

Spoken Paper Sessions: Monday 24th April

Start	End	Music Department: Goldsmiths, University of London	
09.30	10.00	Registration	
10.00	11.30	<p>Postcoloniality, War and Immigration (RHB 268)</p> <p>Tausif Noor (Goldsmiths) 'Drone Groove: Postcolonial considerations'</p> <p>Daniel Peltz (Goldsmiths) 'Seeking an "Any Thing" from an uncertain time'</p> <p>Rupert Cox (University of Manchester) and Angus Carlyle (University of the Arts) 'Mouth of the Cave and the Giant Voice: Sound, text and voice in Okinawan war memory'</p>	<p>Words, Music, Sound (RHB 274)</p> <p>Sharon Phelan (Trinity College Dublin) 'Mic check, Mic Check'</p> <p>Meri Kytö (University of Tampere) 'The memory of the analog: Descriptions from a digitalized soundscape'</p> <p>Alla Bayramova (State Museum of Musical Culture of Azerbaijan) 'Should Old Nice Music Be Forgotten?, or ON THE PROBLEM OF MUSIC'S DEPENDENCE ON WORDS'</p>
11.30	12.00	BREAK	
12.00	13.00	<p>Keynote Lecture – Simon Emmerson (De Montfort University) <i>Sound [Space – Memory – Scape] Theatre</i> <i>Curzon Cinema: RHB Ground Floor</i></p>	
13.00	14.00	LUNCH BREAK	
14.00	15.30	<p>Place (RHB 268)</p> <p>Tansy Spinks (Goldsmiths) 'Text Scores for Peckham (South London) and Sefrou (Morocco): an ongoing project about sound in place, informed by the causal, reduced and semantic aspects of the communal sound walk.'</p> <p>Maja Zeco (Gray's School of Art) 'Sarajevo: Encountering the past by listening today'</p> <p>Tariq Emam (University of Hull) 'The Yorkshire Soundscape Project: multi-disciplinary approaches to a sound artist's experience of landscape within the framework of soundscape ecology and composition.'</p>	<p>Recollection and Reconstruction (RHB 274)</p> <p>Sebastiane Hegarty (Southampton Solent University) 'Remembering rain: listening to memory and water'</p> <p>Magz Hall (Canterbury Christ Church University) 'The construction of memory in radio art works'</p> <p>Mahasen Nasser-Eldin (Dar al-Kalima University College of Arts and Culture) 'We Carve Words in the Earth: Restoring the past with image and sound'</p>
15.30	16.00	BREAK	BREAK

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16:00	17:30	<p>Physicality (RHB 268)</p> <p>Chris Cook (Goldsmiths) 'Framing listening abilities: co-composition and the interpretive listening of people with dementia'</p> <p>John Wynne (University of the Arts) 'Transplant and Life: Memory, pain and guilt in the patient voice'</p>	<p>Community Engagement (RHB 274)</p> <p>Marcus Leadley (Goldsmiths) 'Creating communities in sound: Addressing memory, engagement and change through Public Art Practice'</p> <p>Debbie Kent (Goldsmiths) 'Travels in hyper-regeneration: the making of an urban audio walk'</p> <p>Luz Maria Sanchez-Cardona (Universidad Autonoma Metropolitana, Lerma) 'VIS. [un]necessary force. Conflict, micro-soundscapes and community engagement.'</p>
17:30	19:00	Installations and Listening Rooms	
19:00	20:40	<p>Concert <i>The Great Hall: RHB Ground Floor</i></p>	

ABSTRACTS

KEYNOTE LECTURE

Simon Emmerson (De Monfort University)

'Sound [Space – Memory – Scape] Theatre'

We have been discussing space for many years in electroacoustic music. Our friends working with soundscape made sure we did not forget that this is not really an abstract notion – we are always *somewhere*: a place, a site, a location. Memory then adds that there is also a *somewhen*. Nothing happens outside of time. Memory is always constructed over time, pieced together, then recalled in time.

Memory Machine (2010) is in part inspired by mediaeval and renaissance ideas of mapping words, images and other objects to memorise onto an imaginary stage – as examined in Frances Yates's book *The Art of Memory* (1966). In rehearsal, memories are placed at specific locations around an imaginary building - the *memory theatre*. So recalling long and complex stories is effected by a *walk* - around the theatre, through doors, past columns, through rooms –

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looking at the locations and thus recalling the memory. This walk becomes then a performance. The walk may be real or can itself be in the imagination – from memory. In some of these ‘memory theatres’ (in the early 17thC writings of Robert Fludd, for example) there are five doors and five columns which act as ‘loci’ for the placing of memories. In *Memory Machine* I allow the possibility that we can walk through these memories using a range of different routes. And maybe we are not sure when we set out exactly which route we will take.

