areas of sound, image and environment, creating immersive, multi-layered pieces focusing on the way sound alters, reinterprets or enhances our emotional response to the nature and spirit of place, memory and environment.

www.eleonorepironneau.com

www.martinasmith.co.uk

Statement

POETIC ENCOUNTERS

The difficulty with transposing a visual composition into sound (or vice-versa) is the different nature of the environment in which they unfold: painting develops in space and music in time. Translating a painting into music, or playing to a fixed image, is therefore a challenging task. Even though we can find a duration element in painting, it is still an art of space where forms get organised on a surface... not on a timeline.

However there is common ground to music and painting for instance when combining coloured surfaces on a canvas or organising sounds in duration with the shared notion of composition. Rhythm,

harmony, intensity, dynamic, variation, contrast, texture, tone and colour: these words could be used for either art form. Composition is the language that allows possibilities of translation from one art form to another. But here we are not just translating painting into music based only on a structural correlation; it's about creating a poetic encounter.

The exhibited piece is a collaboration with Martin A. Smith, whom I have invited to transpose the composition "Life's Little Dramas n° 18" into music. She tremendously appreciates Martin's process and final piece; he has found a poetic way to melt the two art forms, which results into a duet of a new genre.

This installation is also coming out of a reflection on how to show artworks that are born from a very intimate place in her artistic journey. She has wished for the public to possibly experiment the same state of intimacy and playfulness she is in when she works, and imagines a situation where the viewer could be in the optimum conditions for that: being close to work, the field of vision defined by a warm ray of light, in a sitting position so as to be able to stay comfortable long enough, listening through headphones which block outside noises, this all creates a bubble where to retire, relax for little time and let oneself be invaded by a field of sensations.

Eléonore Pironneau, September 2013



Eléonore Pironneau and Martin A. Smith, *Life's Little Dramas n°18*, 2013, mixed media

Iris Garrelfs

Artist Biography

Iris Garrelfs is a soundartist and composer intrigued by change and transformations. She often uses her voice as raw material, which she transmutes into machine noises, choral works or pulverises "into granules of electroacoustic babble and glitch, generating animated dialogues between innate human expressiveness and the overt artifice of digital processing" as the Wire Magazine put it.

Moulding complex sonic or multi-sensorial collages, her work has been compared to artists such as Yoko Ono, Henri Chopin, Joan La Barbara, Meredith Monk and Arvo Part and has featured in exhibitions, festivals and as part of residencies internationally, including Hack the Barbican (2013), Liverpool Biennial (2012), International Computer Music Conference (NY 2010), GSK Contemporary at the Royal Academy Of Arts (2008/09), Gaudeamus Live Electronics Festival, (Amsterdam 2007), and Visiones Sonoras (Mexico 2006).

Now in its 16th year, Iris is one of the founding directors/curators of Sprawl, advocating experimental sound through live events and recordings, which has seen collaborations with the Tate Modern and the Goethe Institute, featuring internationally renowned artists such as David Toop, Vladislav Delay, Pole and many more. She is currently an AHRC PhD research fellow at LCC in London where she also teaches on the BA Sonic Art. In a previous incarnation as photographer, Iris has been published by magazines such as The Wire, Marie Claire and others.

www.irisgarrelfs.com

Statement

Traces in/of/with sound is part of her AHRC funded research into the creative process in sound art. To date this has been a series of performances playing with the notion of opposites, for example the relationship between drawings and music, visual and sonic space, human expression and technology, fixed media and improvisation, combining live improvised and digitally processed voice with a film of line drawings and digital tracings. This is the project's first incarnation as an installation, created from recordings of performances.

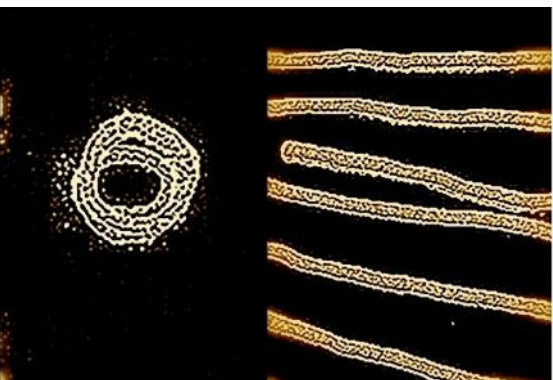
The initial idea for *Traces in/of/with sound* lives somewhat in the land of visual music and her interest in the influence that the relationship between sound and image has on the music that is produced. In the notes to *Folio and 4 Systems* Earle Brown (2006) talks about the connection of still images made active and temporal through movement of the eye along them and earlier in the 20th century Paul Klee transferred this principle into much of his paintings. In this vein I have been looking towards motion as one

connecting device, a principle also outlined by Niall Moody (2009), creating a sometimes convergent, sometimes divergent sonic and visual spatiality, which, however, are interdependent in perceptual experience.

The National Film Board of Canada documentary *The animator as musician: documentary*, part of *Norman McLaren, The Master's Edition* (Barbeau, 2005), talks about the work of one of the early exponents of visual music, in which she found stills images that reminded her of some of her own drawings, and she also regarded the connection with between them and music established by Norman McLaren as intriguing (Like Browne, McLaren used graphic materials to explain musical forms).

Furthermore, in his book *Lines: A Brief History*, Tim Ingold (2007) draws attention to archetypal origins of such engagements with lines. This very much chimed with my interest in establishing a conversation between raw humanity if you will and technology, usually expressed in my live voice / processing work. The result is a unique immersive audio-visual piece that blends different spheres of interest. These diverge at times, overlap at others and sometimes resolve into unity.

Made possible with funding from the AHRC



Jacqui Stewart

Artist Biography

Jacqui Stewart studied fine art at both Monash University and at R.M I.T University. She has a keen interest in sound Art both as a practitioner and listener. Her undergraduate degree was in printmaking and has been involved in community radio for twenty years hence her interest in audio and sound. She has presented an electronic music show for many years. Field recordings offer a glimpse into sounds that we may overlook or pay not much attention to. When we listen closely we can appreciate the ambience and associations that they conjure up for us.

<https://soundcloud.com/jacksme>

Statement

The sound pieces are field recordings of her environment in the urban landscape of St Kilda in a suburb of Melbourne Australia. She manipulates software to create collages an juxtaposition of sound. Often the sounds are found objects in the street. She lives near a busy road so she has constant noise in her surroundings. Trams feature in the field recordings. Trams are unique to Melbourne and have characteristics and noises of their own. The recordings are done on a hand held device and manipulated on the home computer. She hopes that audiences in different parts of the world are invited into the sonic landscape of St Kilda Melbourne.



Jacqui Stewart, *Sounds of inner city Melbourne - sonic memories*, 2013, sound

James Andean and Merja Nieminen

Artist Biography

James Andean is a musician and sound artist. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He has performed throughout Europe and North America, and his works have been performed across Europe, North America and Asia. He is currently completing a doctorate in acousmatic composition at the Centre for Music & Technology of the Sibelius Academy, in Helsinki, Finland.

Merja Nieminen is a Finnish visual artist who lives and works in Helsinki. She studied architecture at the University of Technology, Helsinki, and media art studies in Medialab at the University of Art and Design, Helsinki. She collaborates with artists from diverse fields such as electroacoustic, rhythm music, classical music, dance and new circus. Current projects include collaborations with Tuomas Norvio, James Andean, Defunensamble, Mikko Kallinen Company, Circo Aereo and Meidän Orkesteri. Her works include abstract animations for audiovisual performances and installations.

