

**SGFAA**

**SOUND::GENDER::FEMINISM::ACTIVISM**



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Sound::Gender::Feminism::Activism began... as an antiphonal call seeking a response; is there anybody out there, where are you, who are you, how are you, is there a 'we'? Through the DIY tenderness sometimes speaking softly, finding support for needed amplification, curious about who might be listening, who might be sounding, do we sound the same? Can we do this differently? To what?

*Do we have a microphone? A stand? Why aren't the amps working? Did you turn the power on? Can you hear me??? Ohh, yes, yes, nettle salad, that's how we met, up in the sky, tentative greetings in corridors, paper plates, in a lift. Gossip, laughter, anger, frustration, at last together, mirth, kisses, psychedelic unicorns, macho intellectuals and glitter balls. Yes. And No.*

*Of strings and strings, that are bound to come undone, that are "useful ways of thinking"... "vulvas, bears and lions". But what draws us together, any more than string? That sound, beating from anger and neglect, a rebellious drumming, a coded communication spat through stubborn teeth in spaces of our own making. Domestic, private, personal, intimate... and loud, loud with friendships emerging through sound. Musical relationships passed on and on, inspired further, held together, tentatively, sing, string snaps. Offfeminist utopias and sounding bubbles, sinking, shaped, blown and held afloat again through sheer will in a world of pins and pricks...tom tom tom...*

This SGFA zine celebrates a growing network of people working within, through and beyond the fields of sound, feminism and gender who have contributed to the SGFA events of 2012 and 2014. *Sound::Gender::Feminism::Activism* was initially established as a research event focusing on the role of gender in sound-based arts and experimental musics, following on from the *Her Noise: Feminisms and the Sonic* symposium at London's Tate Modern in May 2012. The aim was, and still is, to develop and expand upon dialogues and discourses related to feminism and sound as well as to form an international network of researchers, artists and practitioners working in these areas. The first event in 2012 brought together thirty-six academics, artists, musicians, engineers and music journalists from the UK, Europe, United States and Australia to share their working interests and concerns.

SGFA2014 focused the ongoing development of the field of feminist sound studies around the question *What, in the historical present, might constitute an activist life in sound?* It was specifically seeking to query the place and performance of activism within discourses and practices of sound arts, sound-based arts and experimental musics engaged with gender, feminist and queer scholarship through intersectional concerns to examine radical sonic practices within the contexts of feminist and gender politics. SGFA2014 incorporated presentations, performances and screenings from over thirty academics, musicians, film-makers, radiophonic artists and performers from around the globe.

Since our initial activities in 2012, discussion and criticism of feminism has re-established its rightful place in the discourses of academia and culture but in general feminisms and their associated concerns have traditionally made little impact within the field of sound art and experimental music.

This zine is a celebration of the prolific variety of research and artistic practice which is engaged with aspects of feminist thought, theory and everyday life.

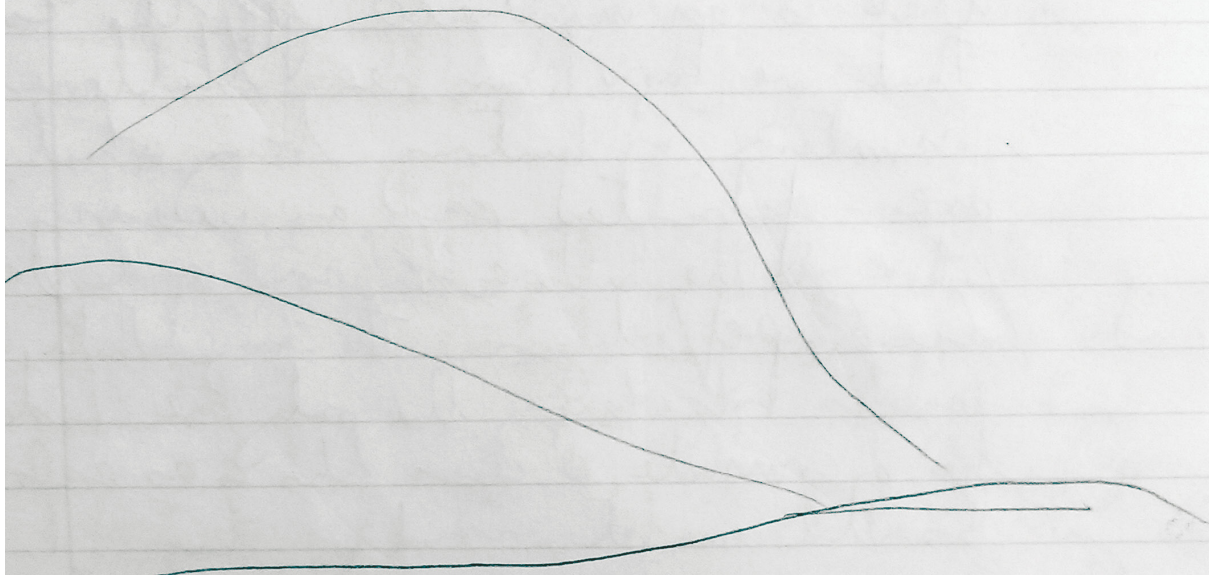
Creative Research into Sound Arts Practice (CRiSAP) is a research centre of the University of the Arts London dedicated to the exploration of the rich complexities of sound as an artistic practice.

Our main aim is to extend the development of the emerging disciplinary field of sound arts and to encourage the broadening and deepening of the discursive context in which sound arts is practised. (<http://www.crisap.org/>)

Her Noise Archive is a resource of collected materials investigating music and sound histories in relation to gender, bringing together a wide network of women artists who use sound as a medium. The physical archive is housed at University of the Arts, Archives and Special Collections at London College of Communication and the digital material from this is made more widely available and extended with other digital materials at <http://hernoise.org>.



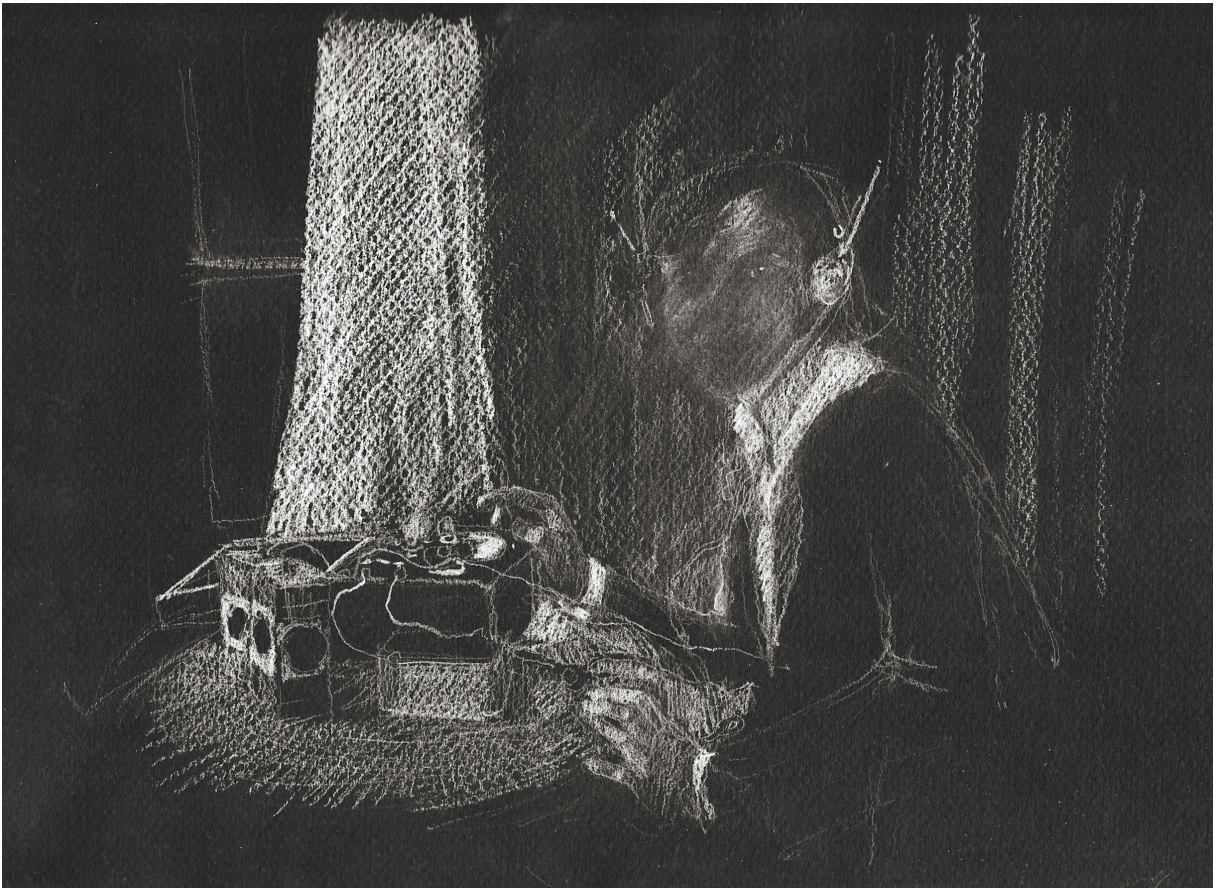
From 15<sup>th</sup> April 2016.  
On 08:07 train to  
work.  
(red edit in studio-Adobe)



Before dropping off I had a sensation  
of three (female) voices <sup>discussing</sup> dreaming  
what dreams I should have. As  
<sup>they</sup> became more sentient one of them  
said "look she's waking up" and they  
disappeared.



Listening in the middle distance



Amy Cunningham, *Listening in the middle distance* (2012), pencil on pastel paper, 210 x 297 mm

Handwritten musical score for a mezzo soprano. The score is written on three systems of staves. The first system shows a vocal line with lyrics "see on the ho - ri - zon tech-" and a piano accompaniment. The second system continues with lyrics "-nigres and memory com-po - nents". The third system has lyrics "in my sy stem i believe give". Dynamics include "cresc." and "f". The score is set against a yellow background.

Amy Cunningham, *Smart Appliances* (2014-15), single screen HD video, mezzo soprano, cello, fridge hum and synthesiser, 10 minutes, [extract from original score]

## Improvisation with an Oscillating System

An open microphone is a sonic live set-up whereby an input from the microphone affects the output from the speakers in relation to the speaker's proximity to the microphone. The sound played back from the speaker re-enters the system endlessly, creating repetition and rhythmic patterns. Tweaking and adjusting the feedback system while singing into a microphone helps me to monitor desirable patterns according to what is played back. Working in that way allows me to write music at the same time as performing my vocals. For the research, I have assigned digital effects to the open microphone system. For example, I chose to work with square waves, which produced a rhythm or a beat, as different frequencies assigned to the square wave will generate different atmospheres and grooves.

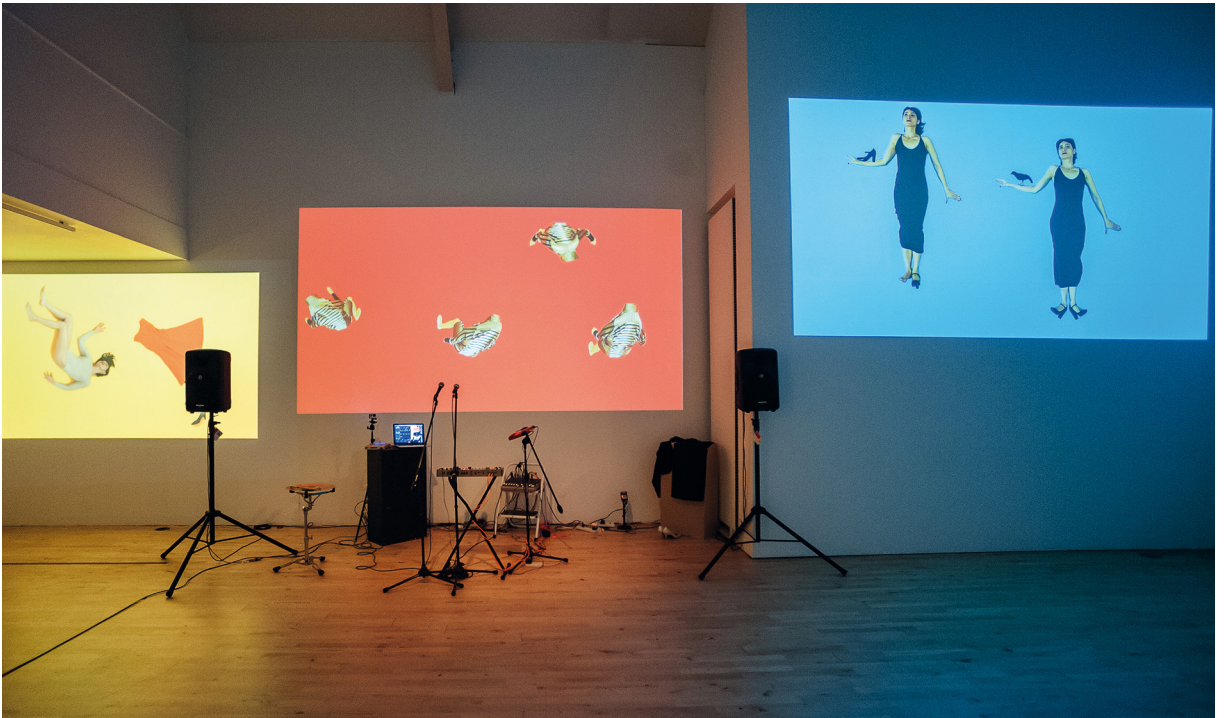
In order to create the *Melech* song events, I have set up 5 combinations of square-wave systems, each producing slightly different sounds and rhythms. Improvisation led by system changes affected the input (my voice) and determined the space and sound-image projected, which then, in turn, affect the improvising voice. In this respect the backing track and lyric were created at the same time through improvisation with an electronic system.<sup>1</sup>

The overall metaphor for the system became the

subject of the artist-muse connection, whereby a continuous 'route' circulates between the 'observer' and the 'observed' – a relation that exists through a mutual feedback. The feedback loop, as the central function of the 'oscillating' systems, therefore became the thematic inspiration for the triptych. The first set-up was done using the 'Ping Pong' effect unit, which formed a delayed loop following the vocal input. I assigned a 'very large room reverb' so that, when speaking/singing (thinking about the idea of the muse/artist oscillation process), the effect would conjure up the picture of a vast space. The sound created by my voice through the system generated the image of a passive, floating, singing character. The faint voice, and the submissive lyrics of the muse, came out without any deliberate intention. *Puppet* was the first song made in this way. It was successful in that I managed to understand and establish a system through a concept – the sound-image. I was able to improvise with a system that provided potential composition and affected both lyrics and performance – similar to a songwriter improvising on guitar or piano, the difference being that the electronic process affects both voice and music, such that the performer's body becomes part of the system.







I see the process of improvisation with a sonic system as linked to the concept of alienation, as the system allows me to hear my manipulated voice through speakers located in front of me, such that the voice produced comes from a place different from that of the natural voice, and thus becomes distant.

Melech (Hebrew for 'king') became the title of the show and the 12" vinyl LP. It is also the title of the third song-and-video part of the triptych installation. To generate the song I assigned low frequencies that dominate the theme, feel and look of *Melech*. Low frequencies on a square-wave format created a distant slow and low beat with a 'tinny' flavour. This effect produced percussion without reverb – typical for a dry climate. I was drumming on tin and table to simulate sonically the landscape of a dry desert, which in turn encouraged the vocals and lyrics to be performed in a low octave using throat vowels. The outcome provided the theme and meaning for the song *Melech* – the sound of the low octave voice associated with an image of sharp throat vowels, typical of Arabic and Hebrew. The process of choosing words according to their sonic (rather than their semantic meaning) may still be logical according to the claim that physical gesture fixes the sound of an event and the physical performance of those words in language. 'Performed' words can create meaning by association, as gestures are charged with meaning.

<sup>1</sup> The songs-turned videos, were presented as an audio-visual installation, the central piece at Stanley Picker Gallery in January 2014 (see illustrations, page 8 and 9). For the installation, I had the idea of the three primary colours: blue, yellow and red. Each song was created with the oscillation systems in the way described above.

## Here be dragons

My creative work and research focuses around three intertwined branches or streams: thinking about and working creatively with different approaches to listening; investigating and writing about the approaches and practices of prominent women sound-makers across a widening range of disciplines; and bringing an awareness of changes in my current life situation to the making of media stories.