There are two groups of sound memories in the piece. There are memories of music that has some significance to me – mostly from the romantic to modernist classical canon of the 19th-20th centuries, but also surprise appearances from the more textural rock music of almost 50 years ago ... but only a hint, a fleeting glimpse, frozen in memory. Then there are soundscapes I have recorded over the past 35 years – a real aeolian harp played in the wind, water sounds from streams and sea shore, the inside of a beehive. I shall examine the choices that I made, and their structuring in time and space – and also how, as memory will play tricks, unlikely combinations, disruptions and time distortions generate unexpected associations. The imagination drawing upon memory is our most powerful synthesiser. I shall aim to show how technology has unleashed our ability to transform ‘space frames’ one into another: event – stage – arena – landscape.

PAPERS

Alla Bayramova (State museum of Musical Culture of Azerbaijan)

‘Should Old Nice Music Be Forgotten? or ON THE PROBLEM OF MUSIC’S DEPENDENCE ON WORDS’

The article attracts readers’ attention to the big volume of musical works which became out of musical practices and forgotten after the collapse of the Soviet Union. These are music for drama, songs, cantatas, etc., which, being of high artistic value, had been very popular and shaped the musical landscape of the Soviet age. The reason of the oblivion of this music is rooted in its verbal texts which, reflecting the ideals and concepts of the Soviet ideology, are not popular anymore. The music can be returned back to life if its words have become edited or changed. Numerous examples of the transformations of such kind can be found in the art history. The paper concludes that, more than the other arts, music with words, and the art of theatre also (because of specific ‘immediacy’ which is peculiar to both music and theatre), have suffered because of the ideology’s shift. The paper is accompanied with the examples from the history of arts.

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Chris Cook (Goldsmiths)

'Framing listening abilities: co-composition and the interpretive listening of people with dementia'

The idea that listening invokes and informs tacit knowledge is well established in sound studies. The experiencing of environmental sound always has some embodied, emplaced and encultured dimensions. Listening habits and techniques develop over time through experience and instruction, enabling us to interpret what we hear. Enhanced authenticity, intersubjectivity, orientation, senses of belonging and relation are just some of the capacities afforded by listening; listening and personhood are mutually implicated.

To claim that such capacities are widely shared implies that listening and knowing subjects have hearing abilities that are not radically different to those of the people whose listening we are describing. Building on scholarship that emphasises a diversity of hearing abilities (i.a. Mills 2011; Drever 2013, 2015; Sterne 2015), the practice/research project I will outline in this paper will attempt to approach different abilities of listening, specifically those of people with dementia. Bringing the voices of a small number of people with (early-stage) dementia into the emerging discourse around aural diversity may help us to better consider listening on the level of the individual, in terms of change, capacity and positionality, thus more fully accounting for the variety of lived experience.

The project will involve the co-production of soundscape compositions with people who have some form of dementia, and their primary carers. The four or five discrete collaborations can include 'cultural probe' methods adapted from design practice, narrative interviews, soundwalking, soundscape notation/mapping, location recording, listening sessions and, following Feld, dialogic editing (1987). Locations (and themes) will be chosen by the collaborators, and might include their local area, somewhere new or somewhere they know well from earlier in life. This form of 'co-composition' is intended as a playful method for exploring relationships to places and other people as they are implicated in listening, while accommodating the practical and ethical needs of people with dementia. It might also open up opportunities for exploring the influence of dementias on particular listening practices, without requiring direct questioning, interrogation of memory, or specialised language for describing sound.

One of dementia's greatest impacts can be on the sense of self, destabilising social relationships and making it harder to maintain the ways of life and being to which we are accustomed. For this reason, it is common in dementia care in the early and mid stages to focus on personhood as a way of supporting the self externally, through new activities encouraging dialogue, learning, storytelling and reflection. With commonly reported effects such as heightened sensitivity, overstimulation, auditory hallucination and difficulty identifying sound sources and intentions, the listening of people with dementia may push us to reconsider our view of the relations between listening and personhood.

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Rupert Cox (University of Manchester) and Angus Carlyle (University of the Arts)

'Mouth of the Cave and the Giant Voice: sound, text and voice in Okinawan war memory.'