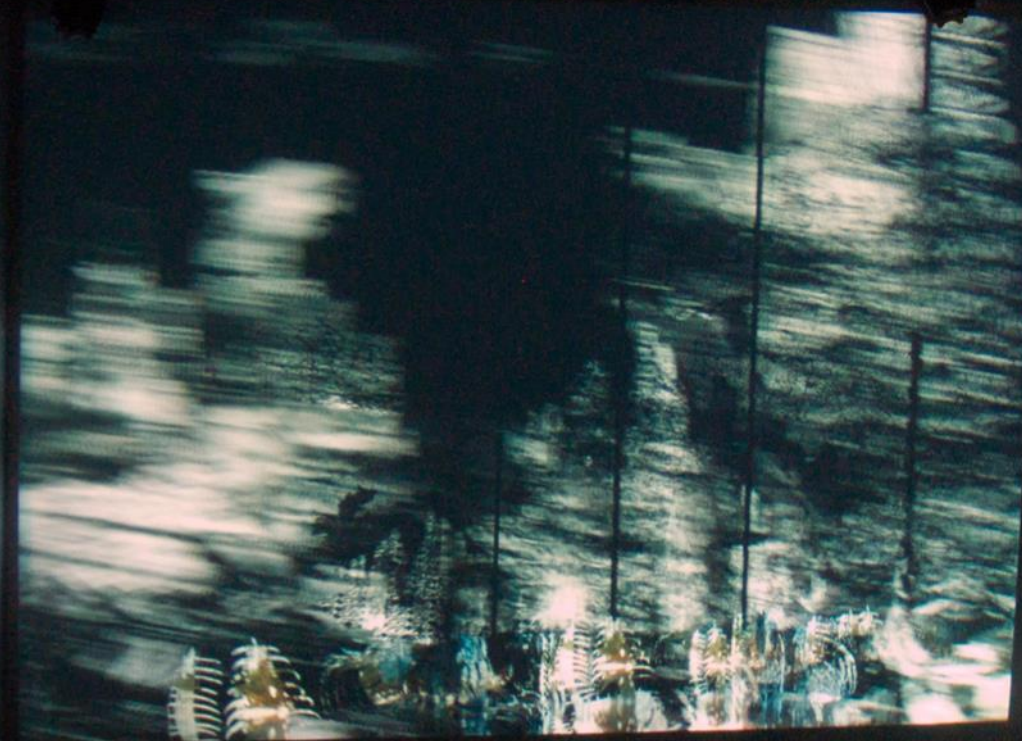
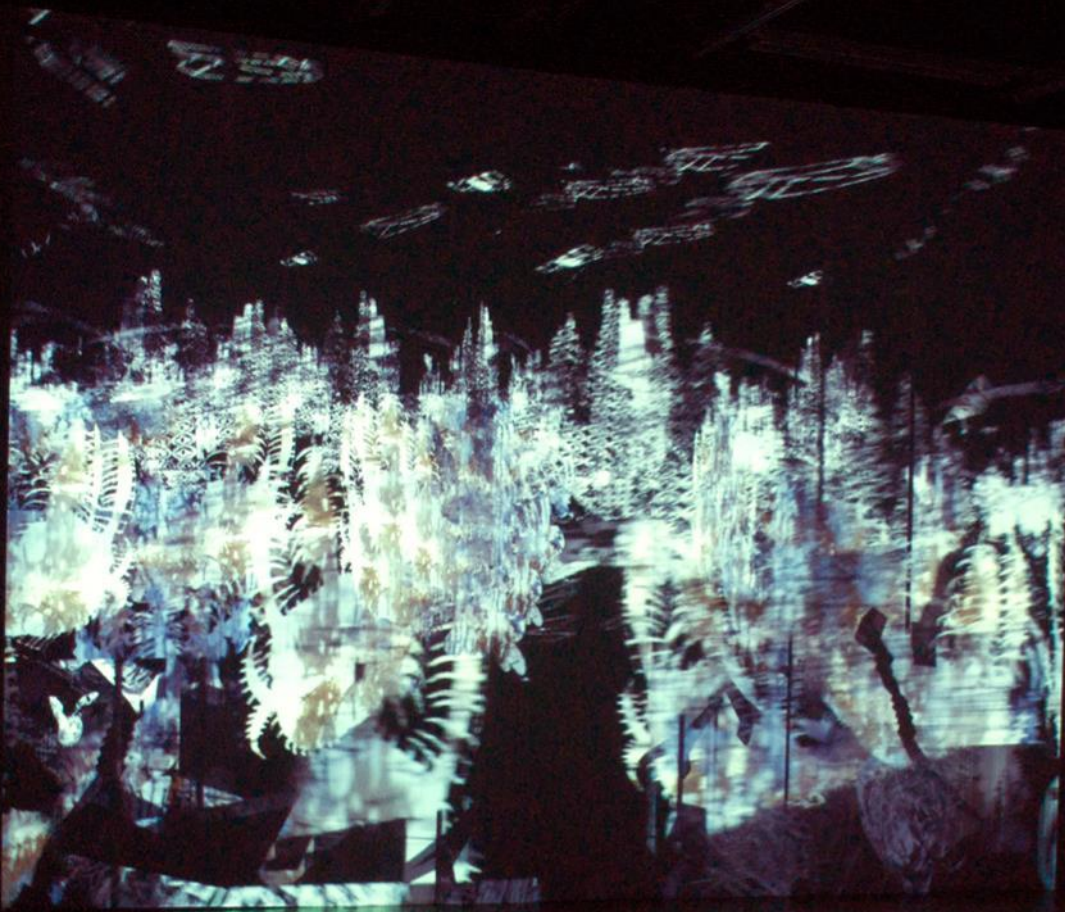
www.merjanieminen.com

Statement

"Re:***Sitruuna ja meduusa" is constructed from a 'live' dynamic system with 3D graphics and projected sound, creating a virtual environment which shifts and develops in real-time. It explores the capacity of the spectator to create relationships and build worlds from multiple sensory informations.

The original installation runs live in the Processing and MaxMSP programming environments.

The visuals are constantly being freshly generated by Processing, and shown by two projectors in the gallery space; being live, the work never presents the same scene twice – each and every visual moment is entirely unique. The sound consists of banks of prepared sound files, multiply triggered by MaxMSP, and diffused in the gallery using multiple loudspeakers. Max analyses its various audio outputs, and sends information on envelope and spectral content to Processing, which uses this data to control the motion and movement of the projected visuals. These relationships are kept in a delicate balance between clarity and obscurity. Are visible behaviours triggered and controlled by sound, or do their behaviours create sound? Are we listening to their actions, or are we watching them respond to the sounds of their environment? This projected universe operates on its own laws; familiar, but somehow elusive. These laws appear to be based in sound, or to emit sound: objects turn; the projected world turns... while sound events strike, scurry past, or resonate...



James Andean and Merja Nieminen, *Re:****Sitruuna ja medusa*, 2011, video

Janek Schaefer

Artist Biography

Janek Schaefer was born in England to Polish and Canadian parents in England in 1970. While studying architecture at the Royal College of Art [RCA annual prize] he recorded the fragmented noises of a sound activated dictaphone travelling overnight through the Post Office. That work, titled Recorded Delivery (1995) was made for the 'Self Storage' exhibition with one time postman Brian Eno and Artangel. Since then the multiple facets of sound have become the subject of his focus, resulting in many releases, installations, soundtracks for exhibitions, and concerts using his self-built/ invented record players. He has performed, lectured and exhibited widely throughout Europe [Sonar, Tate Modern, ICA], USA/ Canada [The Walker, XI, Mutek, Princeton], Japan and Australia [Sydney Opera House]. In 2008 he won the Paul Hamlyn Award for Composers Prize and the British Composer of the Year Award in Sonic Art. The Bluecoat Gallery exhibited a retrospective of his 20 year career in 2009. The context of each idea is central to its development and resolution. His concerts and installations explore the spatial and architectural aspect that sound can evoke and the twisting of technology. He currently works as a full time sound artist /musician/sound designer/composer from the audiOh! Room in Walton-on-Thames.

www.janekschaefer.com

Statement

3" ceramic 'Nipper', 43 blank LP covers, iPod Nano, Boombox speaker [plays the audio], 4hrs.

A portrait of Pop Culture, using all the number 1's played over the 43 years of Top Of The Pops [1964 to 2006].

Each composition overlays the number 1's from a single year, played all at the same time, opening with the first chart topper and ending with the Christmas number 1. The resulting 43 tracks reveal the unique sonic DNA of that year, flooded with fleeting 'particles of pop'.

These 43 years roughly define the era of peak physical music sales.

The work was created at the same time that our last high street music chain HMV closed in my home town.

Nipper is buried in Kingston-upon-Thames.



Janek Schaefer, *That was the year that was . . .*, sound sculpture

Jon Adams

Artist Biography

"I play with the transformation and metamorphosis of the 'ordinary' found object or pattern and concepts of 'hidden' and 'normality'. I continuously correlate and reference elements of arts, sciences and investigate autobiographical reinterpretation of living with Aspergers combined with a subversive and/or geological sub context. As an artist I play with a wide range of materials and processes, which include photography, video, sound recording and digital sound and visual manipulation, 3D installations, traditional sculpture and illustration."

Jon is currently a freelance artist and Artist in Residence and Research Fellow at the University of Portsmouth. He works across platforms both digitally and Analog using sound, drawing, written word, photographic manipulation, installation and 'art in public'. His work references both his Asperger's and dyslexia weaving in fragments of autobiography, science and hidden metaphor. The result is a unique visual perspective of recording and systemizing history, time and place.

After leaving University, having studied Geology, he started work in 1985 as a book Illustrator, soon finding a niche market in geological and science publication and later archaeological and architectural illustration. In 1999 he started writing poetry that he exhibited at the Brighton Festival with sound in 2011. Jon is an active blogger.

Recently he has worked on a range of diverse art/

science contemporary projects including 'Sound from Supernovae' for a Leverhulme Residency, creating a 'geological map' of the Cultural Olympiad in the South-East with Accentuate and the British Geological Survey and Musical work from fMRI machine noises with The Autism Research Centre Cambridge, The Arts Catalyst and Wellcome Trust. Jon is an Area Council Member for Arts Council England south West and RSA Fellow.

<https://soundcloud.com/fieldoffragments>

Statement

Why Sound work

"Ever since I was a child sound has always had meaning above and beyond its source or the mere process of hearing - I feel it and am able to hold and embrace it. I can hear the landscape or shapes of buildings and spaces."

In 2008 he played the sound of Seagulls in the Tate Turbine Hall for the day - as that is what the space evokes. Always subconsciously referencing his synaesthesia he plays with 'found sound' samples including noise through computer or analogue transformative processes creating sound works for installations or films.

He uses specific software processes called 'Granular synthesis which enables him to 'hide' and subvert the original sounds presenting them without aural reference to the original. Granular synthesis samples