The Soundwalking Interactions project (under my direction at Concordia University in Montréal, funded by FQRSC Quebec from 2010-2013) theorizes about and documents listening practices in soundwalk work through interactive art and choreography, public urban soundwalks, improvised performances that integrate soundwalks from dispersed locations, and extensive writing about research methods and professional practices, including a research blog: <https://soundwalkinginteractions.wordpress.com>. This research project considers each encounter as a site of situated conversations in the sense that Donna Haraway uses that term, producing soundwalks where listening subjects engage in practices that increase awareness of political, ideological and disciplinary influences on listening. Based on this project, I wrote a chapter for Gillian Siddall and Ellen Waterman's collection, *Negotiated Moments: Improvisation, Sound and Subjectivity*. In this paper, I consider Luce Irigaray's ideas from the book *I Love to You*, as a model for listening. I am intrigued by Irigaray's use of the "to" as a necessary acknowledgment of difference and the impossibility of complete understanding even of someone we deeply desire to know, an intimate lover; an impossibility coupled with that passionate desire for knowing, which necessitates a particular openness which is (ideally) put aside for that kind of intimate listening. I consider to what extent Irigaray's intimate listening can structure the experience of a public soundwalk, using a tripartite method that facilitates listening and situated conversations around listening practices.

I continue to be interested in field recording, performance and studio practices with sound across disciplines. While women's performance practices and ideas are beginning to be better documented in electronic music, there is less developed literature in other areas such as theatre sound, film and video game sound, museum sound, and ornithology. The In and

Out of the Sound Studio project has done some work to investigate gendered working practices and ideologies in these areas and others.

Recently asked to respond to a recording of a nightingale song for a musicology panel, I considered the environment of the recording, the online Macaulay library, its gendered context, a page full of recordings of nightingales done by men including one by a woman recordist. I interviewed that woman sound recordist and ornithologist, Linda Macaulay, about her recording practices and experiences in the field, discussing this in relation to mythological references to nightingales, and metaphors used in ornithology.

In April 2015, I was diagnosed with breast cancer, an experience that has changed my life in profound ways. I feel very much in uncharted waters, exploring the part of the map where medieval mapmakers would declare "Here be dragons": dragons of hereto unimagined forms and powers. Such profound change has happened in my body, with hormones, chemicals, surgery, radiation, monoclonal antibodies; a whole series of metamorphoses. I think a lot about metaphorical language and how it structures conversations: cancer as battle, as journey, as cause, as metamorphosis, the last making the most sense in my experience. I re-read Kafka's *Metamorphosis* in the weeks following my first mastectomy and found it strangely comforting in its depiction of the confused mental states and helplessness of a situation of extreme transformation. I was also inspired to think through these changes, using slow research methods. It will be a while before all this becomes more clear, and I will be in touch.

McCartney, Andra. "How Am I to Listen to You?": Soundwalking, Intimacy and Improvised Listening." *Negotiated Moments: Improvisation, Sound and Subjectivity*. Gillian Siddall and Ellen Waterman, editors. Durham: Duke University, 2016: 37-54.

McCartney, Andra. "Listening with nightingales to nightingales' songs." Invited panelist, The Nightingale. American Musicological Association annual meeting, Pittsburgh, November 9, 2013. [https://www.academia.edu/6234841/Listening\\_with\\_nightingales\\_to\\_nightingales\\_songs](https://www.academia.edu/6234841/Listening_with_nightingales_to_nightingales_songs).



TheRE Are vulvae around you if you choose to see

The Strange Life of the Savages

**A queer art collective – The Strange Life of the Savages – has been installing rope bondage sculptures shaped as vulvae in urban environments as a way to confront passers-by with representations of femininity, body, and sexuality. The places are chosen out of aesthetic reasons or because of a specially high patriarchal, sexist or capitalist content.**

1. vulvic display quells storms, repels bears and lions, drives out demons, and fosterS the growth of flax

Depicting sexuality, bodies, genitals, is immemorial, and although specialists and non-specialists already found several very consistent reasons to do it (and probably more than a couple of inconsistent and irrational ones), it will retain an aura of sheer erotic impulsivity and irrationality around it.

Graffitiing vulvae in opposition (or complement?)

to the more frequent representation of penises is not comparable in motivation, context or interpretation. And it is also not new: either in past or recent times, has been reclaimed and widely spread. Both as political, personal, cathartic or artistic tools.

Because rope bondage is a means of expression very familiar to this collective, it got to be the obvious thing to do.

Rope bondage has been a formidable erotic expression for ages, if not some sort of archetype of non-mainstream eroticism. The collective uses rope bondage in this project – emancipated from but not regretting at all its BDSM connections – to explore that attention-drawing part of the body and bring it to interact with the landscape, scrutinize reactions to passers-by, investigate own reactions to it.

Some of these sculptures are constructed and intended also as some type of extended sexual toy, a gift, a mirror, a challenge, a memorial, to everything sexy and tender, past, present and sometimes, but not always, future. For passers by to use as they please.



*Flowers, many types of flowers (Rummelsburgersee, Berlin)*



*Monument for German reunification (Berlin, 1962)*



*Rope meets wheatpaste (Alfama, Lisbon)*

## 2. The rope twists as you follow it

Rope was probably one of the first human inventions, and is and was present in every walk of life, and probably will continue to be. It is used in boats, housing, herding, calving, climbing. It has been used as a tool, as confinement or torture instrument, or killing, lawfully or not. It is not confined to a certain context or morality, contrary to other sex/SM toys or art instruments, it is democratic, minimalist, trans-disciplinary and is present in every social class and status.

The places where they are installed are chosen out of aesthetic reasons or because of a specially high patriarchal, sexist or capitalist content, or also as support to places which inspired some personal or political sympathy. This posed risks in the installation and also usually increased the ephemerality of the installations. Sometimes "premium" locations had to be discarded out of risk considerations. The process was documented guerrilla-style – photo and video – from the very beginning because of that, and also to present the questions such installation posed to others who are either not visiting those places or geographically distant.

We ended up with a very personal cartography comprehending our political interests, favourite places, queer life references and spots of erotic craving and desire. The rope vulvae are in this very moment installed in many known and unknown spots in Lisbon, Berlin and other cities.

## 3. give Queer/S enough rope and THEY will not tie THEMSELVES

How do they look like after some months? have they been removed? vandalized? fucked (literally) upon? have people added something to them? how does this relate to the place they were installed?

Certain vulvae were more ephemeral than others, suggesting swift human removal, others were long-lived and seemed even to be protected. Some got "add-ons" by passers-by, which reminded us of votive offerings.

Will public space remain public? And will protest and active citizenship become more repressed and regulated and forced into innocuous forms? Are these vulvae innocuous? Probably. What about solidarity? You probably have your own answer already.

## 4. WHAT UNCOILS OF IT?

Nothing. No conclusion. Everybody will see different things in this work, and specially in a queer context – an evolving community of gender and sexual dissidents resisting society norms, aware of, and actively critical about, exclusion mechanisms beyond trans and homophobia – the effect of non-deterministic (political, personal, local) readings and raising of questions and possible interpretations is specially desired and consistent. And there is nothing to add to that.



## GenDyTrouble: Cyber\*Feminist Computer Music

### 0. Introduction

*GenDyTrouble: Cyber\*Feminist Computer Music* is a multi-channel computer-music performance, the current instantiation of a larger ongoing project entitled *GenDyTrouble*. The project enacts a symbolic collision between Greek-French composer Iannis Xenakis' technique of sound generation, "Génération Dynamique Stochastique" (often shortened to GenDyn or sometimes GenDy) and Judith Butler's foundational work of queer theory, *Gender Trouble: Feminism and the Subversion of Identity* (1990). As a thought experiment, it asks what fusing the mathematical-generative power of computers with an emancipatory gender-politics could achieve. The project perches critically on the shoulders of previous cyberfeminists to both create and listen to what a sonic cyberfeminism could sound like. It is a provocation, rather than an answer.

### 1. SuperColliding<sup>1</sup> Xenakis and Butler

The brief supercollision of this unlikely duo focuses on extracting a compatibility within Xenakis' and Butler's ideas stemming from the common "gen-" prefix of the words "génération" and "gender" respectively. Both Xenakis and Butler were and are eminent figures in their respective fields, but *GenDyTrouble* rejects the tendency to signify Xenakis as the father and Butler as the mother of this project – a lazy heteronormative metaphor. Their disparate worlds are bridged via the stem "gen-", with its etymological roots in Latin and Greek of genus, genesis, generare, genos, gonos. These evoke multiple concepts – of a kind or class or things, of birth, of begetting, of producing, of descent – all central to the matter at hand.

Xenakis' staunch rejection of the Fourier Transform as the dominant paradigm for sound creation was part of his extreme dissatisfaction with the state of avant-garde music. His usage of "gen-" as "génération" must be read within a modernist desire to produce new sounds. The dynamic stochastic processes of digital computer technology were implemented to create a sound that was "rich and strange". The intention was to traverse untrodden territories, however problematically this might replicate a trope of masculine monogenesis similar to

that noted by Stefan Helmreich in artificial life discourses. Nevertheless, *GenDyTrouble* connects this generation of the new purposefully together with Butler's notion of performativity introduced in *Gender Trouble*. Gender, as constituted by the 'stylized repetition of acts' is not just a constraint. Conceived as a free-floating artifice it is also a site of resistance, a resource to forge subversion. It can also be understood as a technique with the power to de-stabilize entrenched gender norms. The "gen-" of "gender" in Butler can be emphasized for its role as an iterative process, which through its repetition of acts, is inherently able to re-generate each time gender is performed.

### 2.0 Microsonic TechnoGenders

*GenDyTrouble* crosses GenDy with gender performativity to sound off the potentiality of multiple gendered configurations. The constant instability of the stochastic processes of GenDy is its aim. Its strangeness and artificiality are its cyborgian assets. Gender performativity's gesture of dislodging the repetitive acts, which are used to enforce staid categories, usually take place on a human level. Yet pushing down to the microsonic level, below human perception, this foray sees *GenDyTrouble* fighting a perhaps invisible, but not inaudible fight.

### 3.0 Current episodes of *GenDyTrouble: Cyber\*Feminist Computer Music*:

#### 1. GEN(D)ERATE A NEW

What Karen Barad's queering of the quanta undertakes on the (sub)atomic level, this piece attempts on a (micro)sonic level. Understanding GenDy as a method of a queered formalism, "GEN(D)ERATE A NEW" makes GenDy (as implemented in SuperCollider) its primary sound source. Fusing instances of generativity (via patterns containing random numbers) with improvisation, this episode aims to sonically enact the instability it prizes.

#### 2. MICROFEMININE SONIC WARFARE

The figure of the female automaton has appeared and reappeared in histories of technology. From the disturbing misogyny of the nineteenth century science fiction tale *The Future Eve* by Auguste Villiers de l'Isle-Adam, through to

contemporary life-like robot realisations of fembots or gynoids, this trope can be seen echoed in often more subtle ways in sound, such as in the history of sound synthesis. The fact that the subject of a singing voice to be synthesized which John Chowning demonstrates in his highly valuable work, is that of a female soprano, is not considered coincidental. Re-appropriating this trope, "MICROFEMININE SONIC WARFARE" plays with the appearance and dissolution of sounds with a vocal-semblance into and out of synthetic realms.

### 3. THE BATTLE OF CYBERSEXES

Using chance functions to dramatize Twitter battles between Mens' Right's Activists and Feminist Activists, this piece performs a virtual battle between these two acrimonious cohorts. Computer voices speak genuine Twitter messages from well-known protagonists – words are at times spliced unrecognisably down to their granular parts, and at times left to speak their semantic content with clarity. Spatialized in the auditorium as two competing teams, words flit around the audience in male, female and ambiguously gendered voices. Each team is weighted evenly, leaving it to the random choices of the algorithm to decide in favour of one side over the other.

### 4. MEDITATION ON REPRODUCTIVE LABOUR

Drawing on Terre Thaemlitz's criticism of biopolitical ideologies in Japan, including a statement in 2007 by Japan's health minister Hakuo Yanagisawa which described women as "birthing machines", this piece samples Thaemlitz's track "Secrecy Wave Manifesto". The sample of a woman's scream at childbirth forms the entire basis of this piece, abstracted through a technique of partial analysis and re-synthesis. In this meditation on reproductive labour, the scream is no longer directly audible, but its visceral power remains as a spectral presence.

<sup>1</sup>SuperCollider is a programming language and environment for real-time sound synthesis, originally released in 1996 by James McCartney.

## BONNIE JONES

### And if I live a thousand lives I hope to remember one



TDK EC-6M, 6-minute looping cassette



Photo: Fridman Gallery, NYC

This audio piece was constructed by manipulating, in live performances, a cassette player and a TDK EC-6M 6-minute looping cassette tape. The cassette player is used during the performance to create feedback by indiscriminately pressing the player's controls (record, stop, forward, rewind). These six minutes are a recombinant document of numerous live concerts from 2010-2015 where I recorded, re-recorded, and erased the sounds of audio tape feedback from myself and other musicians.

The audio that you hear in this publication no longer exists on the original cassette, which has continued to be recorded and performed with in live

concerts. There is no original cassette, it is lost, a snapshot of accumulation dispersed into the acts of living and performing.

Listen to the audio at The Volta website  
<http://www.thevolta.org/ewc-mainpage58.html>

Originally published: The Volta, *Evening Will Come: A Monthly Journal of Poetics*, The Art of Losing, Issue 58, October 2015, curated by John Melillo and Johanna Skibsrud.

## Responses to *Fit the Description* (Ferguson, 9-13 August 2014)

On August 9, 2014 protests erupted outside of St. Louis, Missouri in the United States after the killing of Michael Brown, a young African-American man, by a white Ferguson Police Department officer. The peaceful protests against the racist and fiscally predatory practices of the Ferguson Police Department were met with a militarized show of force by local and regional law enforcement.

*Fit the Description* – subtitled *Ferguson 9-13, August 2014* – is a radiophonic collation of live video and social media streams from August 9th and the subsequent protests in the wake of Michael Brown's death. Rather than visit the location as in my previous pieces, could listening remotely get me closer to what people there were thinking, feeling, saying, and doing?

*Fit the Description* was commissioned by the Creative Audio Unit of Australia's Radio National for Soundproof, a weekly radio show devoted to the audio arts. After airing on Australian radio in the summer of 2015, I uploaded *Fit the Description* to soundcloud.com/delaurenti as a free download. Listeners emailed comments, objections, and questions; some of my responses are below.

~

The opening pings in *Fit the Description* are cropped impulses from an LRAD (Long Range Acoustic Device) sound cannon heard in Ferguson. It is a microscopic condensation of the entire piece: Compacted, resisting voices cry out between monolithic walls of sound.

Throughout, a computer voice resembling an Australian accent reads GPS directions. This voice serves several functions. First, it addresses Australian listeners directly and orients them to a narrator. Second, I hope that the obviously geographically incongruous – and eventually useless – Australian narration spurs listeners to weigh the value of vocal accents throughout the piece. Is one accent more truthful, more sympathetic than another?

Anne Carson writes in her classic essay, 'The Gender of Sound,' "It is in large part, according to the sounds people make that we judge them.... These judgments happen fast and can be brutal." We unwittingly rely on narrators not only for the concomitant facts of time, geography, and causation, but for the assurance of accent, age, class, and gender.

~

I listen to my sound works dozens if not hundreds of times before they are released. *Fit the Description* is my attempt to teach myself what happened in Ferguson and why as well as to probe the hidden bruises of my own racist blind spots.

~

I believe that the sacrifice inherent in listening – time and mortality – connects us to the plights, feelings, ideas and needs of our fellow human beings. Without persistence there is no presence. With time, without sight, and with listening, our humanity cannot help but flow towards each other.

~

Appropriation has been central to my work since 1983. As a tatterdemalion of Tweets, grabs, Vines, and assorted live streams, *Fit the Description* is built on found media. Yet from the standpoint of US law, the work easily meets the criteria for Fair Use. Aside from legal rights, what about moral use, moral storytelling?

Alex Temple's article 'The Appropriation Problem' suggests criteria under three broad headings: Power relationship to the material; reinforcing existing cultural hierarchies; and understanding the source.

