

SOUNDWORKS: BRRRRR BRRR BRRRR and MMMMMMMMMMMMMM

14 – 15 September 2012

ICA

Concluding its season on Sound, the ICA is hosting a weekend exploring the sound contributions that were produced as part of SOUNDWORKS. Taking its name from Bruce Nauman's use of raw audio materials, this programme brings together recordings from SOUNDWORKS in conjunction with presentations, music performances, and screenings exploring the potential of sound in art.

**Each part £8 /
£7 Concessions /
£5 ICA Members /
Limited tickets £5 Students**

**Weekend pass available £24/£22
Concessions /£15
ICA Members – call our box office.**

**For Further Information please
visit www.ica.org.uk or call our box
office 020 7930 3647**

**Institute of Contemporary Arts
The Mall London SW1Y 5AH**

Follow us:     

WWW.ICA.ORG.UK

 Supported by
**ARTS COUNCIL
ENGLAND**

PART I: LUKE FOWLER: NOTES WITHIN VIBRATIONS (SPATIAL RESPONSE TO THE ICA ARCHIVE) 14 Sep 7.00pm

The ICA's most recent artist in residence, 2012 Turner Prize nominee Luke Fowler, presents his project Notes within Vibrations (Spatial Response to the ICA Archive) as the culmination of his work with the gallery. The audio-visual piece, created specifically in response to Fowler's residency at the ICA, will consist of new work generated from his research into the ICA archive. Over the last few months, Luke Fowler has been exploring the recorded history of the ICA, conducting an in-depth study into the Institute's music, performance and talks programme between the 1960s and 1980s.

Luke Fowler (b. 1978, Glasgow) studied printmaking at Dundee Art School. His films have been presented widely, recent screenings include, ICA London, Glasgow Film Festival and Berlin Film Festival (2012), and Anthology, New York (2011). Major forthcoming exhibitions include the Turner Prize exhibition at Tate Britain, as well as group shows including Documentary methods in art, Dokumentarfilminitiative im Filmbüro NW, Cologne

and printed, Mai 36 Galerie, Zürich. Recent solo exhibitions include The Poor Stockinger, the Luddite Cropper and the deluded followers of Joanna Southcott, The Hepworth, Wakefield (made in association with Contemporary Art Society, Film and Video Umbrella and Wolverhampton Art Gallery) and Luke Fowler with Toshiya Tsunoda and John Haynes, Inverleith House, Edinburgh (2012) for which he has been nominated for the 2012 Turner Prize. In 2008 he received the inaugural Derek Jarman Award.

PART II: ACOUSTIC AMBIGUITIES 15 Sep 12.00pm

This part of the weekend on sound features four presentations that focus on the gap between the origin and the location of sound. Taking a closer look at spatially discrepant auditory information the four speakers present creative musings that investigate the acoustic ambiguities and physical inconsistencies of sound production, dispersion and consumption.

List of Speakers:

Brandon LaBelle Echo

Doubling, shadowing, mirroring... all such performances lead to the dynamics of the echo, tuning us to the disjoined horizon of audibility separate from us that also finds its way back. The echo captures the spatial complexity of sound, as reverberant propagation that leaves behind its source to reflect from multiple surfaces. The echo returns sound's propagating energy, acoustically playing back to haunt this space, that body, with a certain voice – who's there?

The echo thus outlines a primary figure of listening, that of othering and differentiation, which is also central to individuation, of separation. The echo returns us to ourselves, yet as another. Following such echoing behaviors, my presentation will examine the echo as a form of practice: of doubling, of twinning, of ghosting. The echo will also be highlighted as giving radical suggestion for strategies of resistance, where the gap between center and margin, dominant and subterranean, offers opportunity for movement. In this way, the echo supplies us with a platform by which

to emphasize the fissures inherent to auditory experience as generative.