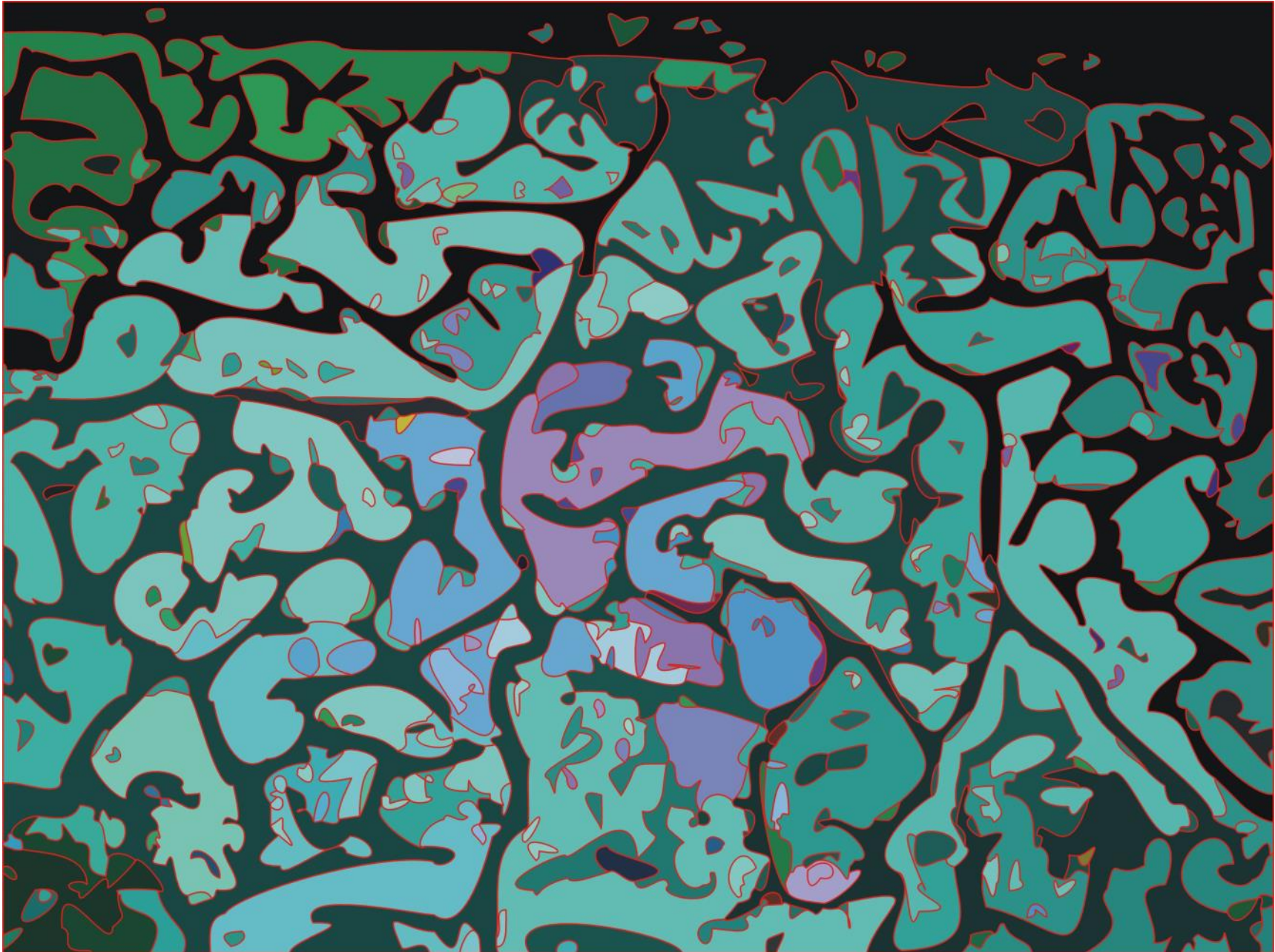
are split into grains and layered within soundscapes or clouds, the resulting timbres are sculpted and 'played'. My sound cloud site name references these fragments reassembled in different timbres and tones. Often he makes calming tones from noise in the form of slow changing repetitive minimalism, almost aural 'stimming' for someone with Asperger's. Whilst it's never specifically about Asperger's or dyslexia he uses them intuitively throughout the process to control the sound shaping alongside the synaesthesia. He also applies similar processes to images making and metamorphosis to create alternate images with multiple scales and pattern.

A. Noise: **Magnetic Resonance Image alignment Parts**

1-3: Total 19:18 (2013): all sound created from noise produced by an MRI scanner in use - Cut, altered and manipulated on computer - then fragments - samples processed with a granular synthesis engine and 'played'. Created as part of the Wellcome Trust's 'Arts and Neuroscience' project - commissioned by The Arts Catalyst and working with Professor Simon Baron Cohen and team at the Autism Research centre at Cambridge University (MRI original Sound files - thanks to ARC Cambridge)

B. Whispers: **An ecstatic small death of an organism:**

time 10:28 (2010) all granular loops and fragments created from one second of 'found sound' audio of ecstatic 'whispering' during *Le petit mort*: a 'small death' at most. Recorded and reassembled together as personal project.



Jon Adams, *Whispers: An ecstatic small death of an organism* : time 10:28, 2010, sound

Josh Horsley

Artist Biography

Alongside his academic role of Associate Lecturer, **Josh Horsley** is currently undertaking a Doctorate of Arts at The University of Central Lancashire. A Sonic Artist from England, Josh works primarily within an ethos of collaborative interdisciplinary arts with his current outputs informed by collaborative heterarchy, phenomenological dimensional analysis, philosophical discussion of Object reality and subjective realities. His creative work has been disseminated internationally through zine, gallery, concert, and within symposium.

www.joshhorsley.co.uk

Statement

Day born is a notated score that discusses the multiplicity of sound and music as we experience it through time and space.

Day Born was notated using the subjective qualities of music and the Object measurements of mathematical physics found in scientific, dimensional analysis; specifically - Plank Time: the Object minimal time interval. Object time measurement is given in two intervals: inclusive and between absolute zero (0'0") and Plank Time ($0'5.39106(32) \times 10^{-44}$ "), and inclusive and between Plank Time ($0'5.39106(32) \times 10^{-44}$ ") and the minutes and seconds within the Western, Objective measurement of a single day period (1440'59.1781"). All twelve notes of the Western chromatic scale are shown as becoming simultaneously (as a chord) within the first interval and remaining throughout until the end of the second interval. Within an Object spatial representation of time, the sound is unable to exist within the first interval (for example: SPN A4 represented as part of the chord, vibrates at a frequency of 440 Hertz, leaving insufficient time for SPN A4 to become) yet, as music, it is brought into existence within subjective consciousness; time as a subjective quality heterogeneous from Object space.

0' 00"

$0' 5.39106(32) \times 10^{-44}''$

1460' 59.1781''



Karen Gustafson

Artist Biography

Karen Gustafson is an artist engaged with scientific processes that allow for investigation into realms invisible to the naked eye. Her drawings focus on underlying structures and patterns to research, reveal, and inform. Gustafson holds a Master of Fine Arts from the University of Massachusetts at Amherst and a Bachelor of Fine Arts from the University of Minnesota, Minneapolis (summa cum laude) with a minor in Art History.

In 2012 Gustafson was awarded the Minnesota State Arts Board Artist Initiative Grant and an interview featuring herself, her work, and studio process was featured on the award-winning program MN Original. The MN Original video was selected by the Public Television Major Market Group and WNET (PBS) in New York for the first PBS arts content sharing initiative. It has aired in arts programming across the nation, including *NYCARTS*, *LaARTS*, and Houston's *Arts Insight*.

Gustafson is tenured faculty at Normandale College. She has received numerous Faculty Development Grants for research, traveling to Cuba, New York City, and Chicago. She has led study abroad courses in France, Spain, and England including a Visual Arts course in Oxford.

Recent exhibitions include *Works on Paper/7 Artists* at Burnet Gallery at Le Méridien Chambers, Minneapolis, *Looking at Food*, Normandale College, Bloomington, and *Women and Water Rights: Rivers of*

Regeneration, Katherine E. Nash Gallery, Regis Center of Art, University of Minnesota, Minneapolis. Artist's talks include *A New Perspective* at Burnet Gallery facilitated by Minnesota Public Radio State of the Arts Reporter Marianne Combs.

www.karengustafsonstudios.com

Statement

Musical recordings are the inspiration for the study of these ink drawings. Intrigued with a recording's ability to absorb me with its emotional strength and contemplating information through light and sound waves, I looked within a song to dissect its elements through an audio visualizing program, *Sonic Visualiser*, developed at the Centre for Digital Music at Queen Mary, University of London.

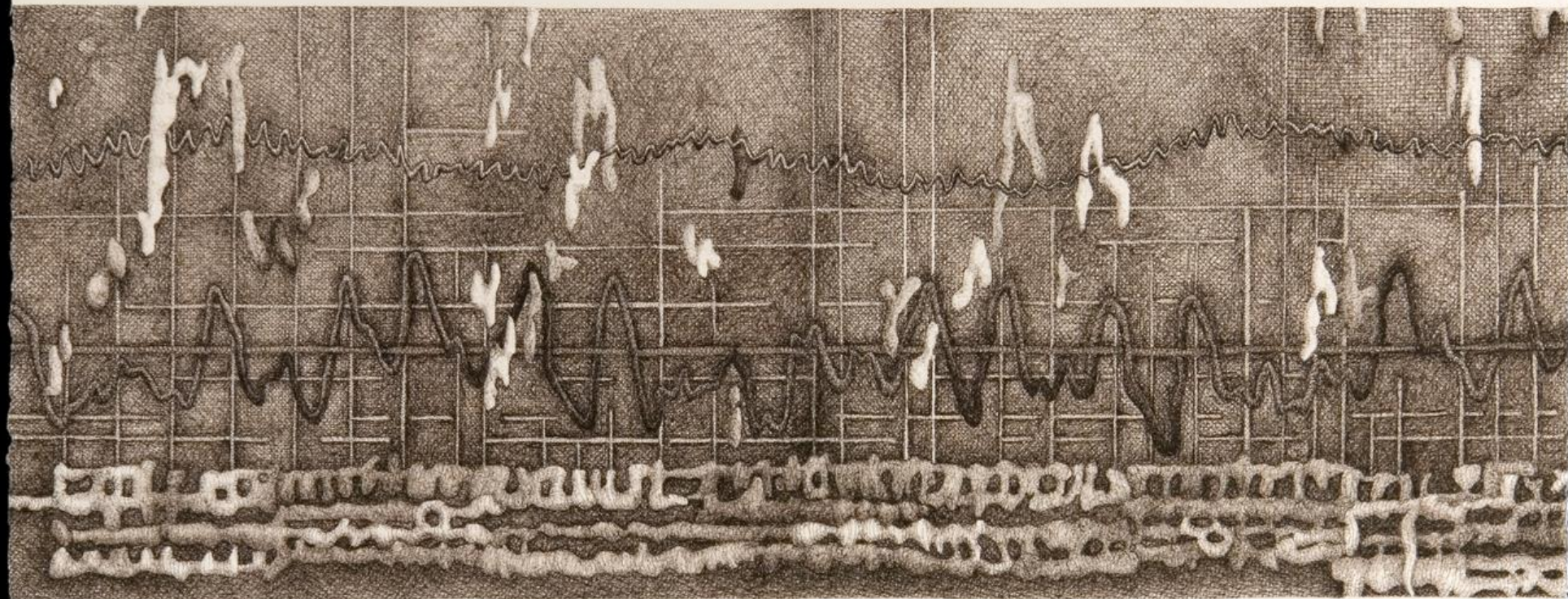
She was curious to translate what was unseen to seen by using the program to explore how the character of the audio waves and spectrograms varied in the songs and their differences in tonal contrast. From these investigations, select patterns and forms became the basis and compositional elements for the drawing. Obsessive layering of individual marks create the space and atmosphere they exist in.