Power can be examined through multiple lenses. Numbers project an illusory perspective. In *Fit the Description* most all of what I collated – sound from many, many videos – amassed millions more hits than the piece on my soundcloud or the likely listenership in Australia. On the web, *Fit the Description* and the many Ferguson videos co-exist in multiple places free for anyone to see and/or hear.

As for brute economics: I was paid to make *Fit the Description*. Measured against the hours put into making the piece, the wage divides down to about six USD an hour, well below a living wage in the USA. I cannot attest to any significant dividends from "cultural capital." I've been making activist sound for almost two decades and remain (understandably) obscure compared to Francisco Lopez or Jana Winderen (both wonderful artists!). The essential presence of English decommodifies much of my work in

non-English speaking countries. In my ongoing search for a permanent teaching job, making overtly political work remains a proven deterrent, with one hiring committee chair admitting that "...because of the political nature of your work and who you associate with, you could never get tenure here."

And though the copyright to most of the videos I excerpted resides with multinational corporations, I did sift through and reweave stories that belong to real people. Their stories and testimonies are not mine. I tried to make those memories my own, at least provisionally, by listening to them hundreds of times – not enough to live those stories, but perhaps enough to get closer than most. I hope to have helped these voices tell a collective story of power, courage, and resistance.

As a middle-aged white man, *Fit the Description* will undoubtedly be louder and domineeringly present in some contexts, mainly in an art gallery or wherever you are reading this text. The voices, although heard as a mosaic, were gathered under the rubric of a composer from a radical, experimental tradition. If you were there in Ferguson or have had to grit your teeth during a police stop anywhere, you might not need *Fit the Description* because you have lived it already and probably live it every day.

Does *Fit the Description* reinforce existing cultural hierarchies? I hope it inverts them. I strove to give pride of place to the voices who were there. I hope this author dissolves and the voices take over and tell their own stories. I continually asked myself (and still do) "Did you amplify Black voices?"

~

I could be wrong, despite good intentions. I took the risk to (re)tell a story rooted in collective action where small moments accumulate into tidal waves of power and prophecy. I just couldn't do nothing, like at a recent exhibition I saw of mid-career painters, all tenured white guys who proffered self-portraits. The world is on fire and "subjects" sit frozen in a canvas mirror? Hell, no.



An excerpt from *The Force of Listening*, a forthcoming book by  
Lucia Farinati and Claudia Firth published by Errant Bodies Press

**Lucia:** We are interested in how listening can be a tool, or a strategy that makes things happen or leads to (political) action. How listening can be understood as a practice that might activate a space and a time which is not purely theoretical, experiential or perceptual, but intrinsically social and political for the reason that it sustains “an other-doing”? Dialogue and voice seem very much part of this process.

**Claudia:** If we think at the dynamic of speaking and listening in social contexts, having your words shared with other people in a small group, repeated by a crowd, being asked a question and the answer being reflected back to you, all go towards increasing a sense of a person’s ability to act.

**Lucia:** We are talking about experiences of listening collectively. But in what way can listening be considered a political action? Or in fact lead to political action?

**Claudia:** It seems difficult to pinpoint exactly what political action means.

**Lucia:** Yes, but if we could start from the transformative power of listening. How would you define change in relation to listening?

**Claudia:** I would say it is the process of becoming aware of the conditions of your everyday life and being in a position where you can then act on them to change them...

**Lucia:** This is what Feminist Consciousness-Raising was about...

**Claudia:** Exactly. C-R was about effecting change on both a personal and a social level. This is related to many examples we will discuss with the Precarious Workers Brigade, Ultra-red, and Ayreen Anastats and Rene Gabri.

**Lucia:** It is fascinating to look back those political practices of the 70s and to think about what is happening now! Is there the same willingness, anger, or simple desire to change the world we live in?

**Claudia:** It’s a very different time.

**Lucia:** It seems that there are at least two ways of thinking of listening in terms of political action: listening together with others in order to become aware of your own conditions... and listening as a willingness to change them through a collective effort. This willingness can be actualised in terms of political organising, protesting, or simply getting involved in some kind of social struggle...

**Claudia:** I think we can go further and think of listening as a method or technique of change, a practice for creating potential political spaces, changing decision making processes and organisational processes and therefore transforming power relations in a very direct and concrete way.

On a more metaphysical note, listening can also be thought of as an endeavour, and this evokes a journey, something to be embarked upon, perhaps even with trepidation. It is also to give heed to, to allow oneself to be persuaded by something, and I think this is interesting in terms of the possibility for opening the self to something other. We could think of listening as creating a path to travel on, as a passage or bridge<sup>1</sup> that we need to construct together through acts of exchange. A journey that we cannot go on alone. Listening is risky, in that it might require change from us, and that change can be painful, frightening or difficult.

**Lucia:** *The Force of Listening* might be a good title for our book. This could be presented as an imagined bridge, a constructed conversation that will bring together diverse voices from art, activism, art theory and political theory. We could construct this by starting with the conversation between the two of us (as we are doing now) and bring all the other voices in by following certain themes and arguments. Presented as a long conversation between us, the people we have interviewed and the authors we have read, it could be simply a montage of the transcripts, the selected quotes and the bits we are writing in between as part of our conversations.

<sup>1</sup>Susan Bickford, *The Dissonance of Democracy: Listening, Conflict, and Citizenship* (Ithaca, N.Y.: Cornell University Press, 1996).

# CLAUDIA WEGENER

## Breaking Barriers (title, of track 2)

sounds, women's voices, work, and joy, together  
across  
three + continents

since SGFA 2014, across 2 remix call-outs, 3 x 16  
remix-responses, and more, "sonic cross-cultural"  
correspondence among women artists  
carries on

in between peripheries, resonates  
LIFE into (the) centres

we didn't talk, not once, on skype, even

over a year, pages of writing,  
far-distance talking and listening, in zeros and  
ones

an "album" is born, of women's listening  
an hour of dance, teachings sing

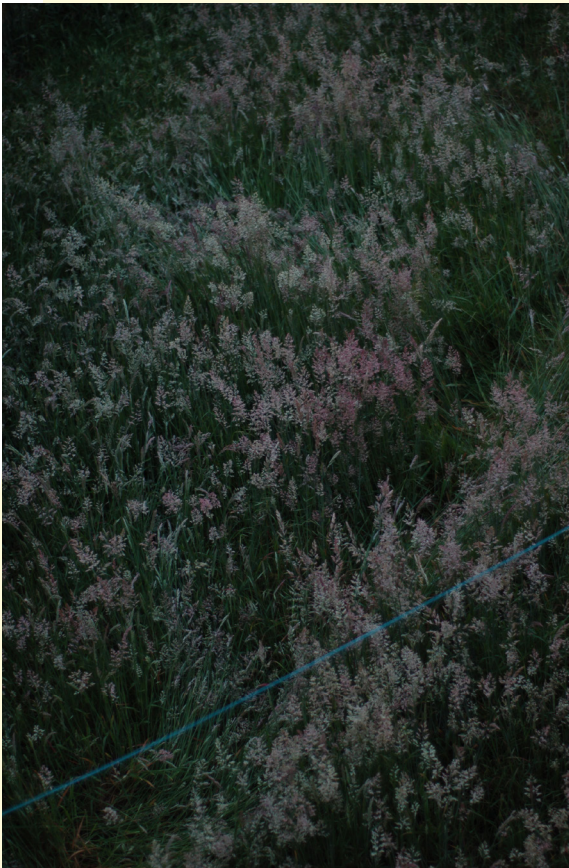


4th May, "...Claudia is travelling Zimbabwe. taking the  
album to the BaTonga Community... she is continuing  
podcast showcasing the BaTonga women as they take  
ownership of the podcast through content, culture and  
creative"  
DJ Kwe

tomorrow, 5th July,  
the workshop with Zubo's women begins,  
and they'll take listening and recording in to their  
daily lives...

since April,  
the album is available for sale to global listeners.  
radio continental drift and DJ Kwe are found  
under ground work returning voices sounds  
and teachings to the local source communities.  
Crystal and Claudia are continuing their listening  
correspondence...







When Caged Birds Sing

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

— Maya Angelou

After reading Maya Angelou's poem *Caged Bird*, I was inspired to create a performance of music and dance to give a voice to women in Sri Lanka and around the world who are victims of an unwritten social protocol of silencing women who have been abused. Domestic abuse is rife in Sri Lanka and its effects on the family and community are devastating. It is my aim to break this silence by confronting the audience with stories, songs and poems that illustrate the situation and invite debate to discuss the issues that arise.



*When Caged Birds Sing* is an interactive performance that reaches out across Sri Lankan cultural borders and engages audiences of all ages by asking questions: Is this a reality? Is it the future we want for our society? The audience are led into the arena by the performers and are moved around according to the scene. The stories of the women represented in song and poetry play out among the audience who become part of the performance.

It was first performed in Colombo in Oct 2014 at the JDA Perera Gallery and was the first gallery performance in Sri Lanka. After receiving favourable reviews, it has since been shown at all the 3 major universities in Colombo.



## Pleasure is shared in order to recreate and is practised in order to entice!

A shorter version of this interview—carried out by Onésimo Alfaro—was published in the Mexican magazine *Time Out* on September 1, 2015. The whole interview can be found and read (in Spanish and English) on <http://invasorix.tumblr.com/>

### Why did you name yourselves INVASORIX? what does the “x” refer to?

The x refers to the multiple gender possibilities, it challenges the binary notion of man and woman that is replicated endlessly on this planet called earth. We are interested in defying that binarism as it involves a brutal lack of balance; regarding wages, social security, economic and moral independence, visibility and so on. It's **INVASORIX** because we are mutant beings that are ready to act. Initially our name is a reference to the Mexican sci-fi movie **Planet of the Female Invaders** (1966) by Alfredo B. Crevenna. What a laugh, watching it for the first time! Have you watched it?

### Let's talk a little bit about orientations and pleasures. Are you lesbian, bisexual, straight, pansexual girls or what is the sexual orientation of INVASORIX?

We are mutants and so we have spatial and temporal relationships that use different technologies and provoke diverse intensities. As each body is singular, in each relationship orientations and pleasures materialize (themselves) in different ways. It goes without saying, but always with the consensus of all beings and prosthetics involved in the practice of bio-political technologies. **Pleasure is shared, in order to fight**, and in this sense, we do not define ourselves under conventional categorizations. According to our political and affective practices we believe that it is necessary to blur these identity limits. Quoting ourselves again: **Pleasure is shared in order to recreate and is practised in order to entice!**

### Why did you choose music as mean of expression? What are you protesting about?

It is precisely because we are not professional musicians that music gave us the chance to learn together and also to seek for conviviality rather than competence. In such a learning-by-doing-process it has been all-important to take care of emotions, to articulate our disagreements and to weave and grow our networks. We use songs to intervene in educational settings in order to challenge banking and distanced education. We are committed to pedagogies of transformation rather than to pedagogies of reproduction, aiming to open up our experiences to a wider variety of emotional and intellectual registers. We throw questions, show contradictions, inviting others to tackle the idea of possessive expertise with us. In doing so, we try to reinforce our autonomous skills and invite others to do so and to join us in our inter-galactic trip!

### INVASORIX sound is pretty new, how would you define it if you could give the musical genre a name?

**INVASORIX** does not believe in novelty. All our bodies, our knowledges and our practices are crossed by a multitude of already done, lived and experienced things. But if you insist we would say that it is music from outer space, influenced by protest songs from the 1970s that our parents used to listen in some areas of the western hemisphere.

### What is your relation to LGBT, feminist and queer movements?

Whenever we need to touch base, we go back to feminist, queer/*cuir*, decolonizing movements, theories and practices. We go back over and over again in order to think with more rigour as well as to feel and reflect better our own questions. As we consider that those of us committed to the promise of these theories and practices—on the one hand, interdisciplinarity and collaboration, and on the other hand, self-reflexivity and political commitments—should look for and practice ways of working and researching that defy sexism, racism and class privileges, among others, which unfortunately are all around on planet earth. We would like to open up paths and horizons that reject the hyper roads and second floors of the neoliberal common sense—paths and horizons that guide us in the process of transformation of our bodies, spaces, jobs, education, institutional practices and daily life. In this sense, in October 2015 we added to our travel gear a feminist queer/*cuir* tarot deck created by us and made up of our imaginary friends in order to do collective reading and listening sessions composed of a multitude of voices, tones, intervals, pitches and silences. We are interested in cartomancy through deconstructing and dislocating the notion of a singular expert or wise person who knows about the future/s of others.

### What are your intentions with the masks and the outfits? And, how did you come up with the idea?

It is a simple and effective gesture and it has the purpose to show that behind ourselves are all these imaginary friends, those who have paved the way—**Gloria Anzaldúa**, **bell hooks**, **Pedro Lemebel**, **Silvia Rivera Cusicanqui**, **Maria Sabina**, **Patti Smith**, **Annie Sprinkle**, etc. We are in a dialogue with their writings and practices, through constant reflection and updating, we honour them in order to keep them alive. The masks are their faces and the faces of those friends with whom we have crossed paths—**Sara Ahmed**, **Andrea Barragán**, **Irmgard Emmelhainz**, **Victoria Cray**, **Margara Millán**, etc. In order to travel and to connect more easily at our intergalactic, multi-spatial and poly-temporal meetings, our suits have the possibility to connect bodies, one with the other. This is to get in tune, in a different tune.

### How did you come up with the lyrics of *Intellectual Macho*?

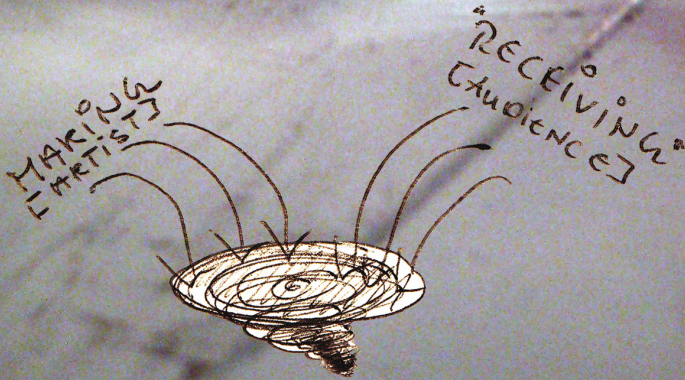
The three songs (***The Anus Unites Us***, ***Here No One Is Illegal*** and ***Intellectual Macho***) were written during our meetings departing from our exchanges of experiences and observations on family, work, school, daily life, among others. In ***Intellectual Macho***, however, both in its lyrics and in the video, the strategy of parody is more evident than in the other two: using elements of studying or collaborating with a macho man, of meeting a girl macho man, of discovering an internal macho man—we interpret all these experiences and observations humorously. This is something we learnt here on planet earth: acts of parody have the potential of being critical, even transgressive!

### Who listens to INVASORIX or which audience do you target?

We hope that those who listen to us are beings that decide, interact, distribute and get involved with the contents, rhythms and images, finding meanings and applications that we did not imagine—that they appropriate them for their own purposes!

Earthlings, please, do never forget: **The anus unites us!**





Does everything contribute to what we make and how we make it?  
Does everything contribute to how we understand in personally, temporally & culturally specific ways?

Do views on gender mix with views on technology  
mix with everything else in personally, temporally & culturally specific ways?