Brandon LaBelle is an artist, theorist and writer. His work addresses questions of sociality, subjectivity and informal articulations of agency, using sound, performance, text and sited constructions. His work has been presented at Whitney Museum, NY (2012), Image Music Text, London (2011), Sonic Acts, Amsterdam (2010), A/V Festival, Newcastle (2008, 2010), Museums Quartier, Vienna (2009), 7th Bienal do Mercosul, Porto Allegro (2009), Center for Cultural Decontamination, Belgrade (2009), Casa Vecina, Mexico City (2008), Netherlands Media Art Institute, Amsterdam (2003, 2007), Ybakatu Gallery, Curitiba (2003, 2006, 2009), Singuhr Gallery, Berlin (2004), and ICC, Tokyo (2000). He is the author of Acoustic Territories: Sound Culture and Everyday Life (Continuum, 2010) and Background Noise: Perspectives on Sound Art (Continuum, 2006).

Erica MacArthur Glass music, the nervous system, and the threshold of beauty and harmony.

The transcendental notion of the feminine comes into focus through the glass instruments of the 1800s, whose cold ghostly tones were linked to both healing and hysteria during their short fashionable

period. Benjamin Franklin's glass Armonica was thought of not just as a very becoming instrument for the ladies of the era, but a later poetic symbol of feminine liminality itself. The effect the acoustic resonance of glass upon the inner workings of the body raises further questions of the physical effect of listening, and the possibility to arouse the vulnerable and stir the delicate.

Glass might be thought of as a kind of musical 'other' which in its transparent purity was thought to create a bodiless sound, leaving the act of performance to a phantom body.

Erica MacArthur is a writer and musician completing the MRes at the London Consortium, a multi-disciplinary programme in Humanities and Cultural Studies formed of a collaboration between the Architectural Association, Birkbeck College, the Institute of Contemporary Art, the Science Museum, and Tate. After playing synthesizers for industrial pop band White Rose Movement, Erica studied the History of Art and developed an interest in architectural modernism, nostalgia and otherworldly universes of submersion. Her current research dovetails her musical experience with themes of fluidity, the ethereal and the psycho-acoustic.

Joe Banks on Rorschach Audio Art & Illusion for Sound

"Rorschach Audio - Art & Illusion for Sound" is a recently published book which presents results from a more than decade-long study of illusions of sound. In this talk author Joe Banks discusses Electronic Voice Phenomena recordings, which EVP researchers believe are literally recordings of ghosts, demonstrating a range of sometimes bizarre sound illusions, which show how EVP recordings can be misinterpreted as proof of supernatural phenomena, and which, by analogy with various visual illusions, show how audio illusions form as by-products of processes of perception which critically influence artistic creativity and perceptions of and reactions to creative art.

"Rorschach Audio" author Joe Banks is a former Visiting Fellow at City University, an AHRC sponsored researcher at Goldsmiths College and The University of Westminster, and founder of the art project Disinformation. The Guardian wrote that "Disinformation combine scientific nous with poetic lyricism to create some of the most beautiful installations around", sci-fi author Jeff Noon wrote in The Independent that "people are fascinated by this work", Art Monthly described Disinformation exhibits as "distinctive and intelligent", novelist Hari Kunzru described Joe as (the) "poet of noise" and The Metro described Disinformation as "the black-ops unit of the avant-garde".

<http://strangeattractor.co.uk/shoppe/rorschach-audio/>
<http://rorschachaudio.wordpress.com/>

Jon Wozencroft Landscape and Perception

For the past five years Jon Wozencroft has been working with artist/author/researcher Paul Devereux on a project that investigates the role of sound as a key element in the designation of certain landscapes and man-made constructions in the UK as being "sacred sites". The main area of study, the Preseli Hills of South-West Wales, is known as the source of the bluestones that were transported to Salisbury Plain in c.2500 B.C. to form a significant part of the monument of Stonehenge. Most researchers have since dedicated their efforts to understanding how they were transported across such a distance. Few have investigated why they were chosen for such a purpose in the first place. One significant clue is to be found amongst the rocky outcrops across Preseli. Jon Wozencroft and Paul Devereux have established that many of the supposedly inert lumps of spotted dolerite stones on the range are in fact lithophonic, producing a range of tones that thus far defy scientific explanation. The Landscape and Perception project is both an attempt to cast new light on this aspect of our heritage, and a more contemporary take on environmental awareness and experience. Jon Wozencroft is the author of The Graphic Language of Neville Brody 1 & 2, published by Thames & Hudson in 1988 and 1994, and a curator