Her layering process grew out of previous works and readings reflecting on scientific observations of the

natural world, which have revealed that a particle structure – and now possibly strings (string theory) – compose all matter, even space and time. The influence of particles and how they accumulate provided me with the process of building my surfaces one mark and one layer at a time. This is carried forward in the drawings, symbolically weaving or stitching individual vibrating strings, to create their dimensional structure.

The drawings are developed with multiple layers of sepia ink on 300 lb. cold press watercolour paper. This non-sealed heavy weight paper absorbs the ink and can withstand the intense layering process to produce a vast range of tones. The mark making begins in the negative, to bring the positive into view. Traditional cross-hatching provides these under layers and transform to more gestural marks as each layer builds upon the former. Developing the many levels of tonal depth found within the song's envisioned structure and atmosphere by slowly building layers is fundamental.

A desire to see how different a recording's elements and the realized spaces they inspire are, from one song to another, drives this investigation.



Karen Gustafson, *Plenty*, ink on 300 lb. Arches Coldpress Paper

Kate Carr

Artist Biography

Kate Carr's practice focuses on the intersections between noise and music through sonic pieces drawing on field recording and instrumentation. She is particularly interested in animal noises in urban contexts, as well as fringe habitats within cities, such as parks, suburban bushland and abandoned overgrown properties. Carr is the founder of the experimental music label Flaming Pines and her work has been released and exhibited in Australia and internationally. This year she has completed residencies in Iceland and northern Thailand. Her two most recent releases are *Songs from a cold place* on Flaming Pines and *Dark Days* on US label Vent.

<https://soundcloud.com/katecarr>

Carr also keeps a blog at

gleamingsilverribbon.wordpress.com

Statement

For *Noise and Whispers* she examines an often overlooked urban resident, the pipistrelle bat. The pipistrelle bats were divided into two distinct species in the 1990s based purely on the two different frequencies of their calls, the soprano pipistrelle, which calls at 55kHz and the common pipistrelle which has a lower call at 45kHz. These bats are found all around GV Art, from Paddington Gardens, to Hyde Park and Regent's Park. Her proposal is to record these local resident bats, and use these recordings as the basis for a sound installation within the gallery called 'pipistrelle bat choir'. The project emphasises the high and low calls, but also conveys the dynamism of these bats, and the way their own sonority exists within that of the broader sounds of Marylebone.

Kevin Logan

Artist Biography

Kevin Logan's cross-disciplinary practice spans over two decades, comprising installation, digital media and sound composition/design.

He has exhibited and performed internationally and has had sound works on compilation CDs and audio-visual works screened in festivals worldwide.

He is currently a PhD student with CRiSAP at University of the Arts London, where his research explores the sonic through gesture and performance.

www.kevinlogan.co.uk

Statement

The cough is the visceral ejection of an interloper.

Attempts to contain it are futile; stifled, the expectorating act explosively denies suppression. A mimicked cough might act as a polite call to attention, but that's more of a clearing of the throat than a real cough.

There's nothing discreet about the spontaneous unfettered authentic cough.

Unlike the voice in speech or song, the sudden sharp sound of the cough is seldom recorded or replicated, as its only auditory purpose is to signal the presence of affliction.



Kevin Logan, *Consumptive Beats #2*, Outside installation

Mark Peter Wright

Artist Biography

Mark Peter Wright is an artist interested in the poetic and performative potentials of listening. He works across sound, image, objects and text: often fusing place-based subjects and materials with critical interventions and gestural acts.

He has presented work across a variety of international galleries, museums, public spaces and site-specific locations. In 2009 he received the British Composer of the Year Award [Sonic Arts] for his work *A Quiet Reverie* [2008]. In 2012 he was nominated for a Prix Ars Electronica award in Digital Music & Sound Art. He is also the founder of Ear Room, an online publication exploring the use of sound in artistic practice.

Wright [b.1979] is based in London, UK and is represented by IMT Gallery.

www.markpeterwright.com

www.earroom.wordpress.com

Statement

What exactly do recording technologies 'capture' and what is the effect of such pursuit?

Re-capturing premieres two inter-related works by Mark Peter Wright. One is a sculptural assemblage made from a [shotgun] microphone, stood upright amongst coiled cabling; housed within a classic taxidermy bell jar. The accompanying work is a looped video [filmed in collaboration with artist Helena Hunter] that depicts an absurd pursuit of the same microphone, over and across various landscapes. Both are part of a current series of 'reversal' works, which aim to critically re-imagine the aesthetic and ethical use of technology within [sound] arts practice.



Mark Peter Wright, *Re-capturing*, 2013, video and sculpture

The Material Studies

Artist Biography

The **Material Studies** Group was formed in 2012 by **Blanca Regina, Matthias Kispert** and **Andy Riley**, with the mission to explore the sounds within the matter of everyday objects in playful and irreverent ways. This is usually done in workshops that invite participants to engage in collective improvisation and afterwards discuss their experiences of the process. The first series of Material Studies workshops took place at Sound//Space at the V22 Summer Club in London in 2012, with further workshops and interventions held at SoundFjord, The Barbican and Cafe Oto, with invited guest participants including Steve Beresford, Ryan Jordan, Iris Garrelfs and Daichi Yoshikawa.

www.blancaregina.com

www.matthiaskispert.com/sound/material-studies

Statement

Playful collective explorations of the sounds within matter.

Avant-garde art, be it musically, visually or performance based often appears as somewhat elitist, with a defined hierarchy between those who create the work (the artists) and those experience it (the audience). To people who have not had the fortune of being taught all the codes of the artform, the pieces and the settings in which these are shown can be uncomfortable and alienating.

The Material Studies project seeks to open these experimental artforms to anyone who wishes to participate in the collective, improvised sonic exploration of various materials and objects, whether by actively working with the objects, passively absorbing the interactions of others or by expressing a response to the sonic exploration through visual or written acts.

The use of traditional instruments, terminology and tools of manipulation is avoided. Participants together develop an improvisational language based solely on the sounds that can be teased out of various everyday objects.

No expertise or previous experience is required, instead the sessions focus on the communicative potential of collective improvisation, where every participant needs to listen and react to everything that is happening around, where every gesture has an influence on everything else.

The underlying principle of the project is to promote a corrosion of the space between the artist-performer and the contemplator-audience and to promote the idea that we are all valuable as artists regardless of education or class.



Material Studies Group, *Material Studies*, 2012-13, workshop/performance/video

Mendel Kaelen

Artist Biography

Mendel Kaelen is a London-based sound artist, musician and neuroscientist whose work primarily deals with *altered states of consciousness*. For his doctoral research at Imperial College he examines the human brain mechanisms of psychedelic drugs. In his sound art and music he often draws upon the concepts of *transiency* and *nothingness*, and on the use of simple materials like sand, wood, water, environmental sounds and acoustic instrumentation. Although these are often subjected to electronic manipulation, this typically serves to amplify those sonic textures that mirror the presence of these concepts in the phenomena of nature. Where his installation work demonstrates an explicit focus on the relation between sound and altered states, his music compositions vary from experimental minimalism to more emotionally toned soundscapes.

www.mendelkaelen.com

Statement

With *Altered Space of Consciousness* Mendel Kaelen explores the role of environmental sound in influencing the ways people are enacted in that environment as a person. The project began on a late-night bicycle ride in 2009 in Groningen (The Netherlands), where an interest arose into the nights' affective dynamics as communicated through sound. Frequent nights were spent recording these sounds by using in-ear binaural microphones. This resulted into a sonic document of modern society's most popular drug-fuelled altered state.



Mendel Kaelen, *Altered Spaces of Consciousness*, 2013, suspended sound sculpture

Random Order Collective

Artist Biography

Random Order is a collective of four artists whose practices range from sculpture, film, performance to new technologies and immersive environments. The sound plays a role in their individual practices but becomes a primary concern in our collective. Their projects seek to understand how sound affects the perception of spaces and everyday life. They interrogate sound's potential to relate to the environment and to open up both collective and individual stories and histories. Through exploring the acoustics of sound they deal with the physical properties of it, which further implicates a direct engagement with matter. They use a wide array of processes in their projects including DIY sound kits, field recording and both analogue and digital processes. By merging and cross-referencing new technologies and craft devices they propose heuristic assemblages that create sound bridges between cultures, processes and different modes of expression.

Christiana Kazakou is a multidisciplinary artist based in London. Her artistic practice explores the interconnectedness and open-ended dialogue between art and science by combining scientific concepts, laws and theories from different disciplines with arts practice.

www.christianakazakou.com

Lauren Franklin is interested in relationships between time, form and space. Working with film, new media,

and technology, she is curiously examining our perceptions of the world around us.

www.laurenfranklin.net

Aga Tamiola is a multimedia artist whose practice encompasses sculpture, installation, printmaking and sound in order to explore aspects of loss and identity. Her work is heavily research driven and she has worked closely with linguists, ethnographers and neuroscientists.

www.agatamiola.com

Noemi Niederhauser is an artist based in London. Her practice explores the visibility of different process of assemblage and of creation of narratives. She is interested in forms of display and in the means by which elements are borrowed, arranged or renewed to tell various stories and how they might encompass different time altogether, creating loops, gaps and a non-linear narrative.