## Still Hidden?



Labyrinthine

The sky will very likely be black  
 To suspend myself hang in caresses of gold.  
 just seen.  
 And what do I hang in? You hang in abeyance,  
 hang anyone who is not a genius,  
 THE CURVATURE OF LIGHT RAYS  
 shadow  
 evening.  
 Like the moment just before a power cut.  
 earthly heavenly. soil. permeating our pores.  
 severely restricted costume which, render her self-limitation sacrifice vision  
 still.  
 life.  
 it is alive and changes when she speaks  
 painted by music and color and life and bodies in action  
 standing still. it alternates between direction, and technical collapse  
 extended across the background of the picture like a frieze.  
 Renaissance feast of beauty and strength  
 The spacious lawns of life Yes, the imagination  
 the cinema  
 The banquet of civilization is over—  
*Epitaph for the Opera.*  
 never err again where matters of sentiment are concerned.  
 All the singing. All the All the ritual  
 AREA 4.8 a wall 330 yards off, seen at an amazingly short distance.  
 the illusion of endless space which makes the body stand out as if etherialised  
 There's a dance the pace and the timing almost impeccable,  
 unite in wonderful patterns, making a visual canon  
 In waves In choruses Unstoppable as a song

Excerpt from *Labyrinthine* text score by Jane Dickson

*Labyrinthine* is a work for two women which explores female voice and identity within the apparatus of opera. The operatic voice and its specific, spectacular virtuosity is synonymous with the form, which has pushed women and their voices to their physical limits. *Labyrinthine* is stripped back to the essential elements of opera. Using voice as a sculptural and structural element, it explores loss, creation and multiplicity of identity, and opera's potential to enable and restrict the female voice, to question how women sound. A "set" reduced to lighting, costume and demarcations through choreography, distills the idea of the complete artwork, allowing a focus on the relationships between each element and the whole. The text score forms the foundation of

each realisation; a blueprint for the overall aesthetic, lighting, choreography, costume, structure and libretto. This acts as a framework for a collaboratively realised text and vocal score which places at its centre the voices and practices of the performers. This method of production seeks to challenge the traditional hierarchy and disjunction of librettist – composer – performer and explore individual virtuosity. Each realisation is therefore specific to the performers and the point in time at which it's produced.

*Labyrinthine* was first performed by Lucy Duncombe and Anneke Kampman at La Monnaie, De Munt, Brussels in October 2015.

Queer Temporalities

So, What are Queer Temporalities? In this day and age of returning to colonial white heteropatriarchal frameworks of submission – a present in which politics looks mostly like moments of catastrophic decision-making on behalf of a population that doesn't consent to that form of fascist governance – we need better and perhaps even queerer modes of interruption. Queerness offers up a kind of radical sociality that

makes alternatives in the name of a larger fairer and more inclusive political project possible. Loose ends don't have to be tied up. Radical queerness might show us how we can live better – and things can change – at the minor end of the world. For me, this is friendship and it is partly what's keeping me attached to life, and to a future that actually wants us in it. I hope that my radiophonic voices inspire such thinking.'

**Queer Temporalities**

Life but how to live it—for years the name embellished an idea: the place of love and desire, of fears and tears, of fatigue and repression. No comma, thus no singling out of some ontological given from the practices of sustaining, undesignating, or being in social relations of bitterly failing while jubilating, and cheering while messing it all up.

Friday, 3 June 2016  
06/05/16 Playlist

- 1: Childrens Hour - Black Narcissus ( Spike Cournotier / Rue Mort)
- 2: Seed Blotch - Arca
- 3: Black Narcissus - Black Narcissus ( Spike Cournotier / Rue Mort)
- 4: Bloom - Trapper In-Drag - Terry Thaemlitz
- 5: Chromatics - Don't Bitch Your Day
- 6: No Beginning No end - Rhyco
- 7: The Must Section - Pamela Z
- 8: Live - Queercore - Queercore System - Gil Scott Heron
- 9: Cut Up Stars - Queercore
- 10: Steven Seagal - Michael Bechold
- 11: Time to Live - Stella On
- 12: Repetition of Love - Jodie Cochrane
- 13: Much Europe - Ursula Rogner
- 14: Keep Pushing On - John Maus

**Queer Temporalities**

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Sunday, 12 June 2016  
13/05/16 Playlist

- 1: Fred Aden - Blackness and Non Performance - Alternative performance MOU4 NY USA
- 2: Diane Rodriguez - Yvona

**Queer Temporalities**

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Thursday, 16 June 2016  
20/05/16 Playlist

- 1: Nina El Gebali - Hedghis
- 2: JAM - Black Ballet
- 3: Oia Sadi - Mada
- 4: Mephista - Frings
- 5: Rezz - Rezzcore - Rezzcore
- 6: Jaqueline George - Fagball
- 7: Gaudy - L.P.S.S. (feat. Isabelle Brothman)
- 8: Terry Thaemlitz - There was a boy / There was a girl
- 9: AOHNI - Election
- 10: Teresa Rampazzi - Almen Hoch
- 11: Arca - Now you know

**Queer Temporalities**

Life but how to live it—for years the name embellished an idea: the place of love and desire, of fears and tears, of fatigue and repression. No comma, thus no singling out of some ontological given from the practices of sustaining, undesignating, or being in social relations of bitterly failing while jubilating, and cheering while messing it all up.

Friday, 3 July 2016  
06/07/2016 Playlist

- 1: Lior Ferrati - Presque Rien 04
- 2: Amy O'Rourke - Wouldn't you be so kind
- 3: Praline O'Rourke - Angel 16
- 4: Julius Eastman - Prelude to the Holy Presence of Jean Arca
- 5: Aaron Dean - Arca's Obsession 001
- 6: Carlos Guemara - Beauty and Silence
- 7: Anita Bergstrom - The meaning of certain trees
- 8: RICE - Suburban Industrial Sideshow
- 9: Maria Anderson - Consistency attached to Delusion
- 10: Chris Phillips - 4312
- 11: Lora Palacios - Enigmas T's Roumanian
- 12: 412 - Soundproof of Space

**Queer Temporalities**

Life but how to live it—for years the name embellished an idea: the place of love and desire, of fears and tears, of fatigue and repression. No comma, thus no singling out of some ontological given from the practices of sustaining, undesignating, or being in social relations of bitterly failing while jubilating, and cheering while messing it all up.

Saturday, 14 May 2016  
16/04/16 Playlist

- 1: F. Kubin - Anrufbeantworter
- 2: Arca - Failed
- 3: T.Thae mlitz - cage tt sft ivft (tt remixed by sft, may peace prevail on earth)
- 4: Nina Simone - Strange Fruit (1967)
- 5: Imbogodom -Borogmog\_s\_Clock
- 6: Egyptian Womens Experimental Music - Red mouse
- 7: Yong Yong - Mongo
- 8: Arthur Russell - Canvas Home
- 9: Pamela Z - Questions
- 10: Nisennenmondai - Miraabouru
- 11: Nisennenmondai - 04
- 12: F. Kubin - Commerce extérieur mondial sentim
- 13: John Maus - Big Dumb Man
- 14: Arca - Family Violence
- 15: Aohni - Violent Men
- 16: Space Lady -Major Tom
- 17: F. Kubin - Binocular Headphone Music (w\_Wech)

Outro

**Queer Temporalities**

Life but how to live it—for years the name embellished an idea: the place of love and desire, of fears and tears, of fatigue and repression. No comma, thus no singling out of some ontological given from the practices of sustaining, undesignating, or being in social relations of bitterly failing while jubilating, and cheering while messing it all up.

Blog Archive

- ▼ 2016 (8)
- ▼ July (1)
- ▼ June (4)
- ▼ May (1)
- ▼ April (2)
- ▼ March (1)
- ▼ February (1)
- ▼ January (2)

23/05/16 Playlist  
Arca - Failed

16/04/16 Playlist  
Anrufbeantworter

WE ARE THE

Dear History This Revolution

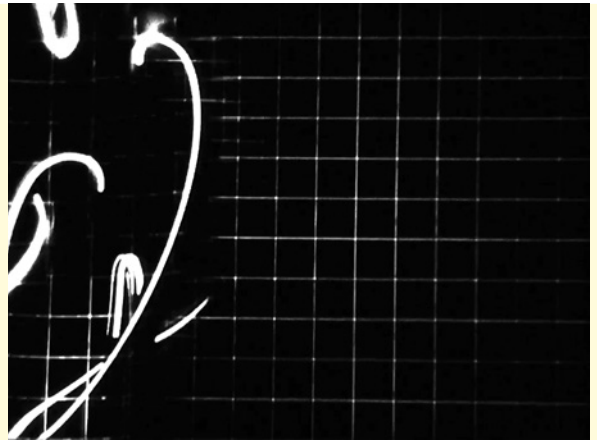
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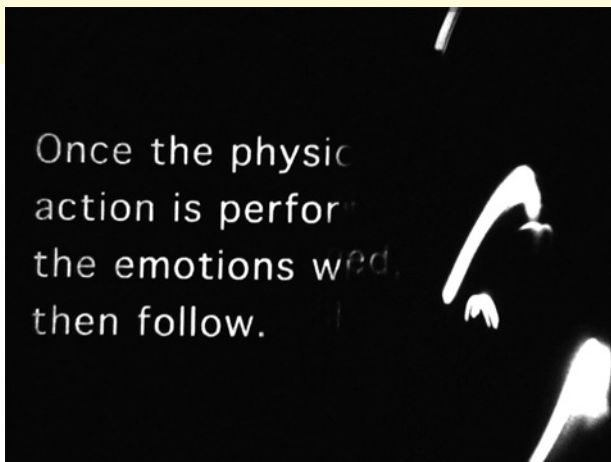
23/05/16 Playlist  
Arca - Failed

16/04/16 Playlist  
Anrufbeantworter

Queer



*Once the physical action is performed, the emotions then follow*



In the film you can see an automated body that moves with the habits inscribed in it over decades of subjection. The movements obey the habit. But this obedience sets free a space of indecision. The body forms a desire to unlearn her habits. The sound gives instructions to the body on how to move. Or does the movement produce the sound? The ambiguity of the directive is a crucial element in that it makes it difficult to tell whether it is the movement or the sound that is directing the image.

A body moves along the margins of becoming visible. What we see and hear could be traced back to a moving body, but the sounds and images could equally be autonomous, something on their own. They don't have a bodily appearance anymore. They become pure filmic sound and pure filmic image. The ambiguous visibility of the body, but hence defining audibility suggests that dematerialisation does not mean disappearance. It is a sort of reclaiming of a lost body, or maybe an attempt to re-appropriate the body within the sound register.

Instead of seeing a body, we can hear the body. We hear the light that is registered by the light sensitive emulsion. The body has both vanished from the picture and gives us the idea of that body in a different form, or as a different structure.

<sup>1</sup> *Fugue*, Can/Ger 2015, 8 min.

<sup>2</sup> Pasolini, P.P., 2005, "The Screenplay as a 'structure that wants to be another structure'", in: *Heretical Empiricism*, New Academia Publishing, Washington, pp. 187-196, here p.193.

<sup>3</sup> This term is borrowed from Tretiakov; "Together with the man of science, the worker-artist has to become a psycho-engineer, a psycho-constructor.", as cited in: Paperno, I., 1994, *Creating Life: the Aesthetic Utopia of Russian Modernism*, Stanford University Press, Stanford.

At SGFA 2014 I spoke about a filmic experiment I was planning to do, working with the transformation of movement into sound via the optical soundtrack of 16mm film. The outcome of this experiment is the film *Fugue*<sup>1</sup>, made in 2015.

In the film the movements of the body in the film become audible, they write the soundtrack, but don't render the body visible. Such a transition or translation from movement into sound resembles Pasolini's notion of the structure that desires for another form and requires the reader (or viewer) to collaborate with the formal structure offered to her, in the sense of "a pure and simple 'dynamism', of a 'tension' which moves, without departing or arriving, from (...) one linguistic system to another."<sup>2</sup> It is important to have had this run through my own body, as a matter of self-observation, as a sort of personal "psycho-constructor"<sup>3</sup>, bringing my filmmaker's eye and researcher's eye to collapse. The collaboration between the moving image and the moving body, their interdependences and their autonomy then built the components of a discursive practice.



Contemporary Connections



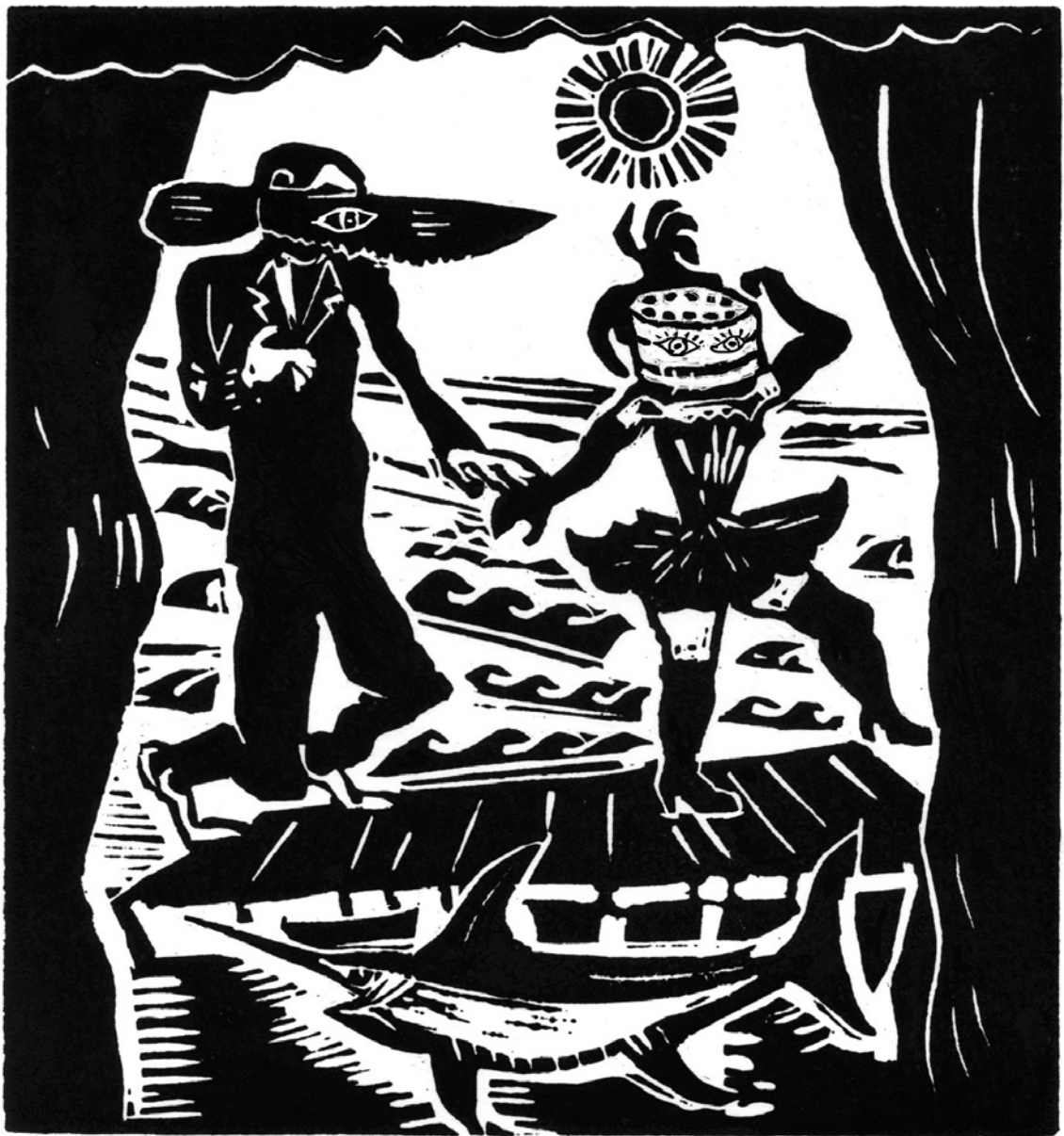
*Contemporary Connections, Laura Seddon, Peter Seddon 2011*

Ethel Smyth  
 Daphne Oram  
 Amy Cunningham  
 Pia Gilbert  
 Rhian Samuel  
 Helen Bowater  
 Lynne Plowman  
 Ruth Gipps  
 Imogen Holst  
 Nicola LeFanu

Contemporary Connections links feminist musicological research and contemporary women's creative practices by commissioning new works in response to heightened awareness of historical women's compositions. The organisation aims to increase the visibility of women's music, encourage new audiences and instigate debate on contemporary women's issues through intergenerational programming. It is recognition of the multiple temporalities of musical works and an application of anachronism from a feminist perspective. Since the first SGFA symposium we have broadened the scope of our curatorial responses to include live performance, installation, illustration and an essay collection.

*They Clapped Until She Bowed Once More* (2011/12)  
 Before the First World War, Frances Hefford Cocking, an excited young woman composer, travelled from Huddersfield to London to present her works to the Society of Women Musicians (SWM). She wrote to her mother "after I had left the piano and gone back to my place they clapped until I bowed once more". At the time it was not considered seemly for women to give encores however rapturous the reception, but the SWM provided an important platform for developing new musical voices. Its purpose was to promote women in music at all levels and its work included a tenacious campaign to get the BBC orchestras to audition candidates behind screens to counter their perceived gender discrimination (a strategy undermined by the BBC introducing interview questions as part of their auditions).

