

EMPRES and Modern Art Oxford present

Art of Noises VII:

RESONANCE + DECAY



An evening of experimental and electronic music, sound art, conversation and movement, curated in response to Jesse Darling's **No Medals No Ribbons** exhibition.

Ain Bailey

— DAVID TUDOR'S **Rainforest**

Johannah Latchem –

Battery Operated



Modern Art Oxford, OX1 1BP

29th April 2022, 6PM

RSVP at modernartoxford.org.uk



SCHEDULE

18:00–21:00

EMPRES

Upper Gallery

Rainforest (Installation)

21:00–22:00

EMPRES

Upper Gallery

Rainforest (Performance)

19:15

Battery Operated

Basement

20:00

Johannah Latchem

Basement

Pig Club (2022)

20:30

Ain Bailey

Basement

The Pitch Sisters (2015)

FEATURED ARTISTS

Battery Operated

Johannah Latchem

Ain Bailey

PLUS⁽⁺⁾ Students at Oxford University Faculty of Music and Ruskin School of Art, including Erika Vega Gonzalez, Kristy Huang, Will Lowry, Hugo Max, Georgica Pettus, Daniel Riley, Momo Ueda, and Bilge Yilmaz.

PROGRAMME

EMPRES

18:00–21:00

Upper Gallery

Rainforest (Installation)

David Tudor's Rainforest IV (1973) is an electroacoustic environment conceived by David Tudor and performed by numerous ensembles worldwide since that time. In this performed installation, each composer designs and constructs up to five sculptures, which function as instrumental loudspeakers under their control, and each independently produces sound material to display the sculptures' resonant characteristics.

In David Tudor's words:

"Instruments, sculpturally constructed from resonant physical materials, are suspended in free space; each instrument is set into sonic vibration through the use of electromagnetic transducers. . . The sound materials used to program the instruments are collected from natural scientific sources and are specific to each instrument, exciting their unique resonant characteristics. The excited resonances are routed to a conventional audio system by the use of one or more pick-ups attached to each instrument."

EMPRES will install and perform their interpretation of this piece in the upper gallery, responding to and interacting with Jesse Darling's **Gravity Road** rollercoaster sculpture and the amazing **No Medals, No Ribbons** exhibition, now in its final week.

EMPRES

21:00–22:00

Upper Gallery

Rainforest (Performance)

Expect indeterminate electronic and acoustic interplay, resonance, bio-feedback, movement and visual responses in this immersive and interactive performance! We have developed the piece as an installation running throughout the evening, and three movements for the final performance:

- I. The first honouring David Tudor's Rainforest IV score.
- II. The second based on Georgica Pettus's Gargoyle: an artificially intelligent system which composes site-specific choreography at the boundary of autonomous and automated.
- III. A musical and visual response to both Rainforest and Jesse Darling's work, featuring reactive synthesis, spectral and granular transformation of violin, voice and more; all diffused through the rainforest environment. Will Lowry's projected images are evocative of neural pathways, veins, neon signs and religious reliquaries, these flickering projections explore the formation and disintegration of memory.

Featuring: University of Oxford Faculty of Music and Ruskin School of Art members, including: Erika Vega Gonzalez (Moog, percussion), Kristy Huang (electronics/hand dryer), Daniel Hulme (modular synthesizer, contact microphones, acousmatics, rainforest environment), Will Lowry (visual animation: 'Transit'), Hugo Max (Violin), Georgica Pettus (movement/AI), Daniel Riley (synthesizer/bain-marie), and Bilge Yilmaz (Juno-6, voice, movement).

Battery Operated | 19:15 (Basement)

Battery Operated is an experimental sound and art project with circuit-bending as the main focus. Inside a backyard workshop in a small town in England, we tinker away at any junk we can get our hands on hoping to find an unintended use. We make and perform with our own instruments to create a rich sound world unique to our devices. Find us online at [youtube.com/BatteryOperated](https://www.youtube.com/BatteryOperated).

Johannah Latchem | 20:00 (Basement) Pig Club (2022)

Pig Club (2022) is a new sound work that explores the voices of sex workers in the legal space. Latchem captured her live performance in the basement prison cells of the Clarendon Building in Oxford City centre where sex workers were historically interred awaiting trial. The words spoken by Latchem in the basement are the expletives shouted by the women on their arrest, found in a local archive. Some townspeople objected to these arrests contesting that they were made based on a woman's appearance alone. The performance also includes the words of an anonymous woman in the 1980s who acted as a scout for the notorious Bullingdon Club, whistleblowing an account of their treatment of women and prostitutes, a more contemporary account of degrading activity.