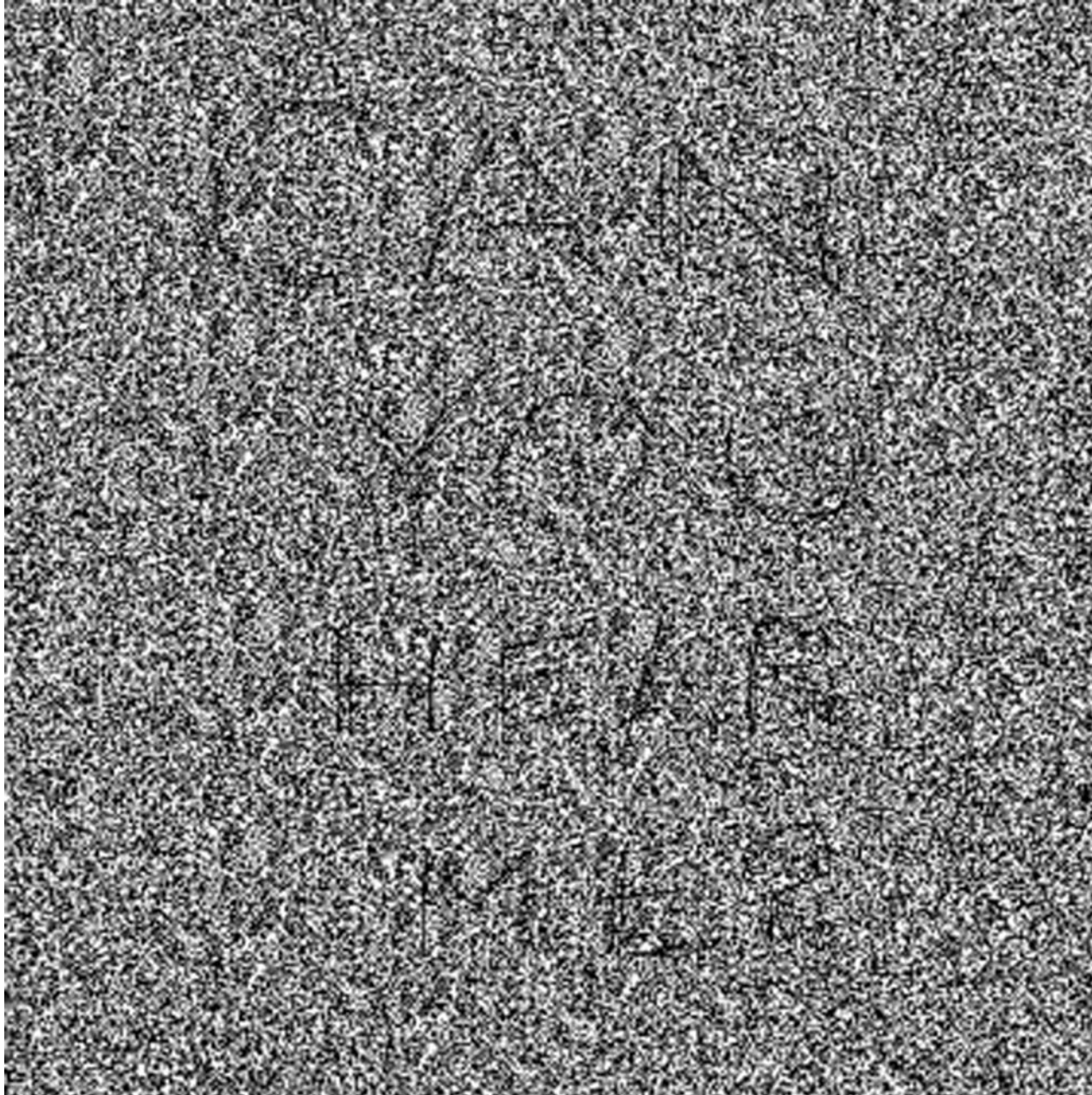
www.noemi-niederhauser.ch

<http://cargocollective.com/randomorder>

Statement

In 1965 two radio astronomers Arno Penzias and Robert Wilson made a chance discovery of mysterious noise coming from outside our galaxy. They discovered that 1% or less of this noise comes from the background radiation left from the Big Bang 13.7 billion years ago. Those signals were named cosmic background radiation. They are responsible for part of the white 'snow' that can be seen and heard on analogue TV screens while in between channels.

The fact that it is scientifically proven that we can witness the leftover heat from the fireball of the Big Bang on our TV screens sounds more like fiction than science. It keeps the mystery of the origin alive. 'A Poem Without A Tongue' juxtaposes the scientific enquiry of the origin with existing and made up oral and written narratives. By mixing facts with myths we try to interrogate the boundaries of different types of knowledge. Scientific and fictional sources are put together in an attempt to reformulate the possibility of dialogue outside the certainty of rigid categories, to create space for whispers to be heard. The project consists of analogue TV-screen installation and several 'origin' narratives and stories printed in small books. It would also include performance during which some of the stories would be told and read out loud. Different media are used as a time device covering a non-linear journey from ritual and shamanic to analytical and controlled.



Random Order Collective, *A Poem Without A Tongue*, 2013, sound installation

Artist Biography

raxil4 is sound and sculptural artist Andrew Page. raxil4's dark brooding dronescapes combine analogue and digital sound sources, including field recordings, detuned radios, analogue televisions, computers, turntables, CD & mp3 players, tape recorders, 8-bit Gameboys, handmade electronic devices, broken vintage equipment and handmade sculptural instruments (made from found materials such as hospital crutches, driftwood and bones reclaimed from the River Thames). His works have been broadcast on terrestrial and internet radio, been featured on film soundtracks and have been exhibited in art galleries, throughout the United Kingdom, Europe, America and Canada. He has collaborated with musicians, poets, performance artists, sound artists and visual artists. He has performed many improvised concerts both here in the UK and in Europe either solo, duo, trio or as part of a large scale ensemble. Occasionally he sings with a Blues band.

<http://raxil4.bandcamp.com/>

Statement

Astronomers at Stanford University recorded acoustical pressure waves in the Sun by carefully tracking movements on its surface with the Michelson Doppler Imager on the SOHO spacecraft. Acoustical waves bounce from one side of the Sun to the other in about two hours, causing its surface to oscillate. These sound waves are normally at frequencies too low for the human ear to hear, so the scientists have sped up the waves 42,000 times and compressed 40 days of vibrations into a few seconds...

Using these recordings he has created a musical instrument using an old Tascam four-track tape recorder and a three minute looping cassette. By recording the four tracks at different speeds he was able to create differently pitched variations of the original sound and using the volume sliders and EQ settings he was able to control these tones making a playable version of the original recordings of the Sun.

The instrument received its live debut in an hour long radio collaboration with a fellow sound artist R.S. Fury as part of Radeq radio's 'Summer of '12' residency at Soundfjord, a 120 hour non-stop broadcast from sunlit lands, as the sun set in London at the conclusion of the piece, the broadcast then switched to the None Gallery in Dunedin, New Zealand to capture the sunrise and the day's soundscape. Then as the sun set in NZ the stream switched back to London's sunrise for the next day's program.



raxil4, *Solaris Beta*, 2012, electronic instrument

Riz Maslen

Artist Biography

UK Sound & Visual Artist and Electronic Innovator

Riz Maslen, who records as Neotropic and Small Fish With Spine, has been described as one of the most prominent women composers working in post-techno experimental electronics. In addition to her warm electronic programming, Maslen's music also embraces folk and psychedelic pop. She also has an interest in experimental filmmaking.

The media has warmly received her albums on Ninja Tune, Oxygen Music Works, Mush Recordings, R&S and Squids Eye. She's performed globally over the past decade at events including LA's Coachella concert series and Montreux Jazz Festival in Switzerland.

Neotropic's live shows have always focused on creating a cinematic journey for audiences with the inclusion of her dark photographic and film imagery.

In 2012 Riz was part of a community expedition to a remote community in Central Kalimantan, Borneo. She is currently working towards showcasing a brand new body of work from this residency during 2013.

www.neotropic.net

Statement

During the summer of 2012 she embarked upon the trip of a lifetime to live and work with a remote community in the heart of the Borneo rainforest.

As part of a team of explorers, scientists and capacity builders she was working with two remote forest communities to help protect their environment and culture.

These communities are under siege from mining, logging and palm oil companies. This was an important first step in helping communities protect their land in a country where the originally semi-nomadic peoples often have no land tenure, despite having been settled in these areas by government.

Through her audio-visual documentation, she got to know the people and ways of the village, their customs and livelihoods, their hopes, and the challenges they face in a world of relentless change.

"Tohan Tales is an audio visual diary of a walk through the remote village of Tumang Tohan in Borneo. You can chill out from your city life and get a glimpse the daily lives of the villagers here through photos, sounds, videos and diary entries. You can hear the sound of the morning rain, children playing and rice being shaken as you swipe your way through chapters of images and videos. We hope you enjoy being taken away from your busy life for a while to take a glimpse of something new."



Robin Storey aka Rapoon

Artist Biography

Robin Storey was born in 1955 in Cumbria, England. While studying fine arts at Sunderland University, he began pursuing a long-held interest in sound manipulation by taking classes in electronic and experimental composition,

In 1980 Storey became a founding member of the pioneering post-industrial group :zoviet*france;, remaining a member until 1992: The same year Storey issued the first Rapoon album, Dream Circle, "its entrancing fusion of Indian ragas, African rhythms and experimental textures anticipating the evocative soundscapes of the many releases to follow".

Also a noted visual artist and animator, Storey's work has been exhibited throughout the world and is in the collections of many major galleries.

Storey has collaborated widely and has produced albums with artists including Joachim Roedelius (Cluster, Harmonia) Steven Wilson (Bass Communion, Porcupine tree) Russian Folk singer Tatyana Stepchenko aka Toloka, and many others.

Storey gained an MA in Creative Music technology in 2004 at Newcastle University, where he also taught for a number of years.

As well as producing his own abstract animated films he has also produced soundtracks for Independent films including Randy Grief's award winning film "the Three Trials" and award winning film by NY independent artist Nadine Shamounki with her film

"Effaced" and Maxim Zaharov's film "BORING".

Storey has also produced two best-selling sound loop libraries for Sony Media and has had his work used for TV advertising.