Contemporary Connections' initial project celebrated the 60 year history of the SWM (formed in London in 1911) and its members' significant contributions to the development of British music, which until recently has been overlooked. It also continued their legacy by commissioning Amy Cunningham, Lynne Plowman and Rhian Samuel, and was an opportunity to reflect on the historic, the contemporary and the multitude of ways in which they inform each other.



*The Frivolous Cake in Response to Helen Bowater. Peter Seddon, 2014*

### *Sounding Food and Music (2014/15)*

In twenty-first century western society, the responsibility of being food preparers and providers continues to fall largely on the shoulders of women; *Sounding Food and Music* explored the complexities of the relationship between women's bodies, food and diet by making intergenerational connections as attitudes towards food, eating habits and gender ideals are continuing to change. Presenting works written since the early 1980s of four women born of different generations (1921, 1947, 1952 and 1977) we opened an intergenerational conversation on attitudes

towards food sounding across a concert space. We provoked discussion across our musical dining table installation on the gendered relationships between kitchen and sound technologies, the sexualisation of consumption, deliberate food restriction, the rituals of food production, and expressions of gender/sexuality in settings by female composers of texts on food by male authors. While there has been much research within the food industry on how sound affects eating (and spending) habits, this project considered how what we eat and how our relationship between food and our gendered bodies affects how we listen.



## Low quality sonic snapshots: the smartphone as feminized recording device

The University of Lincoln, where I work, has a railway line running through the middle of its campus. One wintery evening, when I was leaving the office late, I heard the overwhelming and eerie sound of a freight train emergency breaking. Without really thinking, I pulled out my smartphone, opened my 'voice memos' app and started recording. Since then, I've been collecting what I half-seriously referred to as 'low quality sonic snapshots'. Recordings include nesting jackdaws squalling down a chimney, the cacophony of the arcades in Whitby, heavy summertime rain, a fairground organ playing the Vengaboys, the drone of gasworks and 'singing' railway carriages. The recordings vary in length from a few seconds to a minute and are minimally edited – there is usually little beyond a fade in and out. I've 'exhibited' some of these recordings as a sound installation as part of an event held at St Mary Le Wigford Church, Lincoln. The recordings are also hosted on a Soundcloud page<sup>1</sup> which I update from time to time.

The 'low quality' of 'low quality sonic snapshots' is something of a misnomer. The microphones built into current smartphones are often fairly powerful and the recordings are not particularly distorted. That said, 'low quality' marks a distancing from the orthodoxies of field recording practice. Recordings are mono rather than binaural. They are often spontaneous, and I don't really attempt to minimize interference from, for example, traffic, wind, or the voices of passers by. Nor do I eradicate my own presence as the person holding and directing the recording device. As Jacqueline Waldox has noted, field recordings are often presented as an 'objective' snapshot of a live event, with the sounds of the recorder minimized. Conversely, I make no conscious effort to minimize the sounds of my participation in the recording process and the sonic event – on some recordings you can hear the sounds of me moving, breathing and giggling. That said,

it's rarely obvious to others that I am taking sound recordings – it typically appears as if I am stood looking at my phone. This ubiquitous, everyday device – the medium and means of capturing sound – disguises the recording process.

I consider my smartphone to be a feminized recording technology. Recording itself could be understood as a feminized process, given the gendered connotations of receptivity and containment.<sup>2</sup> To refer to the smartphone as a feminized recording device does not only refer to capture, contain and replay audio, but also its capacity to capture and contain images and videos. Indeed, though foregrounding different sensory registers, I understand listening through to these 'voice memo' recordings to be vaguely akin to flicking through a phone's photo gallery – the listener experiences similar overlaps and disjunctures in site, aesthetic and affectivity. Likewise, the apparent speed by which photos are taken, edited and uploaded to various online platforms is mirrored by my approach to the sound recordings.

The smartphone's status as a feminized technology is perhaps most obviously articulated by the smartphone's associations with selfie culture. While some have celebrated selfies as empowering and politically useful for (some) women and queer femmes – D.A.K. in *Browntourage* magazine, for example, has argued that selfies can help to decolonize representations of women of colour and queer people of colour<sup>3</sup> – selfies have also been condemned by cultural conservatives and liberal feminists alike for being a purported manifestation of vanity and narcissism that reduces women to their appearance.<sup>4</sup> In other words, selfies, alongside other feminized smartphone practices such as texting too much, have been considered an expression of bad, weak or unproductive modes of femininity.

Smartphones have also become embedded in some of the affective, administrative and relational labour practices that have historically been performed by women (particularly working class women and women of colour) and have often been unwaged. As Robin James has argued, femininity as both gender ideal and norm can be understood as a technology that helps women perform these forms of labour: 'Need to persuade people to do unpleasant things (like get out of bed)? It helps to be cute and/or nurturing! Need to create a clearly legible calendar or schedule that represents a family's hectic and convoluted schedule? It helps to have neat handwriting, fine motor skills, and design sense'.<sup>5</sup> In recent years, such labour has been redistributed so that masculinized subjects labouring within informational economies have to 'be their own secretaries' (and mothers, and carers, and wives...) With this, smartphones become an alternative facilitating technology. The smartphone can wake you up; it can provide reminders of meetings and appointments; it can even function as an 'intelligent personal assistant.'

The smartphone's automated 'personal assistant' often reproduces the gendered connotations of this type of work. Personal assistants are typically imagined to be female – it is a role that has historically been undertaken by women. Likewise, many of the smartphones' various 'assistants'

are gendered as female – they are part of a long historical lineage of robotic femininities. In the US, Japan, and Germany (amongst other countries), the iPhones' Siri has a feminine voice, as does Windows' Cortana and numerous other apps for Android systems – e.g. AIVC (Alice), Robin, DataBot personal assistant. The 'Assistant' app for Android pairs a feminine voice with an icon of a white, red haired, attentive-looking woman holding a clipboard. The app is even capable of performing the affective labour of 'personality': one reviewer praises the assistant's capacity to engage in small talk and jokes.<sup>6</sup>

Technological devices are not 'gender-netural' insofar as they are co-produced with gendered conventions, values and ideals. It is not simply that these technologies reflect pre-existing gender categories. The smartphone, in its facilitation of modes of labour and particular, feminized media practices (e.g. selfies, texting) both participates in and shapes gendered norms. When the smartphone enters the domain of field recording, its gendered status is not elided; rather it might be that it participates and shapes gendered expectations in alternative ways. If field recording has often been 'masculine' in terms of both participation and its aesthetics<sup>7</sup>, then perhaps the smartphone brings with it an alternative, gendered sound apparatus.

<sup>1</sup> See <https://soundcloud.com/mariesthompson>.

<sup>2</sup> See Zoe Sofia, "Container technologies" *Hypatia* Vol.15/2 (2000). Pp.181-201.

<sup>3</sup> D.A.K. 'Look at me: selfie culture and self-made visibility' *Browntourage* March 17 2014. <http://www.browntourage.com/magazine/look-at-me/>.

<sup>4</sup> See Erin Glora Ryan 'Selfies aren't empowering. They're a Cry for Help.' *Jezebel* 21 December 2013. <http://jezebel.com/selfies-arent-empowering-theyre-a-cry-for-help-1468965365>

<sup>5</sup> Robin James, 'Femininity as a technology: some thoughts on hyperemployment', *The Society Pages: Cyborgology* 29 November 2013. <https://thesocietypages.org/cyborgology/2013/11/29/femininity-as-technology/>

<sup>6</sup> Joe Hindy '10 best personal assistant apps' *Android Authority*. 12 January 2016. <http://www.androidauthority.com/best-personal-assistant-apps-android-667299/>

<sup>7</sup> See Jacqueline Waldock, 'Soundmapping: critiques and reflections on this new publicly-engaging medium' *Journal of Sonic Studies* Vol.1/1 (2011).

MARK HARRIS

Atypical Girls



The Adverts *One Chord Wonders* • ...And The Native Hipsters *There Goes Concorde Again* • Armed Force *Popstar* • Big In Japan *Suicide A Go Go* • Elti-Fits *Going Straight* • Honey Bane *Girl On The Run* • Girls At Our Best *Getting Nowhere Fast* • Liliput Eisiger *Wind* • Ludus Mother's *Hour* • Mo-dettes *White Mice* • The Raincoats *Fairytale In The Supermarket* • The Slits *Typical Girls* • X-Ray Spex *Oh Bondage Up Yours!*

## Kousouriakos

The electronic music I engage with evokes some of the bodily and minded states associated with epilepsy, that is, it includes continua of sensed experience in electronic musical gesture.

However, my practice also reaches beyond the 'I', interrupting or extending epilepsy into the (spatial and temporal) fantastic. (I refer to fantasy here as genre, distinguishing it from psychoanalytic perspectives). In film, fantasy is one of many genres that imaginatively constructs alternative, fantastic worlds where the impossible takes place, defying logic. In literature, Edward James and Farah Mendlesohn (2012) offer the following categories: the portal-quest, the immersive, the intrusion and the liminal.

*In the portal-quest, the protagonist enters a new world; in the immersive, the protagonist is part of the fantastic world; in the intrusion, the fantastic breaks into the primary world (which might or might not be our own); and in the liminal, magic might or might not be happening* (2012, p2).

Although all four states may blur, there are three possibilities where my electronic music migrates and where the subject or listener might be positioned. In particular, the aurally immersive, the sonic intrusion and the liminal, or subtle transition, are relevant to my practice and to a feminist speculative politics. The intrusion is the most evident, where a metaphoric fantasy breaks into a pre-existing or already-established sonic world. I now turn to what it means to move through different and unsettling worlds when issues of bodily change, movement, space, and prejudice are at stake.

Ami Harbin (2012) conceptualises disorientation through Iris Marion Young, Martin Heidegger and María Lugones. She argues that "we can be most likely to notice that we were at ease only when we become partially or seriously disrupted" (Harbin, 2012, p265). Harbin demonstrates this ease disrupted with examples by those experiencing illness (Servan-Schreiber, 2008); racist oppression (Du Bois, 1996); bodily transformation (Clare, 1999) or trauma (Brison 2002). The quality of being disoriented is disquieting:

*As disoriented, we can feel out of place, uncomfortable, uneasy, and unsettled. The standard sense of being disoriented in physical spaces is related: as disoriented, we can feel and act lost, we don't know how to interact appropriately with our surrounding environments or with others around us. As disoriented, we tend not to know our proper objects of action and attention: what actions we should aim to complete, who or what we should interact with in the world, what stands to help or harm us. ... I understand disorientations to involve dimensions of affective as well as corporeal and cognitive experience.* (Harbin, 2012, p266)

The qualities of disorientation are spatially proximate and stretch into temporal, affective, intersubjective, and psychic dimensions. Harbin's description is a provocation for exploring these states in sound.

I will speak now about a piece of mine, *Kousouriakos* in which fantasy as a metaphoric place is embodied in the drum parts (<https://soundcloud.com/melchil/kousouriakosv-2>). Moving into this sudden, disruptive intrusion is a matter of inhabiting the drums at speed that then take a sudden gear-change into a slower, loping tempo. A timestretched kick drum echoes a bodymind unwound, repurposing timestretching, an audio practice that is part of happy hardcore, jungle and drum and bass cultures, to a super slow bounce. This tempo is unrecognisable to nearly all of the dance sub-genres that use a kick drum. Timestretching becomes a world immersive as the intrusion bleeds through ordinarily defined adsr, smearing into vibratory bass synthesiser line.

The figural in *Kousouriakos* is the effort it takes to make sense of perceiving the impossible while several timbral phenomena compete for attention and roll on behind the drums. The body is sensed through its tactile gestures, sonic objects come into focus — simultaneously synthesised and sampled shapes — smooth and hazy, indicating buzzing, prickling, waving arms, psychic noise, and vibrating skin. Distance and polyphony. Disruption plays on this distance-and-focus relationship bubbling away, anchored by the timestretched kick drum. *Kousouriakos* migrates around different tempi making use of these as spatial locations.

Regular beats like centres of gravity are akin to discourses that the body responds to. The body is measured against clock time, self-surveillance,



and medical norms. However, body and mind 'break out' during the syncopated snares and hi-hats – the happy hardcore fantasy landscape – and the potential to live in a less constrained fashion is at hand. There is sudden, excited expression in rhythm and texture. In *Kousouriakos*, the drums are where the ontological remainder of discursive life (Butler, 2009) is lived, in an open and potentially uncoded way; the sonic tension between beat and rhythm.

While the history of epilepsy involves pain, violence, sexism, racism, and injustices, a feminist sonic practice plays with the instability in discourse. The feminist interdisciplinary translator considers language as a "clue to the workings of gendered agency", and although the writer is written by language, she seeks gesture, pauses, silences and the "force-fields of being which click into place in different situations" (Spivak 1993, 201, 200). Spivak's practice of rhetoric as figuration is something that disrupts logic from within. Reflecting on figuration and disorientation as sonic practice, then, gestures to being and otherness that exceeds the homogeneity of time (Lim 2009).

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**Why I started Tom Tom Magazine: The Only Magazine in the World Dedicated to Female Drummers.**

The magazine is a response and a resource.

Most of what I do stems from my anger. My anger about not being allowed to do what I love to do. My anger at the assumption that I would suck at doing the thing I was meant to do and the person I was meant to become. Told I wouldn't be any good at it. Shown I wouldn't be any good at it. Learned that it wasn't an option for me.

There were many boys' clubs I wasn't allowed into from a young age. I was raised Orthodox Jewish and lined up by my gender at age six. I was taught bible studies in a separate room from the boys and not allowed to read from the Torah at my Bat Mitzvah. I also regularly sat alone in synagogue, behind a mechitza (a partition that separates men and women), away from my father and brothers, in the women's section of our shul (synagogue) at age 9, 10 and 11, while my brothers got to sit next to our Dad in the main part of the sanctuary. My religious upbringing

segregated the boys from girls on the regular basis and was based in tradition and thousand-year-old beliefs. There was little to no room for debating these rituals. At home, after school, my two older brothers introduced a different type of sexism to me. A brand new one. Based on their own biases of what I was capable of being; because I was a girl.

This type of sexism is endemic to our culture. We are bred to believe girls can't have authority and skill. Intellect and confidence. Voice and pride.

I gravitated toward the drum set most likely because it was a rebellious thing for a girl to do. Girls didn't play drums. I wasn't supposed to be loud and sit with my legs spread open, sweaty and hitting the skins with all of my strength. I wasn't supposed to be in a band with all girls, writing lyrics about what bothered us and what got us going. We weren't supposed to live in a van and sleep on strangers' floors and play shows in front of rooms full of adoring folks looking at us. Wanting to be as powerful, carefree and confident as US.

As soon as I started drumming I felt free. I felt confident, empowered and truly myself. I formed a band with all of my closest friends (who happened to



be women) and toured Florida with our shit songs and amazing costumes. I spent as much time decorating my kit as I did practicing my rudiments. When I moved to NYC in 2002, I moved my percussion plus drum kit as well and played shows under the moniker, More Teeth which was my solo drum project involving me, my drums, my Dr. Sample and a Dr. Rhythm. I formed a show space in my house in Brooklyn, The Woodser, with like-minded musicians and we threw music shows nearly every weekend, cultivating a music scene around our house and creating a community of musicians whom we quickly called our friends.

When I found out that Rock Camp for Girls was coming to NYC in 2006, I jumped on the opportunity to pass my existing drum skills on to younger girls and promptly applied to become a volunteer drum instructor for the camp. I knew a secret about what was waiting on the other side for these girls and I wanted to share that secret with them. Through Rock Camp I met hundreds of female musicians, adept at their instruments, and began digging into the wealth of badass women musicians that New York City held within its boroughs. These women became my

friends, bandmates, fans and colleagues as I moved forward as a drummer, sound engineer and feminist in NYC.

It wasn't until 2009 that I realised my new found life, full of incredible and inspiring women musicians, was not common. I spent nearly 10 years surrounding myself with an equal amount of male and female musicians. I was living my feminist utopia and I was in a relative bubble. When I took the time to poke around the internet and search keywords like 'girl drummer' and 'woman drummer', I had a revelation and the sinking feeling that my careful curated world was the vision of musical equality I had always wanted, but the real world was much like I had left it when I was a kid. Sexist, racist, homophobic and the list goes on.