It is a strange and bitter irony that the US naval bombardment which launched the Battle of Okinawa in 1945 was called the 'typhoon of steel', invoking the turbulent winds that annually buffet this small island. Okinawans in coastal villages, such as Sunabe where the US forces made their landings, sought shelter from this mechanical, yet elemental force of destruction in one of the many caves that scatter the landscape. War planes still fly over Sunabe today, from the United States Air Force base of Kadena. Distinguishing and measuring these sounds and their effects on the health and livelihood of Sunabe residents has been the work of a Japanese acoustic scientist, Kozo Hiramatsu. Over the past twenty five years he has listened to and made sense of these sounds through the stories of individuals like Yogi-san who as a child took refuge in the cave and after the battle returned to take up residence in a house adjacent to the boundary fence of Kadena. It is in resonant spaces like the cave (gama) where he conducted the interview that is the subject of this film, that we may hear how war memory becomes a way of listening to the environment and how Yogi-san's words, solidified as text and witness to history and expressed through the mixing of the sounds of natural elements and military machinery convey the experience of many Okinawan lives like his, suspended between the American wars of the past, present and future.

Tariq Emam (University of Hull)

'The Yorkshire Soundscape Project: multi-disciplinary approaches to a sound artist's experience of landscape within the framework of soundscape ecology and composition.'

The Yorkshire Soundscape Project was conceived to retrace footsteps from 40 years ago, within the Yorkshire Dales and focus on specific artistic practices to cope with the search for change in an evidently and relatively unthreatened environment. Within the framework of ecoacoustics, supported theoretically by phenomenology and psychogeography, this is a case study in a sound artist's experience of landscape through archive, composition, spatialised audio systems, and geopolitics of the 'natural' environment. This paper will offer an overview to these methodologies and highlight some emerging themes from its practice-based research.

The madness (or, arts practice) inspired by revisiting and retracing within the eerie English landscape has allowed new perspectives on the practice of analysing and composing using found sounds from a tape archive. This given rise to certain questions revolving around the state of the archive, memory, and the efficacies thereof; the element of truth, and the state of environmental politics in a relatively unthreatened and prosaic landscape, and psychogeography.

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Magz Hall (Canterbury Christ Church University)

'The Construction of Memory in Radio Art Works'

This paper will consider my own work *Radio Recall* (2013) *Dream Vessels* (2016) and *Dreamspace* (2016) reflect on how personal memory is constructed and utilised by the sound artist to frame works. *Radio Recall*, started as a community interaction and participatory micro broadcast work, about a listening community, participation and transmission. It was first heard as part of a residency at the Old Lookout Gallery, Broadstairs, in 2013. I collected and rotated past and current memories of radio from members of the general public, broadcasting them on the fly through an ad-hoc and expanding collection of radio receivers. *Radio Recall* puts into radio art form, aspects of the anthropological work of Jo Tacchi. Her thesis 'Radio Sound As Material Culture in the Home' (1997) was a qualitative study which took an ethnographic and anthropological approach to the study of radio use at home via a type of 'media anthropology'. It examined how radio was able to harmonise conflict in personal life as 'a manager of difference' (1997, p.225) by offering reassurance via shared memory. Like Tacchi I am interested in the role of nostalgia and how memories and nostalgia operate in creative and integrated ways in domestic contexts through the medium of sound. (ibid, p.218). *Radio Recall* shows that by using multiple vintage radios outside of domestic context a similar result could be achieved. Tacchi cited Battaglia's (1995) challenge as to the negative definition of nostalgia presented by some academics, reducing its role to romantic sentimentality and causing the an 'assumption that nostalgia has a categorically negative social value for indigenous actors' (p.77) instead she finds Battaglia's nostalgia 'may in fact be a vehicle for knowledge, rather than only a yearning for something lost' (p.219). Reflecting that radio can maintain mood and emotional states, she concludes that is 'as tangible, material manifestation of affective, sensory experience, aided by the use of radio sound' (p.215) and how, ultimately, the past 'can be brought into the present, as a feeling that alters the present, and can further be projected into the future' (p.222). This mode of activated nostalgia is reflected in my aesthetic approach to my wider PhD *Switch Off* project, in which I sought to construct speculative future of FM radio through a referential and historically conscious consideration of past experimentation.

Sebastiane Hegarty (Southampton Solent University)

'Remembering rain: listening to memory and water'

In his book, *The Strange, Familiar and Forgotten*, neuroscientist Israel Rosenfield writes: 'We understand the present through the past, an understanding that revises, alters and reworks the very nature of the past in an on-going, dynamic process.'