Pig Club II will see an intervention into one of the all-male drinking clubs, at which the sound work will be played. Porcine references in the altercations during the historic prostitutes' arrests, resonate with a more recently reported incident in the all-male clubs involving a dead pig's head. The resonant frequencies of the artist's voice recorded in the underground chambers produce abstract sounds and music and are layered with the artist's words that are given purposeful, anonymising distortion. The artist sings the chord D minor, the dominant frequency of the voice in the cells, and sounds are collected from the site itself of metal sticks on barred windows to form a dynamic composition.

Dr Johannah Latchem is a British multimedia artist based in the UK. Her works address themes of law, punishment and power in installations using performance, sculpture, sound, drawing, film, and photography. She is a post-doctoral researcher and resident artist at Oxford University in the Centre for Socio-legal Studies funded by John Fell, and completed her PhD in Fine Art/ Art History at Newcastle University having previously trained at Goldsmiths College University of London and Wimbledon School of Art. She was the Producer of the Screening Rights International Film Festival and held posts in research and teaching positions in UK universities, involving digital projects across business, academic and cultural sectors, including the Royal Shakespeare Company. She has lectured in art and design, published internationally in the fields of art, law and museum education and directed an opera with the BBC and Birmingham Opera Company.

Ain Bailey | 20:30 (Basement) The Pitch Sisters (2015)

The Pitch Sisters (2015) is a multichannel work that considers what a female sonic universe might sound like if we hung around an A flat below middle C. It is an attempt to question fixed notions of gender, whilst celebrating the rich tapestry of women's voices.

Ain Bailey is a sound artist and DJ. Her compositions encompass field recordings and found sounds and are inspired by ideas and reflections on silence and absence, architectural urban spaces, and feminist activism. Her electroacoustic compositions are created for a variety of forms, including multichannel and mixed media installations, moving image soundtracks, live performance and dance.

Bailey's performances include **Trun**, an 8-channel playback composition at Shunt, London (June 2010); a live soundtrack performance at The Showroom Gallery (March 2011) for Lois Weber's classic silent film *Suspense* (1913); **A Concert of Sounds Arts** (2012) at Queen Elizabeth Hall, London; **Ode To No. 6 | The Pitch Sisters Live!** (2013) at Iniva, Rivington Place, London, the group show **Night of the Tin Tabernacle** (2013), Tin Tabernacle, London; **Sonic CueB** (2014), curated by Luca Nascuiti and The Listening Session at the Peckham Pelican (2015). Compositions include a suite entitled **AGORA** which were presented in situ at the British Museum, St. George's, Bloomsbury and The Rio Cinema in Dalston. The works were presented together at the Peltz Gallery, London (November 2015). Other works include **Ode To No. 6; The Pitch Sisters**, a multichannel composition; and meditations on record collections as personal archive, disco and death.

Other works include **Congregation**, a performance/presentation as part of *Two Steps To The Left...* at Wysing Arts Centre, Cambridge, **Transfigured Night at the Art Pavilion** in Mile End Park, London, **Sounding The Great Hall** at Goldsmiths, University of London and *Sound Field* which was part of the *Curating Contemporary Art* exhibition at the Royal College of Art, London. Bailey collaborated with Gaylene Gould on the creation of a Sonic Trail for Tate Britain, London. She also performed at *Guest, Ghost, Host: Machine!*, the 2017 Serpentine Marathon. She was guest professor in sound at Kunsthochschule Kassel for the winter semester 2017/2018. In 2019, Bailey exhibited as part of the group shows: **'The Range'** at Eastside Projects, Birmingham, curated by Rehana Zaman; **'RE:Respite'** at Transmission Gallery, Glasgow, Scotland and **'Sounds Like Her'** at York Art Gallery, curated by Christine Eyenne. The solo exhibition **'And We'll Always Be A Disco In The Glow Of Love'** at Cubitt Gallery, was curated by Louise Shelley.

Currently, following a commission by Serpentine Projects, Bailey is conducting sound workshops with LGBTI+ refugees and asylum seekers.

ACKNOWLEDGEMENTS

Art of Noises VII was curated by Daniel Hulme (**EMPRES**) and is co-presented by **EMPRES/Faculty of Music** and **Modern Art Oxford**.

As always, huge thanks need to go to Modern Art Oxford for all their collaborative openness and kind support. In particular, Art of Noises would not happen without the constant creative support and wisdom of Sara Lowes and Amy Budd at the gallery. But a big thank you to all MAO staff.

Also, great thanks for the energy and enthusiasm of all the participating artists, in particular the EMPRES performers and collaborators, all of whom have been incredible!

And thank you to the University of Oxford, Faculty of Music for their generous support.

Find EMPRES online at empres.music.ox.ac.uk