Media became my weapon of choice. I started Tom Tom Magazine to be part of the solution. As a resource for the world and as a response to the world. The magazine is now a full color, 76-page print publication, distributed globally and a regularly-fed website, social media community and IRL community. Our work is on-going.

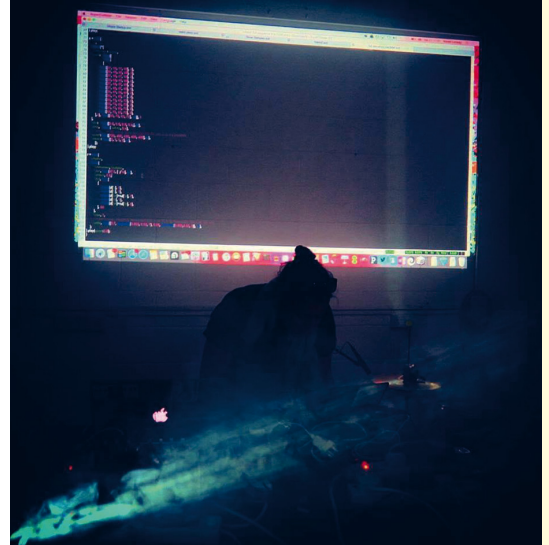
## Adventures in promoting equality and accessibility in computer music through live coding

During my talk at the 2012 SGFA conference, I spoke about ways to promote equality and access for women in computer music. As a result of my participation at this conference, I also began to think about how I might promote more equality within my own research and teaching activities. A year later I become involved with the UK based live coding community, performing regularly at events such as Algarves. This community has been a refreshing and welcoming atmosphere for all genders to perform and learn, inspiring me to form live coding ensembles which focus on promoting female representation.

In 2013, I helped form FIRE, the Female Interface Research Ensemble with two other postgraduate students (Brenna Cantwell and Eddie Pearce) at the University of Birmingham with the intention of creating immersive live coding, game style performances which focused on activist themes. We performed throughout the UK, including NIME (New Interfaces for Musical Expression) 2014 in London, UK.

In 2014, I moved to Vancouver (Canada) to begin a postdoctoral fellowship at the University of British Columbia. While in residency in Vancouver, I began working with multimedia artist-programmers Kiran Bhumber and Nancy Lee on a live coding/multimedia sound piece called Hollow Vertices. We performed at NIME 2016, in Brisbane, Australia as well as in venues throughout Vancouver.

In my current role as Lecturer in creative music technology, I continue to strive for more female representation in this field. My adventures over the last few years have proved a few things to be true: representation is incredibly important – it instills a confidence that is internal, and cannot always be quantified; it can inspire progress and promote mutual feelings of support, all of which are crucial in both academia and life in general.



*Performing at an Algarve in Sheffield (2015)*



*FIRE performing at an Algarve in Birmingham (2014)*





*Hollow Vertices, performed in Vancouver (2015)*



*LOTUSLAND I, Changing Spaces, Cambridge. 2015 – pictured: Paul Kindersley*

In SGFA2014 I presented the audiovisual work that I was commissioned to produce for sexYOUality, a Cambridge based LGBTQ youth group and their Heritage Lottery Funded project, LGBT 20:20 Vision. This project illustrated the value of local LGBTQ heritage and how it has shaped young LGBTQ people's experiences today. The young people in the group interviewed 18 LGBTQ individuals and my role was to extract and deliver powerful audio-visual narratives for use within schools to use as an educational tool to challenge homophobia and bring awareness through group discussion of what was, and still is quite an invisible community in Cambridgeshire. In June 2014, the group visited 20 different schools with the audio-visual pieces and in July, an event at the Fitzwilliam Museum, debuted the visual and audio work. In August 2014 it was screened during Queers in Shorts, a monthly LGBTQ short film night at the Cambridge Arts Picturehouse. A short excerpt is on their website: <http://syacambs.org/2020vision/>

Taking part in SexYOUality's powerful project gave me the confidence to continue working within the context of queer culture and brought me into contact with Paul Kindersley. His work often takes the form of short films and performance pieces that are extremely humorous and highly camp in nature. Kindersley's videos on his YouTube channel *TheBritishAreCumming* are supremely democratic, resulting in ten-minute bursts of comic, intelligent and astute reflections on our contemporary society. His tableau vlogs draw from a pantheon of cultural interests, from the very high to the very low, all of which are approached with the same DIY aesthetic and slight reverence for all things British.

We were granted a residency together at Changing Spaces, Cambridge, and devised our current collaborative, long-running project: LOTUSLAND. This has had residencies and exhibitions at Changing Spaces, Cambridge; Ruskin Gallery Cambridge; Z33 Arts Centre, Belgium and APT Gallery, London. It

is, but not limited to, a social-platform of enquiry into queerness and queer world building within normative social spaces and social structures. LOTUSLAND was initially inspired by artist Jack Smith (1932-1989). Smith's DIY aesthetic and obsession with the 'exotic' in his durational performances in his NYC apartment and movies (eg *Flaming Creatures*) led him to become the 'Daddy' of queer film and performance art.

LOTUSLAND's beginnings found us curating weekly queer art events; initiated a Cambridge network of queer artists and produced a large portfolio of video work and installations. With each iteration, we have collaborated and also acted autonomously to continue to use this platform to queer the space of the gallery. The project's strong link with queer critical theory allows us to experiment with our practice and work through our understanding of important queer theories.

*Could art be useful? ...art must not be used anymore as another elaborate means of fleeing from thinking because of the multiplying amount of information each person needs to process in order to come to any kind of decision about what kind of planet one wants to live on before business, religion, and government succeed in blowing it out of the solar system.*

*Let art continue to be entertaining, escapist, stunning, glamorous, and NATURALISTIC – but let it also be loaded with information worked into the vapid plots of, for instance, movies.*

*Capitalism of Lotusland*, Smith, J. 1997, p.11

Now that I have become a Studio Artist at Wysing Arts Centre, my studio has become LOTUSLAND HQ. In October 2016, the next iteration of our project will be entitled, LOTUSLAND ESTATES, commissioned by Art Language Location, and funded by Arts Council England. It will be an active site during ALL2016 with both artists, Paul Kindersley and myself, continuing to explore the wide margin between the utopian desires and the unfortunate reality of the dearth of artistic spaces in Cambridge. We will inhabit the installation seven days a week, seven hours a day and use it as a site of inquiry for both ourselves, the artists, and the public, exploring ideas around the value of art in society, real estate developments and ideal work spaces, to name a few. LOTUSLAND ESTATES is now disguising itself in the uniform of the culture Smith fought against the hardest – 'landlords'.

[www.philipcornett.com](http://www.philipcornett.com)

[www.facebook.com/lotuslandcambridge](https://www.facebook.com/lotuslandcambridge)



A journey to the end of love, after David Austen



Sarah Hardie. *Documentation of A journey to the end of love, after David Austen. An artist's walk as part of Art Night London, 2016.*  
Photo: Carlos Sebastián

A productive way to see songs without music might be as examples of Donald W. Winnicott's transitional phenomena, which the child uses in order to overcome feelings of absence. The need for some sort of transitional phenomena may be regressed to, however, at later stages of life when absence is, again, felt acutely by the subject – as Winnicott has noted in his case studies.<sup>1</sup> The 'transitional object, part of the wider transitional phenomena as a whole, is the "not-me" possession'.<sup>2</sup> It is the object in between the infant and its mother (often a soft toy or blanket) used by the infant effectively as "a way out" of the loved (m) other – or loved object I want to add; a way to gradually come to see the reality of their situation in the world as autonomous. Indeed, Winnicott wrote that the task of the mother is to enable a gradual process of disillusionment in order for the child to detach itself.<sup>3</sup> 'An infant's babbling and the way in which an older child goes over a repertory of songs and tunes while preparing for sleep' are examples of transitional

phenomena – are paths out of the other too.<sup>4</sup> Winnicott suggests that a ‘word or tune’ can ‘become vitally important to the infant for use at the time of going to sleep and is a defense against anxiety, especially anxiety of depressive type’.<sup>5</sup>

The mother is substituted by the lover in later life.

‘When you were talking to him, discussing any subject at all, X frequently seemed to be looking away, listening to something else: you broke off, discouraged; after the long silence, X would say: “Go on, I’m listening to you”; then you resumed as best you could the thread of a story in which you no longer believed.’<sup>6</sup>

‘Should I go on talking “in the void”?’<sup>7</sup>

‘For me – how should there be any outside myself. There is no outside, but all sounds make us forget this; how lovely is it that we forget.’<sup>8</sup>

‘It is the fear of a mourning which has already occurred, at the very origin of love, from the moment when I was first “ravished”. Someone would have to be able to tell me: “Don’t be anxious anymore – you’ve already lost him/her”.’<sup>9</sup>

Winnicott wrote that the mother’s task is to enable a process of disillusionment in order for the infant to recognize itself as an autonomous being.<sup>10</sup>

The task of the lover (as the mother’s substitute later in life) is to leave us on our own: the end of love.

An artist’s walk presented Sarah Hardie, commissioned by Bosse & Baum and Art Night London, 2 July 2016

<sup>1</sup> Winnicott’s case studies in particular about a boy obsessed with string is a very useful was of thinking about the need for the transitional object at any stage of life in the cases of a pathology. The case is of a little boy who had a great deal of insecurities in relation to his mother, who has been absent a lot in his childhood due to her hospitalization due to depression, to have an operation and to give birth to his sister. ‘Whenever (his parents) went into a room they were liable to find that he joined together chairs and tables with string’. The boy, according to Winnicott, was ‘attempting to deny separation (absence) by his use of string as one would deny separation from a friend by using the telephone’. At periods of separation from his mother as a teen and as a young man the boy’s obsessive return to using string would return moving in time from having a hopeful function, to bond, to one of denial which was more troubling for Winnicott. Winnicott, D., W. 1971. *Playing and Reality* (New York and London: Routledge, 2005), 16-19

<sup>2</sup> Ibid, 1

<sup>3</sup> Ibid, 11

<sup>4</sup> Ibid, 1

<sup>5</sup> Ibid, 2

<sup>6</sup> Barthes, R. 1978. *A Lover’s Discourse: Fragments* (Vintage: London, 2002), 167

<sup>7</sup> Ibid, 168

<sup>8</sup> Goldblatt, D. 2007. ‘Nietzsche and Ventriloquism’, *VOICE & VOID*, Edited by Trummer, T. (Ridgefield, CT: Aldrich Museum of Contemporary Art, 2007) 70

<sup>9</sup> Barthes, R. 1978. *A Lover’s Discourse: Fragments* (Vintage: London, 2002), 30

<sup>10</sup> Winnicott, D., W. 1971. *Playing and Reality* (New York and London: Routledge, 2005), 11



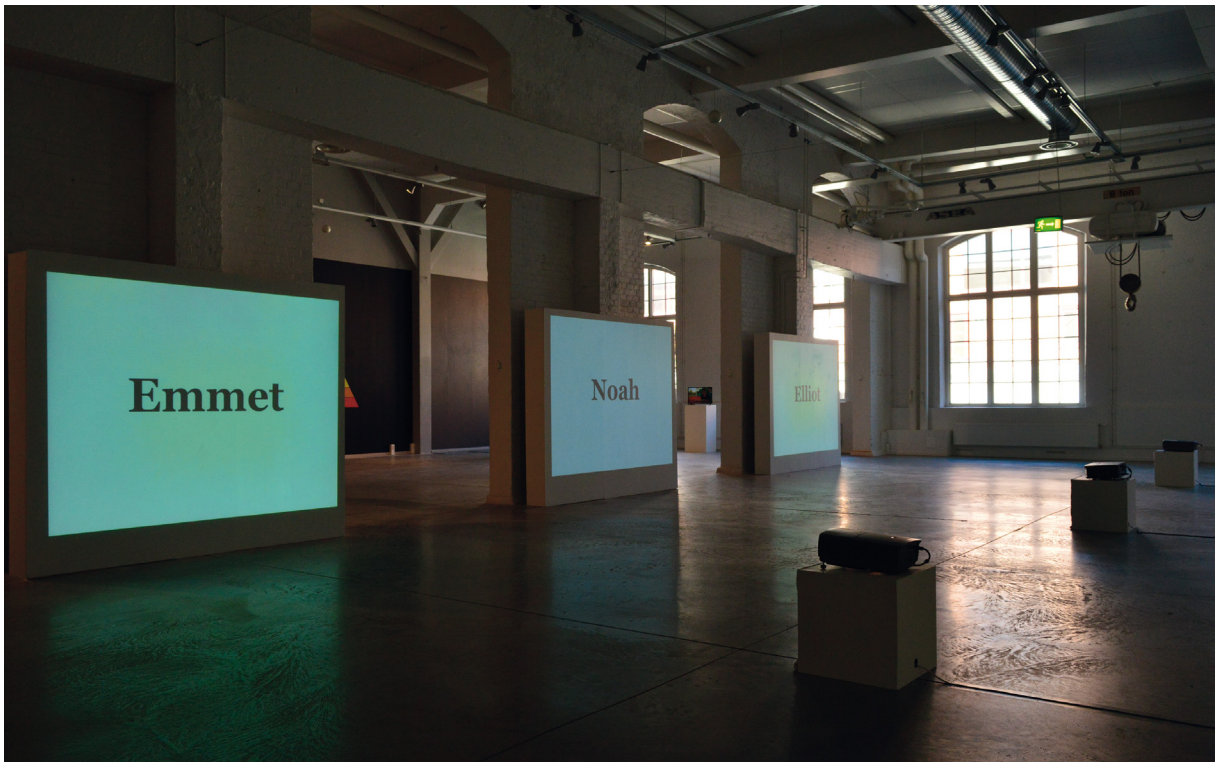
Gals with Guitars



In 2012 I was invited to present *Gals with Guitars* at the SGFA event. The composition, which is a part of a series of collaborative and participatory pieces for a group of mixed ability performers, is for a female only group and is the only work of mine which explicitly explores issues relating to gender. Although I was initially apprehensive about the exclusion of men (and criticised for it), the creation of a female only space resulted in the emergence of a different set of relationships and dynamics. It highlighted cooperation, listening and exchange, leaving space for individual self-expression, while focusing on the collective sound of the group.

One aspect which became apparent in *Gals with Guitars* was the issue of confidence, in particular in relation to volume: being 'noisy', being heard and

taking up space. I realised that I was mainly thinking of 'volume' in terms of audibility and intensity, of loud and quiet, and less in relation to mass, fullness, expansion and the occupation of space. I have already considered notions of embodiment and dislocation as part of my work as vocalist / performer, and decided to express and engage more specifically with the spatial manifestation and political implications of volume in the context of my participatory work. This led to a new piece, *Sound Out*, focussing on voice, form and movement in relation to sculpture and public space. It was performed at the V&A with a large group in summer 2015. I continue to explore *Gals with Guitars* with a new piece, *Feel the Noise*, for micro amps & movement for a performance to camera that took place in August 2016.



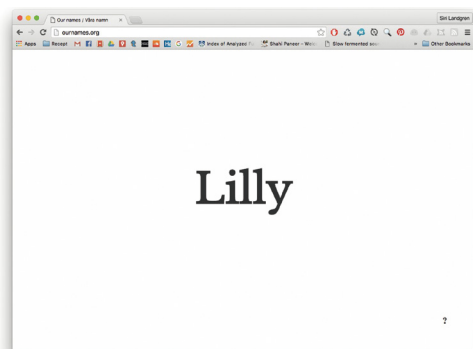
Our Names exhibited at Rymd Konstrum, Stockholm 2016.

### Call for names

*Our Names* is an ongoing project comprised of recordings of transgender people saying their names. It has a perpetual presence online at [www.ournames.org](http://www.ournames.org), but is sometimes also exhibited as an audio/video installation. My hope is for the number of names to keep growing, so, if you identify as transgender, I would be glad and honored to have your contribution. Simply record yourself saying "My name is [name]", and send the recording to [siri@sirilandgren.se](mailto:siri@sirilandgren.se). File format and sound quality don't matter. There are many free online recording services, or you can use a smartphone – any technique is accepted. You can record in the language of your choice. If you are not transgender or don't want to participate, you can always help the project by spreading the word to other people. Instructions for submitting a contribution can also be found at [www.ournames.org](http://www.ournames.org).