This concept of memory as dynamic rather than fixed, underpins this paper's exploration of the relationship

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between water, memory and listening. Initiated by literary references to the wet reverie of oceans, ice and rainfall, from the 'frozen words' of Rabelais to the meditative sea of Melville's, *Moby Dick*, the paper will proceed to examine the 'substantial nothingness' (Bachelard) shared by water, sound and remembering. As a sound artist whose practice is driven by field-recording, the presentation will draw on a collage of text, soundscape, found sounds and acoustic chemistry to question how the 'fixed sounds' (Chion) of recording may escape permanence and mingle with the ephemeral now. The paper will draw specifically on two works: the site-specific sound installation *rain choir* and the performed, microphone-less field-recording: *Silence Lost*. *rain choir* was created for and from the architecture of Winchester Cathedral. The piece has subsequently been recited, installed and broadcast across the UK and Europe. Composed from recordings of rain falling through the throat of the Cathedral gutters, the voices of the choir are accompanied by an exhalation of Paleolithic air as fragments of Cathedral limestone dissolve in acid.

The meditative qualities of water, its substance, movement and sound, may be said to detach us from the present, evoking reverie and forgetfulness. In his book, *Touching the Rock*, blind theologian John M. Hull, writes: 'Sound is always bringing us into the presence of nothingness'. However, he also describes how listening to rain, places him within a world, creating a sense of perspective and revealing his place in a precipitating now. In *rain choir*, each recorded raindrop, wrapped in the acoustic of its own guttering, brings a memory of space. Replayed, this fixed acoustic memory of place is enveloped again within the acoustic of its present situation: the remembering rain sounding out the present. In the percussive disarray of rainfall the previous drip allies with the expectant drop, creating an emerging melodic landscape. The brain can be heard tacitly organising sound into patterns. Perhaps it may be argued that when we listen to the rain we hear ourselves listening? In *Silence Lost*, four 10" records, each cut with a silent groove, have been (or will be) lost in the seas surrounding the UK. The records are inscribed with a return address of The British Library Sound Archive. On the day of disappearance, an announcement of the silence lost appears in the Lost and Found section of *The Times*. This advert, together with an empty record sleeve and a photograph of the sea are the only evidence of the records existence and loss. *Silence Lost* directs the attention of our ear toward the forgotten sounds of an inaudible future, toward sounds we may only hear in the 'imaginative reconstruction' of remembering.

Debbie Kent (Goldsmiths)

'Travels in Hyper-Regeneration: the Making of an Urban Audio'

What happens to the soundscape of a city in the throes of political, economic and physical transformation? This paper will set out the opening stages of my PhD research into capturing the shifts in London's soundscape through a series of field recordings at a site in Docklands.

My research investigates how audio walks based around field recordings can facilitate an active re-treading and re-sounding of place. I'm exploring a site around the mouth of the River Lea, currently a tangle of construction

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sites, A roads and concrete islands – with plans to return at intervals between 2017 and 2023 (the length of my part-time PhD) as this part of Docklands is developed into a series of new “neighbourhoods” serving the financial hub of Canary Wharf and dependent on the continued growth of London – despite the shadow of Brexit.

Developer Ballymore describes its Royal Wharf as inspired by “the great estates” such as Belgravia, Mayfair and Bloomsbury – although none of those are nestled beneath the flightpath of London City Airport or within sniffing distance of the Tate & Lyle sugar refinery and an animal rendering plant. Next door, at Leamouth South, the sounds of building could be supplanted by the hubbub of the planned “new Shoreditch”. Or will the site revert to the rumble of freight transportation? The thicket of shiny towers that are under construction here go well beyond what is usually seen as regeneration, into something else whose shape is not yet entirely clear, perhaps not even to those who are investing in its development.

The audio walk I am making will aim to act as a slice through time – including journal entries and thick description of place – to be experienced by audiences at the sites of the original recordings, colliding past with present, absence with presence and actual with virtual.

Given that recorded sound shares with the moving image the capability to reproduce traces of the material world, informed by the work of film theorists – specifically, on the relationship between the indexical sign of the recording (image/sound) and the audience's subjective experience of time (past colliding with present), drawing in particular on Bergson's idea of duration and Deleuze's extension of that into the idea of the crystal-image.

It seems there is currently an extraordinary opportunity to try to catch the mood in the air of one city at a time of extraordinary transformation and, while film and photographic images of this sort of hyper-regeneration are already plentiful, recorded sound is a less explored means of documenting change, offering a way of capturing a nuanced, affective and immersive dimension of experience.