In 2011 Storey produced music and visuals for his first dance collaboration with Johanna Devi, which was performed at London's Bloomsbury Theatre that same year.

He continues to collaborate with Dancers Johanna Devi and Eva Balzar. He still produces and perform both sound and visual art.

www.rapoon.net

Statement

A chair, a universe, a moment...

This is a video demonstrating the physical manifestation of multiple universes with a public space and a chair.

The chair is set against a blank background and is accessible to those that pass by.

The chair has a binary symbolic existence.

It can either be occupied or not occupied.

Those that chose to occupy the chair affirm its existence.

Those that walk past leave it in a state of suspended existence. Neither confirmed nor denied.

The simple choice of using the chair or not using the

chair provides a point of departure for each parallel universe.

To illustrate the point one person is featured making the choice, again and again and again.

The eyes of Brahman watch.

The sounds are those that are made when no one is listening.

They are recorded randomly and arranged into meaning.

Their very existence is chance.

The sounds of people talking, recorded randomly, stretched and manipulated into drones and electronic whispers with traditional acoustic instruments added e.g. piano and trumpet.

These are also treated and manipulated.

The video is filmed in the public space and is intended to be projected onto a wall in another public space with a similar chair placed underneath.

The process continues...

The "real" world interacting with a recorded projection of "another" world.

The Universe is Brahman, the One that underlies and make possible all the multiplicity; the universal consciousness that is the soul of all existence. It is the primordial nothingness from which all things arise, the one reality whose oneness is all-inclusive; and includes all that is, or shall be. It is Brahman.



Robin Storey, *A chair, a universe, a moment...*, 2013 video

Zahra Jewanjee and Simon Coates

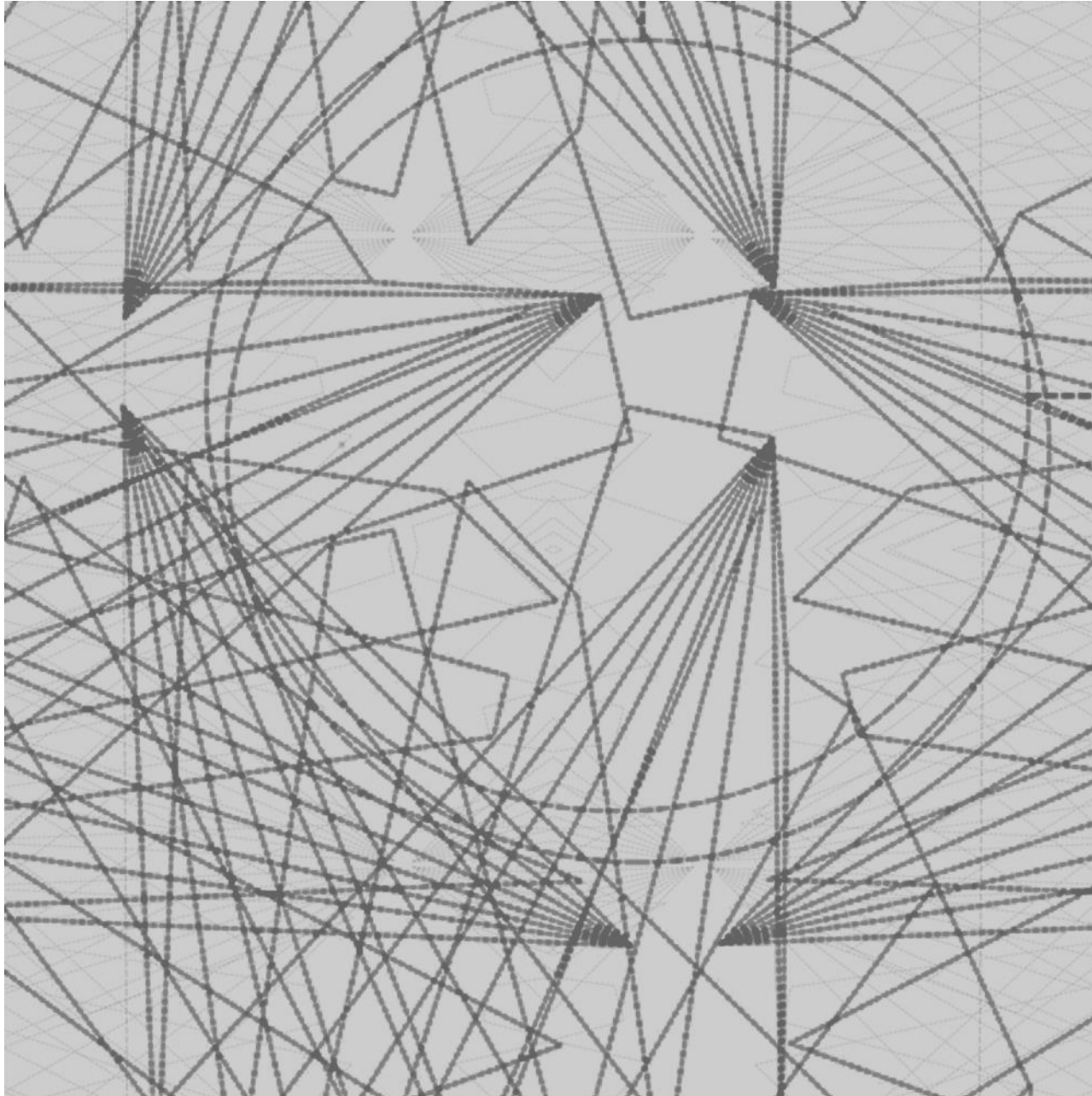
Artist Biography

Zahra Jewanjee and **Simon Coates** live in Dubai in the United Arab Emirates and collaborate on sound art projects. Both are artists in their own right, with Coates originally from London and Zahra from Lahore in Pakistan. Aside from sound, Zahra works with paint and is a documentary photographer. Coates works with film, print and text, and writes for Harpers Bazaar Art Arabia magazine. He also manages and curates the non-profit space, The Gallery of Light. Zahra and Simon started collaborating on sound art projects in September 2012 and have exhibited their work in the UK, Poland and Tulsa, USA, among others. In March 2013, the Dubai Culture Authority as part of the SIKKA Art Fair commissioned their sound and video installation *The Absence of Presence*. June 2013 saw the premier of the pair's *Stateless* piece. Conceived for the Radius experimental online radio platform, *Stateless* is over forty minutes in length and formed an episode of one of Radius' famous month-long broadcasts. A shorter version of the piece was featured in the Resound Festival in the UK earlier the same month. Zahra and Simon have also re-modelled tracks from UK bands The Untied Knot and A.R. Kane.

www.jewanjeeandcoates.com

Statement

Coates and Jewanjee's approach to sound art works as a development of each artists' approach to their own work. Zahra's practise involves documenting encounters that exist on the periphery of the societies that she studies. She examines behaviour of outsider groups, the reasons for their existence and the manifestations of their gender roles. In terms of sound work, this methodology manifests in recording society at large as well as the counterpoints and anomalies therein, thus highlighting the basic differences between perceived notions of normality and reality. Simon's approach interrogates non-verbal communication; the ticks, silences and incidental noises that highlight humanity's innate inability to reveal truths. The work they make together fuses both approaches in experiments that record phenomenological absurdities and hyper-realities. The results embrace a form of societal post-existentialism. In musician-based works, the pieces that Jewanjee and Coates make use pre-made forms (instruments, meters, time and timing) as a spring board from which to weave their own patterns of sound. The studio-based works are more acousmatic and are therefore exercises in communicating via sounds that express primal emotions. In the field sound-based pieces, the pair play what starts as a pragmatic voyeuristic role, simply stealing sounds from a variety of civic sources that later become work tools in the studio.



Simon Coates and Zahra Jewanjee, *Prufer Sequence*, Sound

Stephen Chase

Artist Biography

Stephen Chase composes, improvises, sometimes writes and walks quite a lot. His work veers erratically between conceptual strategies and following-his-nose; it draws on such things as the relationship between physical action and sound production, the influence of group interactions upon the shape of a work, the acoustic characteristics of a space, and involves performance, installation, text and the outdoors. He is artist-in-residence at Sheffield's Bank Street Arts and has collaborated variously with Ross Parfitt, Philip Thomas, Exaudi, members of the Hunter Gracchus, Apartment House, Berlin's Ensemble Zwischenräume, Music We'd Like to Hear, BBC Singers, Mick Beck, edges, Lê Quan Ninh, Ryoko Akama, Janet Devons, Gwilly Edmondez, Damo Suzuki, omoplate sarangi, murmuration, and men in spats. He has co-edited a volume on the music of Christian Wolff for Ashgate.

www.stephenchase.wordpress.com

Statement

Ineluctable is written for listening performers and/or performing listeners. "A very short space of time through very short times of space".



Stephen Chase, *Ineluctable*, Print

Susan Alexjander

Artist Biography

Susan Alexjander's (MA Theory and Composition) compositions have been performed throughout the United States and Europe. She has collaborated with dance companies, filmmakers and sculptors for gallery installations. In addition to a twenty-year university-level teaching career in music, she is an avid presenter of workshops on the physics and metaphysics of sound. Her home is Portland, Oregon, USA.

www.OurSoundUniverse.com

Statement

Her music is about the interconnectedness of all things through resonance. The doorway 'in' is scientific data of vibration in the micro and macro worlds of atoms, stars, or anything with a measurable frequency, to witness attraction and harmony in every playful turn of the universe. This data is then translated into a sonic medium for her compositions.

Larmor Frequencies (radio waves) which emit from the nuclei of atoms provide the sounds on Divining Nature Soundscape. The piece was first created for sculptor Rebecca Kamen's Divining Nature; An Elemental Garden - (Greater Reston Art Center, Reston, Virginia) in 2009. Ms Kamen transformed the gallery into a luminous installation based on eighty-three orbital patterns of the Periodic Table of Elements, arranged as a radiating spiral that visitors could walk through. The music, designed to support the ambient, personal journeys of visitors, also includes an occasional 'visit' from the Vela X pulsar as it clips along.