### Visibility & community

For me, *Our Names* has two functions. First, to stand as a concrete and unfailing manifestation of our identities (and thereby of our very beings). When you yourself don't have the courage or energy, your digital voice is still there to speak your name. It will not be frightened, and it is not alone. Second to be a sort of safe haven when you begin to have doubts about yourself: "Am I for real? Is this for real?", or when you feel like you're getting lost in the automated identity factory that is normative society. Perhaps these recordings might act as a reminder that you are for real, and that you are not alone.



Our Names online version at [www.ournames.org](http://www.ournames.org).

10 Fragments of Writing on Sound (2006-16)

Sound is a mechanism for conveying meanings, and a material energy that affects and is affected by bodies and environments.

~

Sound is both a carrier of cultural knowledge and an expressive medium modulated by individual creativity.

~

Sound connects to embodied experience, life patterns, and environments by manifesting as oscillations, or repeated fluctuations in vibrational energy.

~

Sounds can be thought of as pressure and movements, doing cultural work.

~

Visual representations and sonic meanings are articulated by metaphor and analogy.

~

More than simply serving as extensions of embodied movements, electronic sounds came to be known and understood in analogous ways to modern bodies and subjects: as differentiated individuals in motion, marked and regulated by waveform representations of their extensions into space and variations over time.

~

Audio-technical descriptions of sound waves follow logics of scientific rationality in which knowledge and power are consolidated through practices of detached observation. Acousticians devised visual representations of sound waves in order to predict, control, and recreate them. Waves might instead signify the politics of encounter and contingencies of mutual contact.

Sonic-political acts encompass various forms and practices of doing, researching or advocating creative work in sound or music. Or, they may be composed of more explicitly political actions that employ sonic metaphors or aural performances.

~

The propagation of sound waves across space and time is a useful metaphor for thinking about relations of individuals and collectives. Consider a sonic-political act at the center, with its ripple effects as the various social, political-economic and ecological impacts that resonate from that act locally and in more far-reaching scales. Myriad acts overlap, while collective social organisation enables multiple sonic-political acts to be amplified or rendered more powerful.

~

Sonic artifice, as it is so marked by distinctive timbral and tone-shaping dimensions of synthesised sound, is a machine-produced veneer that always reflects back on human conditions, relations, desires.

*Context for these fragments can be found in the writings available at:  
<http://www.analogtara.net/wp/publications/>*

"A man was nothing but a continent of ideas. Whereas a woman lived on shifting grounds."  
Kitamura, K. *Gone To The Forest* (2013)

A not-so-young woman lives amongst tight lanes and crowded lives.

There is nothing singular about this not-so-young woman. She is but that, and could be anyone of them, one who lives the slumming. She is loud. She is dirty. She has desires to be devoured, but never gently. Living harshly, she desires it hard and harsh. She always does not say thus; she has no tongues.

But you, from where you are, can hear her murmurs.

You enter the slums cautiously, dark, dreaded and crowded as they are; or more confidently, if you grew up on its frail roofs. The not-so-young woman, more often than not, cannot be slight on her feet or heavily announce her arrival here. She rarely leaves. She imagines though, of the sounds she has not heard, the cinemas, the metros and the rails, the mechanical malls, and such. But also of love. The not-so-young woman wading through the din of dens wonders, does love have a sound? Will she know it when she hears it?

You enter the not-so-young woman always confidently, never cautiously. You are ensconced in the hearings that always hears you, and let her sounds wander about aimlessly. You do not even have to silence the not-so-young woman; she is taught not to speak. She has no tongues. You laugh, while thrusting your idiot in her. All the not-so-young-woman is hearing is your resounding, raucous laughter and the pain in her groins.

The not-so-young woman does not know yet

whether love has a sound, but she knows now that pain does.

The not-so-young woman desperately desires the din of the dens, which on other evenings and in-between afternoons leave her with a murderous instinct. Where are the pathetic children? And why haven't the ones doused in alcohol and singing songs of a loss they have not felt, arrived? And where is the old, farting woman, always in the corner, always hurling obscenities? Perhaps they cannot hear her, the silently screaming not-so-young woman reckons. And then even the silent screaming comes to an abrupt stop: they hear her, silently.

The not-so-young woman knows now she has to find her own sound, a sound which will silence the pain in the moment which is never-ending. The idiot unrelenting. She agrees upon a sound which she has never heard, that of love. She has also never been to the mountains, she has heard that they are tall, still and never leave. The not-so-young woman hears love as the sound of the mountain standing still.

The not-so-young woman is still hearing the sounds of love, the tall mountains she has never visited, or have been paid a visit by, when the idiot relents. You let it die on her when you see her smile, but you do not hear her hearing the sounds of love. It tickles the idiot, yet again; the not-so-young woman, the idiot reckons, wants it.

These days the not-so-young woman, with nothing singular about her, wades through the din of the dens like an amused child. Some even



notice her smile. She suddenly stops in the middle of taking hasty steps and stares at the door. Often she has to be pushed out of the way because she is staring at the pathetic children. Or letting the old, farting, woman in corner caress her hair while hurling the obscenities.

The not-so-young woman feels the idiot in each of these sounds. Only when the not-so-young woman can wander to the sound of the mountains does she smile.

The nights are different though, the not-so-young woman needs the din of the dens to wander to find the sound of love. But the not-so-young woman has been taught to contain the cacophony brewing within, and thus white noise becomes of her. She screams as she did, as she is taught, silently.

But one night, the not-so-young woman's body betrays her, and a shriek awakens the dens.

Many-of-you appear: some in reality, others as apparitions. You ask.

The not-so-young woman, finally having an ear

to her disposal, tells: of the idiot, of the sounds, of the sound of love, of the mountains – tall, still and never leaving, of the smile, of the idiot, yet again.

Many-of-you grimly silent at first, break into a resounding, raucous laughter in harmony. The many-of-you perform a little demonic dance:

But you wanted it, you did. You smiled, you did. You did not shout, why did you not, did you? If the shriek is so loud, and the pain was so bad, how do you still live? There is a tree nearby. But, you do, you wanted it, you did. You say, your insides hurt. Why are they still inside? Did many-of-us pull it out? Why did you not pull them out yourself? You wanted it, you did.

Now the not-so-young woman wanders about the lanes wearing frocks, that many sizes too small for her, lifting it, revealing her swollen, rotting sex, shouting and singing out of tune, but I wanted it. I did. The many-of-you, your idiots still eager and unrelenting, throw stones at her, demanding her to be shut up.

---

#### Coda:

The not-so-young woman, here, is the perennial, but not the static, Other. She is the woman in the slums. Slum in the city. The lower-caste, lower-class man beaten up on a whim of a middle-class woman. The transgendered person. The Other's body is always an identified feminine.

The You is the City. The Violence-ordering middle-class woman. The Hegemonic discursive space and its practices. In its perverse masculinity, the You demands silence as a right, and practices silencing with its desire to contain, denying a becoming and voice to the Other.

But the You, in its arrogant unhearing forgets, that on certain nights, the not-so-young woman can and does shrieks, even if you momentarily silence her.

In her shrieking, the sound she finally finds, the not-so-young woman establishes she has a voice, which one fine morning, when she is not the only, will drown: The Many-of-You.



The Fjord and the Groin



*Ballast performance, Victoria Gray, VIVA! Art Action International Performance Festival, Montréal Canada.  
Photographs by Paul Litherland 2015*

I fell asleep in the groin of a fjord,  
and woke up with water between my legs  
If I were a fjord I'd never get thirsty,  
and my hormones would never have dried up

And when the glacier cut the U and formed the Y,  
it wasn't thinking about a woman's V  
And yet, this segregation and abrasion is none the less,  
the shape of a sound we have come to hear as her

So the sound-shape of her is the echo of a force,  
formed to shape the rebounding of earth's crust  
A force forged to be inclined,  
to be the default body to make glacial good

## Moral Panic

Since submitting *how do i look?* for SGFA 2014 with Emi Pogoni, Emi and i have collaborated on another performance, called *Speaking as a bodily act [working title]* for *to and fro*  
<http://www.artspace.org.nz/exhibitions/2014/toandfro.asp>

Emi runs quarterly sound night, *Works for Loudspeakers*, giving sonic artists the opportunity to present recorded works to an audience of their peers out of her studio in Newtown.  
<https://soundcloud.com/emipogoni>

WFLS also had an exhibition run at Audio Foundation, Auckland last year, and featured at *The Performance Arcade* 2016.  
<http://www.theperformancearcade.com/>

I submitted a track for Spring 2015, *A Little Bit of Lunacy*, to which i created and performed a pole dance at *The Pole Room*, November 2015.  
<https://hearthis.at/bettylightbulb/coiled-up-leify-delia/>

In June 2015 i held a seventeen day exhibition and performance season at Toi Pōneke Gallery entitled *you occupy my body by looking*. Each night there were different performance escapades, and i invited several musicians, noise artists and dancers to be part of some jams throughout the season.

<http://viggigq-youoccupymybodybylooking.strikingly.com/>

Opening night featured the Wellington Improvised Incredible Invented Instruments Orchestra (WIIIIIO), with whom i had been jamming at Victoria University of Wellington's School of Music. Entirely made up of men musicians, plus myself, a noisy woman dancer, i invited more women to be part of it, adding Inflated to the group's name (WIIIIIO). Refusing to have more men on my stage than women, i held workshops encouraging the men to consider power dynamics, physical space, and to listen and allow for the (mostly) more subtle women. Ultimately there were 2 women dancers, 3 women musicians, and 5 men musicians.

My dream of performing as Britney Spears came true! Four of us became Britney for another night of sonic chaos, featuring:

- Stephanie Cairns as Baby One More Time Britney,
- Hannah Blumhardt as Oops I Did It Again Britney,
- Marika Pratley as MTV Awards 2001 Britney,
- myself as Break-down Britney 2008,



*i'm selling shoes obviously – an homage to Guy Bourdin*  
Virginia Kennard. Photo by Kowhai Montgomery. Toi Pōneke Gallery. June 2015

to an audience of queer men and my parents.

We shredded the song 'Toxic' and used Britney facts to discuss her career as the virgin, the whore, the headcase etc. and how she became a symbol of Moral Panic for oversexualised young women. A snippet of a rehearsal featuring choice violin by Stephanie plus rehearsal participant Helen O'Rourke can be found here  
<https://hearthis.at/bettylightbulb/band-of-britneys-2/>



*Noisy Femmes and their Sexist Microphone.* Hannah Blumhardt and Marlea Black. Photo by Fern King. Toi Pōneke Gallery. June 2015



*A Little Bit of Lunacy, Virginia Kennard. Photo by Rex Ostril Bustia, Fringe Bar, The Pole Room, November 2015*

One afternoon Hannah Blumhardt, Marlea Black, and I got together and made some noise – feminist noise! We told sexist stories (of which there is an ENDLESS supply) and moved about the gallery and crawled over each other and played with our musical toys. We only allowed ourselves to finish when a man told us it was okay. Luckily Hannah’s partner Liam was there to fulfil this role or we might NEVER have shut up...

My future sonic research is *Moral Panic* – how it fuels paranoia, polices behaviour in young women, and forces us to compete with each other. How sound can exacerbate panic, how pop stars embody (im) morality. I have created three tracks to along these lines: *Stupid Sardines*; *Moral Panic*; *Freeky Litanies 1.0* plus movement works to accompany them.  
<http://hearthis.at/bettylightbulb>



**ALISON BALLANCE**

Ballance graduated from Goldsmiths MFA Fine Art, 2015. Recent contributions: 'Feminist Practices in Dialogue', ICA London 2015; 'Real Estates', Peer Gallery; 'Digital Disco' The Showroom; 'SOS', ]PerformanceSpace[ – 2015. 'Sound Gender Feminism Activism Symposium' LCC, 'Art and Activism', The Occupied Times; 'Concerning the Bodyguard', Tetley Gallery, Leeds – 2014. Awards: Chelsea Arts Trust Graduate Award 2014/15, Goldsmiths MFA Acme Studio Award 2015/16.

**AMY CUNNINGHAM**

Amy Cunningham is an artist who uses voice, video, objects and drawing to explore patterns and glitches in technologies and environments. Recently she has developed *The Difference Machine*, a series that responds to the work of pioneering women who have developed technology across science, art and music, including Daphne Oram and Ada Lovelace.

Amy's work has been exhibited in Europe and USA including at Serpentine Gallery, Ikon, Cafe OTO, St James's Piccadilly, Musée des Beaux-Arts de Nîmes, SC Gallery Zagreb and CAL Stevens Institute of Technology New Jersey. She is Senior Lecturer in Fine Art, University of Brighton.

**ANAT BEN-DAVID**

Primarily, my interest lies in the relationship between different elements occurring in an event where; text, sound and digital image, are mediated through improvisation and performance.

The fundamental question in an artwork that includes different mediums and different systems within it is: what are the foundational concepts that underpin the various components, enabling them to develop into a coherent whole – the OpeRaArt.

Performance occurs at many levels in OpeRaArt, performance also functions as a mechanism that activates and shapes the work that arises through composition. The process can result as a multiple visual and sonic expressions presented as gallery video and photographic installation, as well as a live performance comprising of songs and sound pieces, assembled into a music Album.

**ANDRA MCCARTNEY**

Andra McCartney (UK/Canada) is a media artist, professor and writer, leading public listening/soundmaking events, writing about sonic experience, gender and technology, and creating gallery installations, recordings, and performances. Documentation and archiving of work can be found through the Andrasound youtube channel, Soundwalking Interactions blog, and academia.edu.

**ANGUS CARLYLE**

Angus Carlyle is Professor of Sound and Landscape and co-director of CRiSAP. He edited the book *Autumn Leaves* (2007) and with Cathy Lane co-edited *On Listening* (2013) and co-wrote *In The Field* (2013). His artworks have included  $51^{\circ}32'6.954''N / 0^{\circ}00'47.0808''W$  (2008), *Noli Me Tangere* (2009), *Some Memories of Bamboo* (2009) and *Air Pressure* (2011-2013), a collaboration with anthropologist Rupert Cox. *In The Shadow of the Silent Mountain* (2016) is his last field recording project and *A Downlands Index* (2016) his first solo book, an exercise in nature writing on the move. His installation *A Crossing Bell* was part of the Estuary Festival 2016.

**ANN ANTIDOTE**

Ann Antidote is an autodidact DIY artist, active in the fields of bondage, video, performance and land art. She has been active in the promotion of polyamorous, queer and kinky/sex-positive lifestyles as respect-deserving options, or simply the idea that art, revolution and utopia can be brought to existence by \*anybody\*. This work includes teaching, performance, video, and installation/land art, in Berlin, where she lives, and beyond. Not regretting a former life in Physics, she quit her non-art-related day job in 2009, and brought most of these projects under the protective umbrella "The Strange Life of the Savages" as full-time occupations. Currently she is busy giving a series of workshops and finishing a couple of performances and films, mostly in cooperative projects.

**ANNIE GOH**

Annie Goh is an artist, researcher and computer musician working primarily with sound, space, electronic media and generative processes within their social and cultural contexts. She holds degrees in Sound Studies, Generative Art and German and European Studies. She has co-curated the discourse program of CTM Festival (Berlin) since 2013 and is a lecturer at the University of Arts Berlin. She is a currently a PhD researcher at Goldsmiths University of London, Department of Media and Communications and recipient of the Stuart Hall PhD Scholarship.

**BONNIE JONES**

Bonnie Jones is a Korean-American writer, improvising musician, and performer working with electronic music and text. Born in 1977 in South Korea she was raised on a dairy farm in New Jersey, and currently resides in Baltimore, Maryland. Bonnie creates improvised and composed text-sound performances that explore the fluidity and function of electronic noise (field recordings, circuit bending) and text (poetry, found, spoken, visual). Bonnie has received commissions from the London ICA and has presented her work in the US, Europe, and Asia and collaborates frequently with poets and musicians. She received her MFA at the Milton Avery School of the Arts at Bard College.  
<http://www.bonniejones.wordpress.com>



**CATHY LANE**

Cathy Lane is a composer, sound artist and academic interested in using spoken word, field recording and archive material to explore our listening relationship with each other and the multiverse. Currently focused on how sound relates to the past, our histories, environment and our collective and individual memories from a feminist perspective. Her books include *Playing with Words: The Spoken Word in Artistic Practice* (RGAP, 2008) and with Angus Carlyle *In the Field* (Uniformbooks, 2013), and *On Listening* (2013). Cathy is Professor of Sound Arts and co-director of CRiSAP (Creative Research in Sound Arts Practice) at University of the Arts London.