of the exhibition of the same name held at the Victoria and Albert Museum in 1988, and ultimately at Parco department store in Tokyo in 1990. In 1990, he set up FUSE with Neville Brody, a critical forum for the impact of digital media on type and visual communication. In 1982 Jon Wozencroft founded the audiovisual publishing company, Touch, to push the powerful chemistry between sound and visual media. Alongside Touch, Wozencroft's photography and design work has appeared in a number of publications, including Fax Art, Sampler, G1, Merz to Emigre and Beyond and most recently Cover Art By. In 2008 he was named 'Music Designer of the Year' in the Quartz Awards, Paris. Wozencroft has taught at Central Saint Martin's College of Art and Design, The London College of Printing, and has given lectures at numerous art colleges and universities around the world. He is presently Senior Tutor in sound and moving image in the School of Communication at the Royal College of Art.

PART III: SOUND SHAPING 15 Sep 3.30pm

The third part of this weekend dedicated to SOUNDWORKS brings together a selection of films by Peggy Ahwesh, Edgard Varèse, Iannis Xénakis, Le Corbusier, Beatrice Gibson and Alex Waterman, and Linda Christanell, and a performance by Michele Di Menna. Contributors to the SOUNDWORKS project as well as other positions negotiate the question of how sound can structure our perception of space, time, and form. Taking a closer look at the relationship of unstructured ur-sound and ur-matter with disambiguated sound and composition, the works share a struggle for solid representation and appear continually threatened to give way to ambiguity and imagination.

Works included:

Edgard Varèse, Iannis Xénakis, and Le Corbusier: Poème électronique (1958)

"I will not make a pavilion for you, but an Electronic Poem and a vessel containing the poem; light, colour, image, rhythm and sound joined together in an organic synthesis." – Le Corbusier

A collaborative work bringing together the music of Edgar Varese and architecture of Iannis Xenakis, under the management of Le Corbusier, Poème Électronique was created for the Philips Pavilion at the Brussels World Fair 1958, constituting a spectacular multi-channel, multi-media production. While its original site specific format is now lost to history, the work is considered a seminal piece of early electronic music, using the most advanced technologies available at its time. This screening comprises of a combined version of the original sound and visuals.

Beatrice Gibson and Alex Waterman, A Necessary Music (2009)

A collaboration between artist Beatrice Gibson and composer Alex Waterman, A Necessary Music is a science fiction film about modernist social housing. A musically conceived piece, referencing the video operas of Robert Ashley, the film explores the social imaginary of a utopian landscape through directed attention to the voices that inhabit it. Treating the medium of film as both a musical proposition and a proposal for collective production, A Necessary Music employs the resident of New York's Roosevelt Island as its authors and actors, gathering together texts written by them and using them to construct a script for the film. Framed by a fictional narration taken from Adolfo Bioy Casares' 1941 science fiction novel 'The invention of Morel', the film self-consciously dissolves from attempted realism to imagined narrative; what begins as an ethnographic study becomes instead an imagined fiction and an investigation into the mechanics of representation itself. Narration by Robert Ashley

Linda Christanell, All can become a rose (1992)

All can become a rose in the fire of the mind's eye – Christanell's semiotic associations begin where "every web of thoughts is an invitation to continue weaving": a red tiger skin, jewellery, a black corset – all objects that evoke eroticism. (G. Szekatsch) A cinematographic game with fetishism and desire.

Peggy Ahwesh, The Third Body (2007)

An appropriated film, portraying the arrival of Adam and Eve to an exotic Eden, is intercut with appropriated videos of virtual reality demonstrations, among them a human hand shadowed by a computer-generated rendering, medical robots conducting a virtual surgery, and people dressed in bulky headgear navigating virtual spaces. As the title suggests, cyberspace adds to the Genesis legend a third possibility, a virtual existence that challenges natural and social definitions of gender and morality.

Ahwesh writes, "The tropes of the garden, the originary moment of self knowledge and gendered awareness of the body (what is traditionally called sin) is mimicked in the early experiments with virtual reality. The metaphors used in our cutting edge future are restagings of our cultural memory of the garden. Wonderment regarding the self in space, boundaries of the body at the edge of consciousness and the inside and outside skin of perceptual knowledge." Music: Morton Feldman.