Susan Alexander, *Divining Nature: An Elemental Garden, Sound*

Susan Walsh

Artist Biography

Susan Walsh was born in Kensington, London and works in London as an art teacher. She studied fashion design and art & design for three years at the London College of Fashion, gaining a Dip.A.D and London Cert in Fashion Design. She then gained an MA in Contemporary Art & Professional Practice at Essex University, Colchester School of Art & Design.

Having recently graduated her work explores a personal and reflective practice on mourning and memory. This is her first short film, which records the memory loss and the fragility of an existence within Parkinson's Disease. She records traces of memories from realities that emanate a spirituality and ethereal fluidity as the two are inextricably linked. Tracing the inner sanctum of the mind has allowed her to create artworks that allows her the freedom to view new territories that she would have ordinarily never have investigated into. She has researched Parkinson's, Parkinson's Dementia, prescriptive medications and neuron cells. She endeavours to demonstrate and enquire how science is affecting the creation and interpretation of contemporary art. Her research and artwork continues in this field.

Statement

This film is about Mary who suffered with Parkinson's and Parkinson's Dementia. Mary suffered from this disease for many years and sadly passed away last year. Mary was treated at St. Mary's Hospital in Paddington. Mary was Susan Walsh's mother.

She initially began researching the fragility of her mother's memory loss whilst suffering from Parkinson's and Parkinson's Dementia. Her aim was to explore the depths of mourning and memory, which emerges from the disease as well as the affect it had on her mind and on the slow disintegration of her body that ultimately caused her death. The two worlds that co-existed within her mind being a constant and desolate battle for lucidity.

Recording traces of memories through artworks, photography, audio and film she has tried to emanate a feeling of spirituality and ethereal fluidity within the work. She also hoped to show the changes within personal relationships and the sadness that such an illness can unfortunately bring about. Visually she began by exploring the brain through resourcing MRI imaging and cat scans of her mother's diseased brain and exploring the intake of prescriptive medication required. By exploring the inner sanctum of her mother's body she begun to formulate artwork that an insight into a mysterious territory that she would ordinarily never have investigated



Susan Walsh, *Mary*, 2013, video

Thomas Finbarr

Artist Biography

Thomas Finbarr after a successful collaboration with performance artist Carol Kavanagh for a piece called "In and Out of Hand", studied Sound Design at Edinburgh University. Whilst there along with Matt Green and Marc Langsman they composed and installed the "Lyre Bird" project for the opening of the new concert hall in Perth. Since then he has been resident in Barcelona where he has had works performed at, amongst others, the Centre de Cultura Contemporània de Barcelona (CCCB). In 2008, along with Matt Green and María Prieto, they conceived, designed, recorded and installed "In Hear Out There" in Madrid at Net.Art. A piece that won second prize at 2008 Culturas awards in the city. All this was under his name of Andrew Henley. Since then he has devoted his time to more conventional music but have recently returned to sound art and adopted the name Thomas Finbarr (his middle names) to help keep the two fields separate. Apart from "About Time" (no relation to the film) he has been collaborating with Greek sound artist Dimitris Santzilitis on works for his forthcoming CD.

Statement

"About Time" is a piece that was created from a recording of a single event at a specific moment in time and explores the nature of time through the manipulation of that recording.

For this piece he used a recording of the "one o'clock gun" a cannon that is fired from the ramparts of Edinburgh Castle every day at one o'clock.

He chose this recording because it was a short sound implying an "instant" in time (although time obviously is relative and this relativity is, in part, what the piece addresses). The recording was also a *classifiable* moment in time and space - specifically 12 o'clock GMT on the 16th of May 2005 underneath the ramparts of Edinburgh Castle. So by stretching, warping and playing with that recording he was in some way stretching, warping and playing with time and space.

Sound is a temporal sense - time is necessary for sound to exist. Sound is the detection of changes in air pressure. Without the change over time there would be no sound, it frames it and gives it its point of reference.

He wanted to make the piece solely from one short sound as a way of expressing the "elasticity" of time. Time is relative. From Einstein's theory that the faster something travels in space the slower time passes relative to a stationary observer to the sensation we all know of time going faster when we are absorbed in something and dragging when we are forced to wait

for something time should not be regarded as a constant.

He was also intrigued by the idea that an event such as the firing of a cannon could change from being a violent event to a calm, peaceful event if the perception of the time it takes was increased by slowing down the sound. The same event could appear either chaotic or ordered by varying the perception of the time taken by the event.

Repetition, or more accurately near repetition, is another quality that is played with in the piece. Repetition is our way of measuring time. The repetition of the seasons as the earth revolves around the sun, the repetition of the moon as it orbits the earth, the repetition of the days as the earth spins. The ticking of a clock, the rhythm of music etc.

Although the properties of time are integral to the piece he also wanted it to stand alone as a sonic composition.



Thomas Finbarr, *About Time*, sound

Thomas McConville

Artist Biography

Thomas McConville is an Irish composer, working in both acoustic and electro-acoustic composition. His works have been performed throughout his home country as well as across Europe and America as part of acclaimed concerts, festivals, installations and gallery exhibitions. His work has also been published in the world's largest selling computer music magazine, broadcast by electro acoustic pioneer Christian Zanesi and he is currently finishing work on a new album that will contain a collection of his compositions that will be released on the renowned Schematic records. He has obtained a 1st class honours BA degree in Applied Music from the Dundalk Institute of Technology specialising in composition, where upon completion he was invited by the renowned composer Francisco López to take part in a compositional residency in South Africa, where he is to compose music inspired by the surrounding area. He has since worked alongside a number of respected composers and ensembles such as Brian Irvine and the Fidelio Trio.

www.thomasmcconville.co.uk

Statement

The piece draws largely from painting and literary techniques, as well as music, with a particular focus on the works of James Joyce, the paintings of Picasso and photography/video works of David Hockney. Through researching these topics he has become interested in how time and perspective is sensed in his compositions. His interest in these techniques however does not lead him to write conceptual pieces or make any attempt to convey any narrative or other meaning to the piece; rather these influences are for the most part a procedural framework, which inspires the artistic process. In this piece he creates forms and processes within the music which emulates the cyclical structure of Joyce's *Finnegan's Wake*, as the installation begins halfway through a musical phrase and ends halfway through the same phrase, in order to create an 'endless' piece of music when looped. Each cycle of the piece lasts approximately 30 minutes before beginning again. The work also contains elements of cubism in which sounds will be heard from several positions at once, giving the listener multiple perspectives of the same piece.

Thomas lists below, several techniques he has used throughout this piece:

Methodology

His work generally utilises music composed for acoustic instrumentation that is then treated electronically by utilising thoughtful editing and manipulation techniques. Specific methods and

techniques he explores through this piece include:

Recording as 'live': To compose music for electronic and acoustic instruments and output each instrument through a separate speaker and re-record them. In experimenting in this way, He feels that the space between the microphone and the speaker will allow for even the most synthetic sound to appear more natural giving it greater depth and warmth due to the acoustic properties. The sound source is being treated and recorded as most traditional instruments are, as opposed to how most electronic music is composed.

Time lapse effect: Presenting an idea and gradually fragmenting it to give it the feeling of moving through time quicker, without actually speeding up the music.

'Endless' music': Beginning a work halfway through a scale or musical phrase and ending the piece halfway through the same phrase, to create a seamlessly looped piece of music with no beginning or end.

Cubism in Music: Musical phrases viewed from multiple perspectives at the same time, achieved through rhythmic and harmonic variations.

'Portmanteau' notes: Several instruments of different timbres recorded and cut up from beginning to end and placed side by side to create one note that begins and ends with completely different timbres.



Thomas McConville, *Shop (cyclical Music)*, 2013, sound

Wajid Yaseen

Artist Biography

Wajid Yaseen is a British artist whose work draws on a transdisciplinary approach to develop sound-based works encompassing installations, live performances, acousmatic music, graphic scores, and sound sculptures. He is the director of the sound research organisation Modus Arts, the co-founder of the deconstructivist Scrapclub project, and director of the Ear Cinema project.

www.wajidyaseen.com

Statement

DotScore#16 is a musical graphic score derived from an exploration into Number-Form synaesthesia, in particular a recently identified sub-type termed Magnitudal-Spatial synaesthesia.