**CHRISTOPHER DELAURENTI**

Christopher DeLaurenti seeks out unusual confluences of sound, silence, music, and speech, including political protests, tunnels, digital audio forensics, and orchestra intermissions. He makes installations, live performances, and radiophonic sound work, including *Fit The Description* (Ferguson, 9-13 August 2014); *N30: Live at the WTO Protest November 30, 1999*; and the albums *Favorite Intermissions: Music Before and Between Beethoven-Holst-Stravinsky* (GD Stereo, 2007); *of silences intemporally sung* (reductive, 2012); *Phonopolis* (Masters Chemical Society, 2013), and *To the Cooling Tower, Satsop* (GD Stereo, 2015). Much of his work is available free online at <http://delaurenti.net/>

**LISA HALL**

Lisa Hall is a London based sound artist exploring urban environments using audio interventions and performative actions. Interrupting behaviour and questioning design, these works aim to enable new forms of inhabitation. [www.lisa--hall.co.uk](http://www.lisa--hall.co.uk)

**LUCIA FARINATI & CLAUDIA FIRTH**

Lucia Farinati and Claudia Firth are London based cultural producers and activists. *The Force of Listening* explores the role of listening in contemporary conjunctions between art and activism through interviews with Pat Caplan, Adriana Cavarero, Nick Couldry, Ayreen Anastas and Rene Gabri, Ultra-red, Precarious Workers Brigade and Anna Sherbany. The book aims at tracing a legacy from feminist practices of the 60s and 70s: in particular, feminist Consciousness-Raising as a dialogic practice which valued listening as much as speaking. The book discusses how an ethics and politics of listening derived from feminism might inform social and political relations within this intersection.

**CLAUDIA WEGENER**

Claudia Wegener, a migrant listener with a bag, shares her recordings online under cc license as radio continental drift. DJ Kwe, an award-winning Aboriginal Electronic Artist in Canada, follows a vocation of healing as a "spiritual Turntablist". Zubo Trust in Binga, Zimbabwe brings Women together for self empowerment. The BaTonga are descendants of those who were forcefully removed from their ancestry land at the Zambezi in 1958 making way for Kariba Lake.

**FREYA JOHNSON ROSS**

Dr Freya Johnson Ross is a researcher and artist working with sound. She is based at UCL and is currently working on projects looking at uncertainty and gaps in the familiar, and young people and gender violence. Her interests include gender, equalities, feminism, and policy. Freya is also currently working on a radio programme looking at the intersection of gender, music and sound art.

**GAYATHRI KHEMADASA**

Gayathri Khemadasa is a Sri Lankan composer and contemporary classical pianist. She is based in Colombo and is the music director of the Khemadasa Foundation, a charity set up by her father to educate the underprivileged youth of Sri Lanka in music and performance. She has scored the music to Nilendra Dishapriya's award-winning film *Thanha Rathi Ranga*, for which she won Best Original Score at the 2015 TV Derana Film Awards and became the first Sri Lankan woman to win an award for Film Score. She has since scored other films including *The APRC: Spiriting Away The Constitution*.

**HOLLY INGLETON**

Holly Ingleton is an independent, water-floating, queer feminist critical, mixed-race, fluidity of non-conforming tangles, subsumed, subjectivised, messy, radar seeking/evading/smashing pilot, traveller, they/(s)he/what-it?, teacher-learner porous bubble, square and round and brown all at once, loves smoking, will work for friendship or solitude or both or neither. Nomad with privileges traversing the endless abyss. [www.feministfrequencies.org](http://www.feministfrequencies.org)

**INVASORIX**

INVASORIX is a working group interested in songs, music videos, publications, tarot readings and performative presentations as a form of queer-feminist protest. At the start, in Spring 2013, eight women artists co-formed INVASORIX. At work reunions sometimes there were only two of us, some left the group and others joined in. Currently we are ten women artists – Daria Chernysheva, Alejandra Contreras, Nina Hoechtl, Maj Britt Jensen, Liz Misterio, Una Pardo Ibarra, Naomi Rincón-Gallardo, Mirna Roldán, Nabil Yanai Salazar Sánchez y Adriana Soriano – who are between 25 and 38 years old and live and work in Mexico City. Six of us are Mexicans and four have adopted Mexico as their home (since 14, 13, 9 and 3 years, respectively). Moreover, one of us became mother when Chila was born a little over two years ago. <http://invasorix.tumblr.com/>  
<https://es-la.facebook.com/invasorix/>

**IRIS GARRELF'S**

Iris Garrelfs works on the cusp of music, art and sociology across improvised performance, installation and mixed media projects.

Solo and collaborative works have been included in major institutions worldwide, for example Tate Britain, National Gallery, Science Museum, Visiones Sonores Mexico, MC Gallery New York, Museum of Modern Art Ljubjana and Palazzo delle Esposizioni, Rome

Iris holds a PhD in sound art from London College of Communication (University of the Arts London) where she also teaches. Elsewhere she is the commissioning editor of the online journal *Reflections on Process in Sound* and the co-curator and director of *Sprawl*.

[www.irisgarrelfs.com](http://www.irisgarrelfs.com)

**JANE DICKSON**

Jane Dickson is a composer and pianist. Her work challenges notions of virtuosity and methods of production – most recently within the apparatus of opera – and often employs subtle live electronics to unsettle and disrupt, exploring the space between acoustic and processed sound. She has premiered two works by Jakob Ullmann, *son imaginaire III* and *solo V*.

[janedickson.net](http://janedickson.net)

**JOHNNY PAVLATOS**

Johnny is a researcher, radio producer, reader and social media critic. His practice addresses questions of socio-cultural subjectivity, exploring issues of queerness, diaspora, inclusion and exclusion through radiophonic art, performance and public installations. Johnny's projects aim to develop a socially engaged practice which is formalised in collaborative broadcasts, leaning towards queer temporalities. Some of Johnny's current projects include producing a queer radio art/sound art program on Sound Art Radio, NTS and Resonance FM radio in London.

**KERSTIN SCHROEDINGER**

Kerstin Schroedinger is an artist working with video, sound and text. Her historiographic practice questions the means of film production, historical continuities and ideological certainties of representation. Her films and curatorial practice are often collaborative.

Recent films include *Fugue* (Film, 2015), as well as *Rainbow's Gravity* (Video, 2014), *Red, she said* (Video, 2011) both with Mareike Bernien. Her work has been shown at MIT List Visual Arts Center Boston (2016), FMAC Mediathèque Genève (2016), The School of Kyiv – 2nd Kiev Biennale 2015, Forum Expanded of Berlinale, Short Film Festival Oberhausen, International Film Festival Toronto.

**LAURA SEDDON & CHLOE SEDDON**

Contemporary Connections was formed in 2011 by Laura and Chloe Seddon. It was based on Laura's PhD research on the chamber music of British women in the early twentieth century. Laura's monograph, *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century* was published by Ashgate in 2013 and her chapter on intergenerational relationships in women's music was published in *Gender, Age and Musical Creativity*, Ashgate 2015. Chloe was Administrative Manager for Michael Clark Company and is now Company Manager for Tavaziva Dance. Holly Jarvis was our assistant for the *Sounding Food and Music* project.

**MARIE THOMPSON**

Marie Thompson is a lecturer of Media, Sound and Culture at the University of Lincoln. She is the author of *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism* (Bloomsbury, 2017) and co-editor of *Sound, Music, Affect: Theorizing Sonic Experience* (Bloomsbury, 2013). She has also published a number of chapters and articles on the relationship between noise and femininity; and is occasionally active as a musician/sound-maker.

**MARK HARRIS**

Recent Exhibitions – 2011: 'High Times', Wellcome Collection, London. 2012: 'London Open', Whitechapel Gallery. 2014: Delaware CCA; 2015: CAC, Cincinnati. 2016: Cherry & Lucie, Portland, OR; Zephyr Gallery, Louisville; Root Division, San Francisco; Wave Pool, Cincinnati; ICA, London. 2009: Warhol Foundation/Creative Capital Art Writers Grant. Recent Writing – 2009: 'Pipilotti Rist's Music'; 'Marcia Farquhar'. 2011: 'A Local Culture: tradition and risk in Cincinnati', (PAFA); 'Countercultural Intoxication' in *West of Center*, UMP. 2015: "The Materiality of Water," *Aesthetic Investigations*. 2016: "Another Minimalism" *Art Monthly*; "What Strategies Enable Women Artists' Self-Determination Today?," *C21 RECENT HISTORY*; "Sharon Hayes," *Studio Voltaire*, *Artforum.com*; "Intoxicating Painting," *JCP*.

**MELANIE CHILIANIS**

Melanie Chilianis is a writer, electronic musician and flautist based in Melbourne, Australia. Melanie's works have been played and installed in Australia, the United States, and Europe. In her research, she frames issues of diverse embodiment and mind at the intersection of language and music. Through a feminist critical-creative practice, she seeks to find ways to bridge exclusions in spaces of success, while at the same time, problematising 'inclusive' discourse.

**MINDY ABOVITZ**

Mindy Abovitz is a self taught drummer and drum machine programmer with a Masters in Media Studies from The New School. In 2009 she started *Tom Tom Magazine*, the first and only magazine about female drummers. *Tom Tom* is full color print magazine based out of NYC that is currently distributed globally. The magazine has a feminist mission and seeks to raise awareness about female percussionists from all over the world and hopes to inspire women and girls of all ages to drum, while strengthening and building the community of otherwise fragmented female musicians. Mindy received a 2016 She Rocks Award.

[www.tomtommag.com](http://www.tomtommag.com)

**NORAH LORWAY**

Norah Lorway is a live coder, software developer, composer and computer music researcher who performs at Algoraves and other such events. She holds PhD in Computer Music from University of Birmingham, where she worked on music and software in SuperCollider and performed on the BEAST multichannel system. She has had works performed throughout North America and Europe, at conferences and events such as NIME, ISEA, ICLC, EarZoom Festival and is involved with various new media collaborations in the UK and Canada. Most recently, she has been a Postdoctoral Fellow at the University of British Columbia working at the intersection of live coding and gesture control, building new Digital Musical Instruments (DMI). Norah is currently a Lecturer in Creative Music Technology at Falmouth University.

<http://norahlorway.com>

**PHILIP CORNETT**

Philip Cornett's practice embraces mixed media installations that include video, sound, and performance. Based in Cambridge, UK, he recently became a studio artist at Wysing Arts Centre. He completed the MA in Fine Art at the Cambridge School of Art (2015) and has an MA in Sound Arts from the University of Arts London (2010) and a BA in Sonic Arts from Middlesex University (2007).

[www.philipcornett.com](http://www.philipcornett.com)

[www.facebook.com/lotuslandcambridge](http://www.facebook.com/lotuslandcambridge)

**SARAH HARDIE**

Sarah Hardie's practice considers the "amorous politics" of the voice. She sang with Meredith Monk in Edinburgh International Festival 2010; performed at the National Galleries of Scotland in 2011 and won the Stuart Prize in the Royal Scottish Academy *New Contemporaries* 2012. Recent works include *A journey to the end of love, after David Austen*, Art Night 2016; and *songs for someone who isn't there*, presenting David Austen, Ed Atkins, Crispin Best and Marco Godoy, with her own choral work forming a guiding principal for the production, in Edinburgh Art Festival 2015. She will present a new opera in London in early autumn 2016.

**SHARON GAL**

Sharon Gal is an interdisciplinary artist, performer, experimental vocalist and composer with particular experience of free improvisation and collaborative group compositions. Her work relates to sound, sculpture, architecture, live performance and participatory art and explores the psychology of sound and its relationship with space. She directs a series of participatory compositions which examine the inter-relationship between people and place and performs solo and in on-going collaborations with David Toop, Steve Beresford, Phil Minton and Lina Lapelyte.

Sharon is a co-founder of Resonance 104.4 FM, her music has been released by various labels, and she has performed in the UK and internationally at venues including the V and A, Science Museum, Whitechapel Gallery, Arnolfini Gallery and Tate Modern.

<http://www.sharon-gal.com/>

**SIÂN COOK (NO.STAR)**

Siân has run design practice, no.star, since 1994 with a client base of charities and arts organisations. She is an HIV/AIDS graphic activist, volunteering in this sector since the early 90s. As Co-Director (with Teal Triggs) of the Women's Design + Research Unit (WD+RU), she has lectured and been published internationally. WD+RU was founded in 1994 to raise awareness about women working in the field of visual communication and design education. Siân is currently a Senior Lecturer in graphic design at London College of Communication.

<http://nostarpro.tumblr.com>

<http://wdandru.tumblr.com>

**SIRI LANDGREN**

A completely false biography of Siri Landgren

Siri Landgren was born with XX chromosomes and was assigned the female gender.

Siri underwent a single puberty, dominated by endogenous estrogen.

Siri developed a pattern of body hair which does not draw undue attention.

Siri was subjugated by the male gaze.

Siri Landgren was not expected to be attracted to feminine individuals thus, her sexuality was considered deviant.

Siri does not appear in the newest editions of diagnostic manuals ICD and DSM.

Siri Landgren does not belong to one of the most despised and oppressed groups in society.

Siri has a thousand wishes and survives without struggle.



**TARA RODGERS**

Tara Rodgers (Analog Tara) is a composer and historian of electronic music and sound, originally from New York and now based in the Washington DC area. She is the founder of Pinknoises.com one of the first websites to document and connect women making electronic music; editor of a related collection of interviews, *Pink Noises: Women on Electronic Music and Sound* (Duke University Press, 2010); and author of numerous essays on music, technology, and culture. Her music, from analog hardware-driven techno to generative sound installations made with SuperCollider, has been presented around the U.S. and internationally.

[www.analogtara.net](http://www.analogtara.net)

**TRIPTA CHANDOLA**

Tripta Chandola is an ethnographer and independent researcher. The politics of everyday encounters of urban marginalisation, disenfranchisement and right to the city of the poor are the focus of her research. She is currently working on her first book, *A Sense of the Others*, based on 13 years of ethnographic research in a slum settlement in Delhi.

She completed her doctorate from Queensland University of Technology in 2010. She has held research positions at NUS, Singapore and RMIT, Melbourne. She has published in international peer-review journals and contributed to edited book collections.

**VICTORIA GRAY**

Victoria is an artist and practice-led researcher and has presented work nationally and internationally throughout the UK, Europe, USA and Canada. Her primary medium and material is the body, and her research integrates affect studies, process philosophy, political theory and somatics.

Her performance work includes actions, interventions, time-based sculpture and video presented in museums, galleries and festivals in performance art and fine art contexts.

Her research has been published in *The Drama Review*, *Choreographic Practices*, and *Journal of Dance & Somatic Practice* and chapters in the edited books, *Kinesthetic Empathy in Creative & Cultural Practices* and *Experiencing Liveness in Contemporary Performance*.

[www.victoriagray.co.uk](http://www.victoriagray.co.uk)

**VIRGINIA KENNARD**

A future Leeds Beckett University MA student, Virginia is a live artist and movement practitioner from Aotearoa New Zealand. Currently based in Wellington, she creates performance installations around the body and the gaze, mixing queer politics and feminism with her pedestrian life.

Virginia was briefly a mash-up DJ and continues to create layered sounds using pop songs, noise and electronic music, screeched readings of Baudelaire, and live spoken word. She performs pole dance, movement works, and avant garde performance pieces to her mash-ups. Britney Spears is her Patronus and she will be seeing Beyoncé live in concert in September.

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~

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ALISON :: AMY :: ANAT :: ANDRA &  
SANDRA :: ANN :: ANNIE :: BONNIE ::  
CHRISTOPHER :: CLAUDIA & LUCIA  
:: CLAUDIA :: FREYA :: GAYATHRI ::  
INVASORIX :: IRIS :: JANE :: JOHNNY ::  
KERSTEN :: LAURA :: MARIE :: MARK ::  
MELANIE :: MINDY :: NORAH :: PHILIP  
:: SARAH :: SHARON :: SIRI :: TARA ::  
TRIPTA :: VICTORIA :: VIRGINIA & EMI