R.H. Quaytman To the German Language Video lecture in collaboration with Jeff Preiss, Dia, 2012

"To the German Language." is a video lecture I delivered at Dia Art Foundation on Dec. 20, 2011. It was made in response to an invitation to present a talk as part of the "Artists on Artists Lecture Series. " Customarily invited artists to this series choose to lecture on one particular artist represented in the Dia Art Foundation collection. I chose instead to focus on the institution itself, in particular its founders Heiner Friedrich and Philippa de Menil. The video lecture is comprised entirely of the voices and opinions of white males with the exception of some tearful excerpts from Andrea Fraser's powerful lecture delivered on Fred Sandback as part of this same series in 2004. Dia's pounding masculine ideology seemed to demand my silence and I complied by not using the first person. But if I don't have a voice other than intermittent 'ah', 'yeh' and 'you're right.' – I do have vision and vision has the uncanny ability to talk back. This is why film rather than lecturing, seemed the best vehicle to converse with my subject. I chose a poem "To the German Language" by the Russian poet Osip Mandelstam to help navigate a route through this expansive landscape. Finally I would like to add that I use the sound and the idea of the nightingale. The nightingale or Nachtigall in Mandelstam's poem has been used since antiquity to invoke poetry however it is a bird not found in the Americas. And like the American Poet Jack Spicer wrote: Why can't we sing songs like nightingales? Because we're not Nightingales and can never become them. The poet has an arid parch of his reality and the others. Things desert him.

PART IV: FACTORY FLOOR WITH PETER GORDON (LOLO) WITH PERFORMANCE BY MICHELE DI MENNA 15th September 8.00pm

As part of their residency and the ICA Factory Floor are curating four live events. For their first performance as part of the weekend on sound they will be playing live in collaboration with New York composer and Love of Life Orchestra founder Peter Gordon with visuals by Peter Gordon's long-time collaborator Kit Fitzgerald. The performance will be followed by DJs: Planningtorock, Frances Morgan

(Wire Magazine), and Tim Burgess.

Over the past two years, Factory Floor have emerged as the most potent and original live force in contemporary British music. Based in their own studio in a former sweat shop in North London, the trio of Gabe Gurnsey, Dominic Butler and Nik Colk Void construct a new form that builds on the pioneering rhythms and sonic textures of early industrial groups, the heavier end of techno, and contemporary electronica.

Peter Gordon studied with Robert Ashley and Terry Riley at the Mills College Centre for Contemporary Music, as well as working solo and with Love of Life Orchestra, with whom he released monumental recordings like the Casino 12" & the Extended Niceties EP. He has also previously collaborated with Laurie Anderson, David Byrne, Arto Lindsay, The Flying Lizards, and Arthur Russell.

Michele Di Menna, Performed Rigorous Lines Framed in Cool-Toned Symmetry (2009)

a wall of light a window between time
in n' out
enhances the room
with depth and detail
kind of elaborate
giving a semblance of caressing
an open space
structures for maximum comfort
with strategic placement
customized solutions
beauty and functionality
performed rigorous lines
framed by cool toned symmetry

Text by Michele Di Menna

STUDENT FORUM SALON: SOUND CURATING AND IMAGINATIVE ENGAGEMENT 14th September 3.00pm

In conjunction with the program there will be a Student Forum Salon on Friday at 2:30pm. The salon will consider the way in which sound is notably present in contemporary art, whether in the form of voice recordings, music tracks, skilfully constructed interventions or specific sound art pieces. The mixing of the immaterial heritage of sound and its materialisation in an exhibition, is an integral element of curatorial practice of Daniel Muzyczuk. He discusses this subject in the context of his recent project co-curated with David Crowley Sounding the Body Electric at the Muzeum Sztuki in Lodz. In addition, Morgan Quaintance, a writer, musician and curator will discuss the complexities of using sound in a gallery space. Specifically in relation to his recent article in March 2012's issue of Art Monthly in which he makes the case for 'imaginative engagement' with a piece of art as an important form of participation in contemporary practice. The discussion will be moderated by the ICA Student Forum members Jacob Meyers-Belkin and Sylwia Serafinowicz. £5 / Free to ICA members

ICA