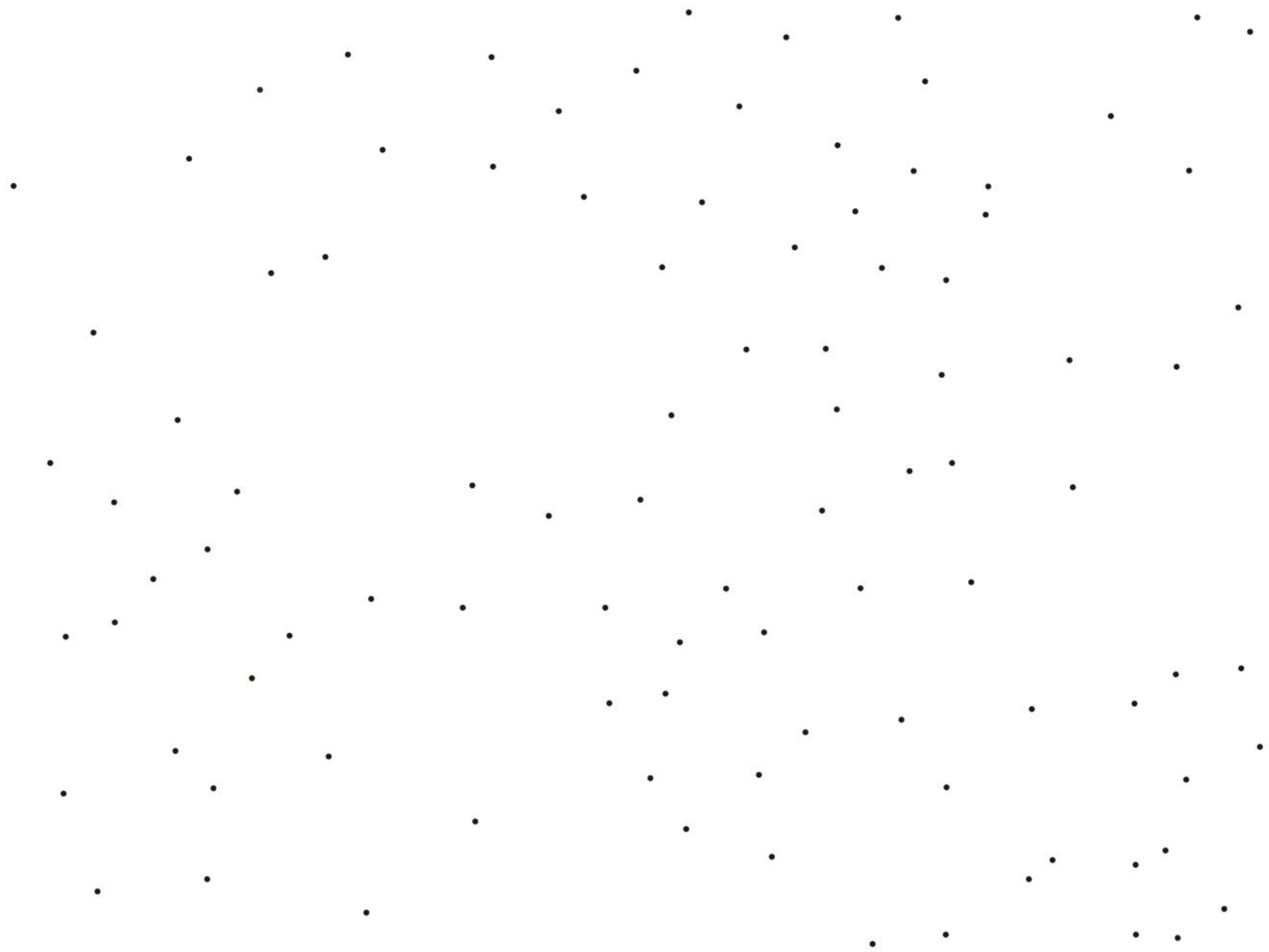
Magnitudal-Spatial synaesthesia suggests an innate number-form perception that involves not only the visualisation of numbers mapped into distinct spatial locations, but includes non-symbolic magnitudes such as sizes, length, clusters, and even luminance.

DotScore#16 brings these non-symbolic magnitudes into play by specifically highlighting the cluster distribution information generated by the image analysis of a photograph taken in the city of Palermo in Sicily as part of a series of musical (photo)graphic scores. The process involves the transposition of architectural space to sound space revealing mathematical continuity, connectedness and convergence - a process being presented here as Sonic Topology.

Reflecting the diverse and idiosyncratic nature of cognitive synaesthesia, DotScore#16 is accompanied by musical and sonic interpretations of the score by the following artists :

Yumi Hara Cawkwell, Charles Poulet, Gisle Frøysland, Martin A. Smith, Charles Hayward, Alice Kemp, Helen Frosi, James Cauty, Colin Hacklander, Farah Hatam, Guy Harries

DotScore#16 is an edition of 1



Yann Novak

Artist Biography

Yann Novak is a multi-disciplinary artist living and working in Los Angeles. Through the use of sound, light and space, he explores how these intangible materials can act as catalysts to focus our awareness on the present moment and alter our perception of time. Novak's work, whether conceptual or rooted in phenomenon, are informed by his investigations of presence, stillness and mindfulness. His works can be experienced as architectural interventions, sound diffusions, audiovisual installations and performances, durational performances, concerts and recorded sound-works. Novak has presented his installation work through solo exhibitions at 323 Projects (US), Armory Center for the Arts (US), Jack Straw New Media Gallery (US), Las Cienegas Projects (US), Lawrimore Project (US), Soundfjord (UK) and in two person exhibitions at the Henry Art Gallery (US), Pøst (US) and Soil Art Gallery (US). His performance works have been experienced internationally at sound art/electronic music festivals including the AxS Festival (US), Decibel Festival (US), Forward Festival (US), Mutek Festival (CA), Resonant Forms Festival (US), Soundwalk (US) and at art venues and museums including the Human Resources (US), Los Angeles County Museum of Art (US), Machine Project (US), Oboro (CA), The Stone (US) and the Torrance Art Museum (US). Novak's solo and collaborative sound-works have been published on numerous releases on such labels as Dragon's Eye Recordings (CA), Farmacia901 (IT), Hibernate Recordings (UK), LINE (US), Murmur Records (JP), and Unfathomless (BE).

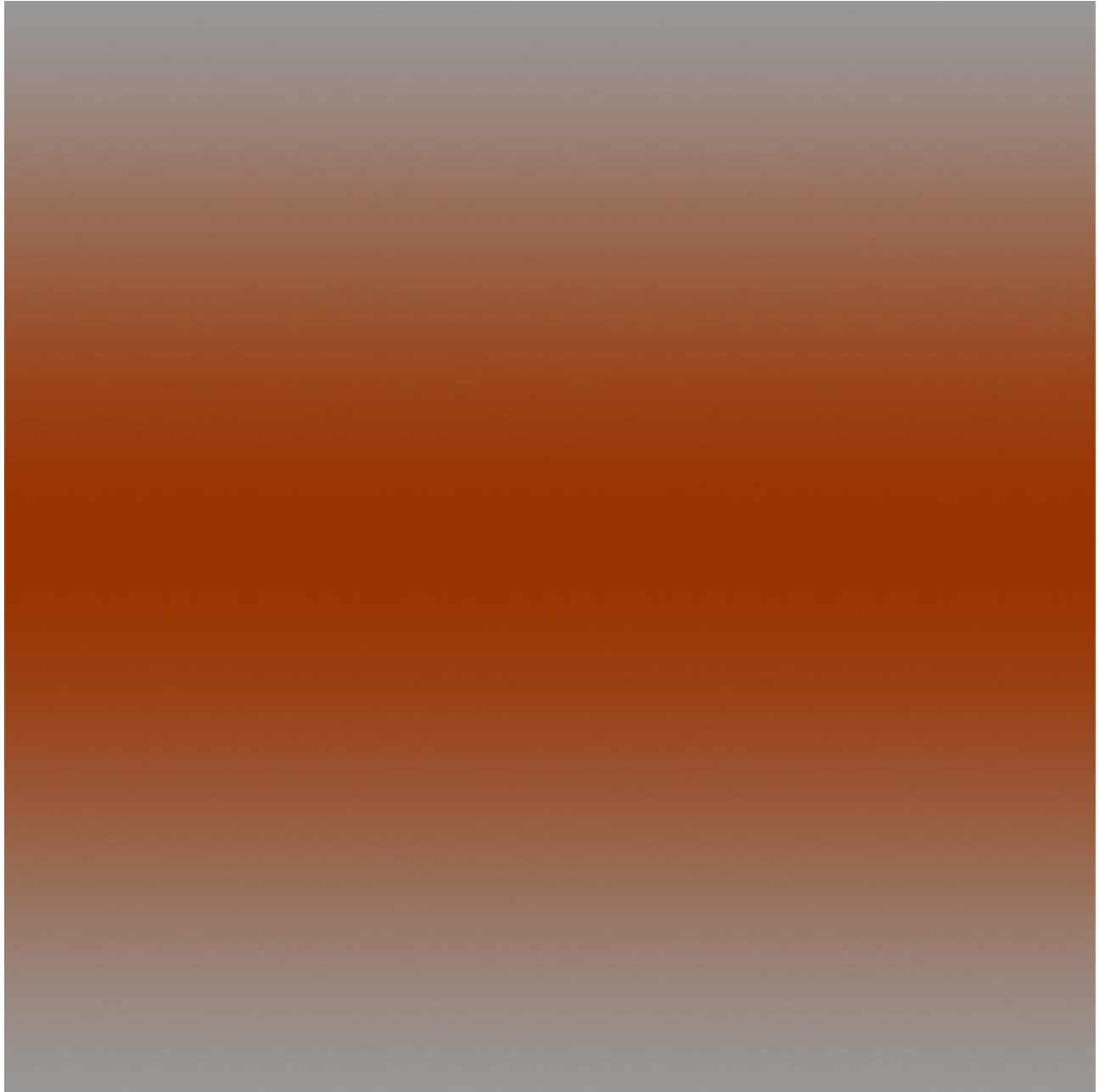
www.yannnovak.com

Statement

In his work he explores notions of presence, stillness and mindfulness through the construction of immersive spaces, both literal and figurative, and draw inspiration from such sources as Musique Concrète, rave culture and Tibetan Buddhism. He primarily work with sound, utilizing both digital and analogue sources and processing techniques to create static or slowly evolving auditory fields. Projections, artificial light and manipulated natural light are used to create visual phenomenon analogous to his sound work.

Much of his work relies on uncertainty, often exploiting the imperfections or idiosyncrasies of a given medium. By doing so a unique dialogue is created which allows the materials to have their own voice. This investigation originated from his work processing field recording, but has expanded into other mediums, including modular synthesis, video compression, watercolours and printmaking. He often references modernism through the use of a minimal visual and auditory palette. Similarly, his use of colour fields and architectural interventions reference the Light and Space movement. Taking the form of architectural interventions, sound diffusions, audiovisual installations and performances, durational performances, concerts and recordings, his work

interacts with, and transforms, perceptions of time and space.



Yann Novak, *Scalar Field (999, 930, 999)*, 2013, MP3 Player, print, headphones

GV Art gallery, London

Is a contemporary art gallery which aims to explore and acknowledge the inter-relationship between art and science, and how the areas cross over and inform one another. The gallery produces exhibitions and events that create a dialogue focused on how modern man interprets and understands the advances in both areas and how an overlap in the technological and the creative, the medical and the historical are paving the way for new aesthetic sensibilities to develop.

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NOISE *and whispers*

A group exhibition

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