Meri Kytö (University of Tampere)

‘The memory of the analog: Descriptions from a digitalized soundscape’

During the last two decades the Finnish Society for Acoustic Ecology has organised projects to document and research the changing sonic environments. Transforming Finnish Soundscapes (TFS, 2014–2016) is a project continuing the themes introduced in the project One Hundred Finnish Soundscapes (2004–2006). Both projects explored on collecting, documenting, archiving and analysing qualitative aspects of sonic environments within Finnish geographical borders.

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Of particular interest for the TFS were the ways how the changing soundscapes were represented in speech and written text, as descriptions of past listening experiences. This research material was gathered with a nationwide writing competition collecting stories of environmental sounds and with interviews that followed. This paper will focus on the aspects of change and remembrance in focusing on the privatization of everyday soundscapes and the spatialized articulation of technology.

The transformations depicted in many descriptions were descriptions of technical, infrastructural and material changes influenced by digitalisation and the emergence of the service society starting in 1930s and accelerating in 1960s ending up in what is commonly called the self-service society. The changes in the material environment were detected, remembered and described by the writers in the most mundane of situations, be it a description of the soundscape of banking, shopping, studying, doing sports, hanging out with friends or taking the bus. The homogenizing effect ubiquitous digital technology has on soundscapes is discussed in connection to the broadened possibilities it has offered to the auditory agency of the writers.

Marcus Leadley (Goldsmiths)

'Creating Communities in Sound: Addressing Memory, Engagement and Change through Public Art Practice'

This paper considers environmental sound as the initial focus for developing a public art strategy designed to engage with major infrastructural change. The Woodside Link public art commission (Central Bedfordshire Council) began in 2014 as an integral aspect of the Woodside Link Road construction project. This is 2.9 km section of dual carriageway being constructed as part of the M1 junction 11a scheme, which is due to open in mid 2017. While the road is being built on a section of 'disused' land (a corridor previously dominated by electricity pylons - but also a place used by dog walkers, teenagers and crossed by many desire lines created by local residents) its development is seen as impacting significantly on the local community.

The road, complete with its acoustic barriers, effectively remakes the local environment, separating the housing estates on either side. The public art commission was created as part of a wider public engagement strategy to accompany a range of regeneration projects including the opening of a new park, community orchard and other forms of landscaping. It was initially seen as a visual art commission and awarded to the artist Bettina Furnée. I was brought in as a consulting artist as she wanted to make sound a key element in the project's delivery.

My role in the Woodside Link commission has now been on going for three years. In 2014 I conducted a thorough exploration of the site and its environs. As well as street recordings and interviews I also recorded the soundscape of the site including underwater sounds from the stream running through it and sounds from

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within objects and structures (such as the electricity pylons). These recordings were subsequently archived on a SoundCloud page and later used in composition. Aspects of the overall project include:

- Public talks and soundwalks – designed to introduce the project and encourage people to upload their own sound recordings to SoundCloud ('your memorable/favourite local sounds') – using their mobile devices.
- Lectures – at Central Bedfordshire College in Dunstable (A level and BTEC students) – project outline and requests for contributions.
- Sound art – two soundscape compositions for installation on site.
- Music composition – Anthem for The Road, a 60's style brass-led instrumental to celebrate the opening of the road.
- CD production – the Neutral Earth Live Suite for free distribution to local residents.
- Radio broadcast – Anthem For The Road to be broadcast over the site (RSL) – so that motorists can listen to it.
- Locative Media – compositions added to Aporee's Miniatures for Mobile series.
- Public visual art – Bettina Furnée has created two works based on the images of the compositions' sound waves. One is painted onto the retaining wall, the other on the inside of the acoustic barriers facing traffic.

Following a discussion about the development of these key outcomes the paper will conclude by focusing on the broader observations of the project's development and delivery arcs and consider ways in which its key principles, derived from acoustic ecology and soundscape studies, might serve to inform similar projects in the future.

Mahasen Nasser-Eldin (Dar al-Kalima University College of Arts and Culture)

'We Carve Words in the Earth: Restoring the Past with Image and Sound'

I am currently working on a film titled We Carve Words in the Earth that follows stories of women in Palestine pre 1948. This piece of work initiates a search in the archives for texts, images and sounds to write a narrative about women and life in Palestine during early modern times. Taking place between Palestine, Lebanon, Egypt and Turkey the narrative of the film underlines a process of "excavation" to locate the "missing" in "dominant" histories. It creates a collage from memories, personal letters, photographs, moving images, official records,

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news and radio archives and oral history accounts, exploring wonderful and serious opportunities to construct Palestinian women's history through film and to explore meanings of these constructs and representations in present time.

Sound is a pillar in the story telling of the film. It is recorded on locations following rural and urban landscapes of ruined and reused spaces. Interviews with women who were part of the Palestinian women's movement in 1929 in Palestine are juxtaposed with images of localities and communities that once existed in the country. The sound composition is designed to bring to the foreground connectivities between the past and the present and to highlight the local and the personal.

Inspired by Walter Benjamin's writing in his *Berlin Childhood* around 1900,

"I, however, had something else in mind: not to retain the new but to renew the old. And to renew the old – in such a way that I myself, the newcomer, would make what was old my own- was the task of the collection that filled my drawer".

the film tells stories about Palestinian women and contextualizes their efforts to mobilize and organize against British colonial rule and patriarchal society. It "renews" the old from a local and personal perspective with sound gathered from archives and recorded today on locations in Palestine/ Israel.

In this paper I am interested in exploring questions concerned with the representation of marginalized history through image and sound. How does the local and personal influence this representation and the meanings that sound may create in the understanding of historical narratives in current contexts. Moreover, this paper would be accompanied with a sound and image file for the demonstration and exploration of work.

Tausif Noor (Goldsmiths)

'Drone Groove: Postcolonial Considerations'

In an essay in *Bidoun* on Pandit Pran Nath, Alexander Keefe describes how the musician's tambura – a stringed instrument used in classical Hindustani and Carnatic music – "hits you deep in the body with its synesthetic sine wave vibrations and cascading overtones." Drone music as part of the canon of Indian classical music is intimately tied to the listener's body. Drone warfare, on the other hand, takes a different logic: targeted bodies are disparate and displaced, placing the violence of drone bombs far away from its perpetrators. It is more than a rhetorical gesture that drone – in its monotonous reverberations – names a type of contemporary warfare that privileges sound and vibrations rather than sight. This paper takes a postcolonial approach to the drone,

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finding links between the ragas of Pandit Pran Nath and the hum of American drone warfare in the Middle East and South Asia. It ties together considerations of the material elements of warfare and postcoloniality by considering too, the droning hum of history heard in the digitization efforts of the Imperial War Museum. What does it mean for my postcolonial body to bear witness and institutionalize this history? I draw on my research into drone warfare and my experience as a Photograph Digitization Volunteer at the IMW London to configure new ways of thinking about the drone as material marker of postcolonial history and contemporary society.

Daniel Peltz (Goldsmiths)

'Artist Presentation of the acoustic intervention: 'Seeking an "Any Thing" from and uncertain time'

The following proposal is for an artist presentation of an acoustic intervention in the rural glass factory town of Rejmyre, Sweden. The overarching structure for this research project involves the implementation of a purpose built labour category in the glass factory that employs artist researchers to 'think labor' inside the Reijmyre Glass factory, under a particular set of conditions, by making 'products of and about labor'. The proposed presentation focuses on one of these products, an "Any Thing", produced by the presenter, American artist Daniel Peltz, who has immigrated to this small town after over a decade of annual visits. Peltz' "Any Thing" attempts to think the space between a struggling Swedish glass factory/craft tourism site, the small factory town surrounding it that is coming to terms with its new status as a refuge for newly arrived immigrants, his own immigration to the site and the forest and lakes that surround them all.

Excerpt from the performance described in more detail in the attached project narrative:

'On a mild day in early spring in the year 2017, a group of people gather on the still frozen Hunn lake outside of Rejmyre, Sweden. They cut a hole in the ice, enter the water and pull out a series of artifacts buried in the silty bottom. One of them is the Any Thing, ready to be opened and played. Over the surface of Lake Hunn, to the forest beyond, the Any Thing releases its sounds [extracted from an eco-tourism video posted to Youtube] of a small herd of now unemployed logging elephants laboring in the teak forests of Burma. This acoustic call launches the next stage in Peltz' research, a plan to bring a small herd of these unemployed logging elephants from Burma to Rejmyre, to think, to imagine and to build a refuge for them in this site of historic refuge.'

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Sharon Phelan (Trinity College Dublin)

'Mic Check, Mic Check'.

'Who knows, but that on the lower frequencies, I speak for you?

- Ralph Ellison, *Invisible Man*

'Revolutionary movements do not spread by contamination but by resonance.'

- *The Invisible Committee*, *The Coming Insurrection*

'Mic Check, Mic Check' presents a rethinking of the relationship between voice and speech by shifting the focus from a strictly logocentric understanding of speech, to a foregrounding of the voice as a sonic instrument with relational and unique properties outside of and prior to speech. Taking as my point of departure the emergence of the 'human microphone' as indexical of a new mode of political expression, the research inquiry draws on three principal themes; the voice, truth and technology. Through a combination of historical moments, theoretical writings, artworks and literature, a contemporary reading of the vocal sphere is established.

Broadly speaking, 'Mic Check, Mic Check' is concerned with sound studies as a framework towards knowing and being in the world, placing an emphasis on what Jonathan Sterne describes as the 'sonic imagination'—an aesthetic concept towards creative and critical thinking about sound.

More specifically, the research focuses on the 'human microphone' as a tool to understand ideas relating to technology and truth. Martin Heidegger's influential essay 'Questions Concerning Technology', and Michel Foucault's discourse on 'Fearless Speech' provide a philosophical perspective to this inquiry, while several artworks examined look at the surveilling technologies of the voice, and the weaponising of software.

The conceptual basis for this discussion is found in the 'human microphone', a highly participatory method of communication developed during Occupy Wall Street protests in 2011. Used by activists, theorists and philosophers such as Slavoj Žižek, Judith Butler and Cornell West as a means to overcome the ban on amplification devices in Zuccotti Park in New York City (and subsequently taken up by Occupy camps throughout the US and Europe) the process involves an orator addressing a public assembly with short phrases, which are then repeated word for word concentrically throughout the crowd. Through reflective listening, the crowd becomes participatory through social, relational and political experiences of vocality. The central tenet of

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the research is the tension between aesthetic conception of the sonic imaginary and technologically mediated construction of the social.

Luz Maria Sanchez-Cardona (Universidad Autonoma Metropolitana, Lerma)

'VIS. [un]necessary force. Conflict, micro-soundscapes and community engagement.'

How do civilians in Mexico live through the extreme violence in a State that has revealed its own failure?

Vis.[un]necessary force is a socially-engaged sonic-art creative-research-project that explores the theme of violence in contemporary Mexico and its consequences on the daily life of civilian population.

V.[u]nf —acronym for Vis.[Un]necessary force— is a long-term project [2014-2020] that investigates how civilians experience and circulate their experiences of living in situations of extreme violence.

There are three fundamental components: the environment [through the social-landscape, the soundscape, the acoustic construct of our surroundings], the social [the sonic-ethnographic approach, community-work, socially-engagement], and the technological [digital tools and platforms].

There is a tendency to dehumanize those affected by violence and convert them into numbers/statistics. In that sense, could reclaiming the sonic-experiences of these citizens really assist in constructing an arena for discussion of the state of things —the failure of the Mexican State? Could the act of listening to the micro-histories and micro-soundscapes of these individuals contribute on the attempt to establish new forms of coexistence that counteract the horror scenario of disappearances, torture, and violent death?

on microsoundscapes | social ecologies | sonic ethnography.

V.[u]nf entails creating a body of work that use sound as a creative/critical medium since I strongly consider that sonic-elements largely determine the tone/color of the environments in which the individual establishes his/her spheres of coexistence. The sound of police-sirens, the sound of shootings, the sound of the human voice and its verbal turns, or even the silence after explicit circumstances of violence where little by little the sonic-surrounding starts to emerge, are all elements containing great emotional power.

During my initial exploration for V.[u]nf, I found several patterns on how information circulates within spaces of extreme violence where diverse violent-groups try to control information as a means for retaining and administering power.

I discovered that civilians are likely to set in circulation —online— short videos that register shootings in which they are witnesses. Mainly unedited, this short-recordings portray situations of explicit violence, are shared

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through online platforms like YouTube. Using the sound from these recordings, I tallied these micro-soundscapes with an specific reproduction-hardware —sound-devices shaped in the form of a Carcal F pistol.

Each of these recordings are independent sonic-objects, micro-soundscapes, acoustic-containers that tell a specific story: the personal experience of violence within the day to day. A birthday party. The sound of the birds at dawn. Lunch at the office. Running errands around the city. A school festival.

On social-engagement | community work | collaboration

The production of V.[u]nf is only the final stage of a research/artistic production process that entails the creation of a database/repository, the formation of a group of multidisciplinary-advisors [scholars, social-justice specialists, activists, psychologists], the use of ethnographic tools, as well as the digital registration-reproduction of sound.

Sound-installations are just a fragment of the actual socially-engaged sonic-art creative-research-project. It includes working within these communities, provide visibility to these individuals, and collaborate with them in the process of re-empowerment, regaining their voice through their experiences.

Tansy Spinks (Middlesex University)

'Text Scores for Peckham, (South London) and Sefrou, (Morocco): an ongoing project about sound in place, informed by the causal, reduced and semantic aspects of the communal sound walk.'

This paper will form an account of the devising of texts which set out explore place through listening and describing. By encouraging the notion of 'enaudiating' (as opposed to the more common concept of envisaging), the reader of the resultant 'score' becomes simultaneously a performer of the sounds described by the words, since the sounds are then 'enaudiated' in the reader's mind.

Drawing on Michel Chion's introduction to ways of listening and my own model for live, site specific sound performance; identifying the actual, the activated and the associative aspects of place, I will describe the method used and the process of discussion, transcription and editing that leads to a distillation of place through its salient sounds. The result is a combination of score and artists book – the aim being to undertake the project in a wide variety of towns and to reflect on the common and 'exotic' aspects of the sounds heard.

If time permits, I will recite a section from the text score.

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John Wynne (University of the Arts)

'Transplant and Life: Memory, pain and guilt in the patient voice'

In 2016 I was (sound) artist in residence at the Royal Free Hospital, working with abdominal organ transplant patients (liver, kidney, pancreas), live organ donors and those on the waiting list for a transplant. Working with photographer Tim Wainwright, we also revisited some of the heart and lung transplant patients we first encountered 10 years ago while artists in residence at Harefield Hospital, one of the world's leading centres for cardiothoracic transplants. The aim was to create an installation which would bring the patient voice into the Hunterian Museum, a space more commonly associated with specimens, surgical hardware and medical heroes.

This presentation, amply illustrated with sounds and images from the Transplant and Life project, will explore some of the themes and issues that arose through the many hours of voice and sound recordings I collected both within the hospital and in outpatients' homes around the country. Some have no memory of pain during or after the operation, others have been haunted by pain for many years. Many recipients, even years after the operation, feel an intense kind of survivor guilt when thinking about their donor. Intense emotions are often balanced by a necessary humour.

For the 12-channel installation in the main Crystal Gallery, I use transducers which transform the massive glass panels of the museum into speakers so that sound becomes integrated with the architecture both literally and sonically. The 2-hour video installation in the museum's adjoining Qvist gallery traverses the boundaries of documentary and abstraction.

Maja Zeco (Gray's School of Art)

'Sarajevo: Encountering the past by listening today'

"I am standing on a busy pavement in Sarajevo city centre, recording the urban soundscape. I hear the old and new cars, car horns and people talking loudly. The old tram is passing by. The passers by are annoyed by my presence and they stare; the pavement is not wide enough and there are cars parked on it. Pedestrians walk around, I can feel them behind my back. I hope no one is aware of the value of my microphone and tries to steal it."

I am also recording at one of the sites where one of the bombardments took place, a bombardment that

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targeted civilians during the siege of Sarajevo. In 1994, 68 people were killed and over 100 were wounded at this site, called Markale market and known as the Markale massacre.

Maja Zećo, a Bosnian based in Scotland, goes back to Sarajevo to make field recordings, take photographs and make interviews. She questions how listening to the urban soundscape today brings the past and the presence, place and memory together, triggered by a Bosnian citizen's claim that "they live in the past."

This paper takes a form of a dialogue between the sonic events, atmospheres, and personal memories contextualised by historical facts. The dialogue between sound experienced now, and the memory of the past described by Zećo's interviewees and brought by her as an informed listener are exemplars of Voegelin's ideas on timespace.

Through the narrative of an individual encounter with place, Zećo is pointing at the elaborate web of dependencies between listening, context, memory and place. Her aim is to uncover the "complexities" of timespace related to the idea of belonging and loss. This dialogue also questions the potential of a place to trigger an emotional reaction. Zećo extends Voegelin's notion of the "pathetic trigger", by applying it not to sound triggering an emotional response, but to a location and to the history of a place.

Some of the examples that Zećo is discussing in this paper are: the sound of a gun shot, of a pistol recorded in contemporary Sarajevo as one of the rare audible echoes of Bosnian War; contemporary soundscapes recorded at locations such as Markale; the sound of a Muslim call for prayer, the Ezan, resonating in a public square mixed with the bells of a church in a close proximity.

All of the above have a different weight, depending on the understanding of historical context, and the level of emotional involvement. Zećo uses them to open up questions of how the first hand experience of conflict affects listening. She queries if Sarajevo exists in the present or if it lives in the past? How can we listen, in places such as Sarajevo, in the present?

The paper itself represents an example of unfolded timespace from which readers will be able to delineate their own conclusions, impressions, and opinions. Finally, a layered history of Sarajevo imposes a question, can we hear Sarajevo outside its context, and if we can't, how we can hear any place outside its context?