

LISTENING STATION

Highly Commended

“Remote Backgrounds” by Velicon aka Jasna Veličković

“Remote Backgrounds” for Velicon, power adapters and remote controls is a live performance focused on movement, magnetism and reanimation. Aimed at things that are already there rather than creating new, Remote Backgrounds drugs us into the electromagnetic field-scape where interference and magnetic field become the foreground sound.

Born in Belgrade, Jasna Veličković is composer and performer based in Amsterdam. Her works such as “Ombre... moi non plus” and “Shadow Studies” focuses on sound extension of traditional instruments. With compositions such as “Last Song”, “Fantasia”, “Song Without Words”, “Good Bach” she creates a new sound narratives deriving from existing music. Velicon is Jasna's most recent performing setup made out of permanent magnets and coils as part of her ongoing artistic research whose aim is the creation of tools that facilitate playing on instruments or objects using the transformative acoustic possibilities of electromagnetic field. Her works has been performed at festivals such as Biennale Zagreb, MATA Festival, ISCM World Music Days, Holland Festival, Gaudeamus Music Week, Sound Disobedience, Time of Music, Archipel Festival, A-devantgarde, Ring Ring. She is co-founder of CHINCH – Initiative for Research and Production of Contemporary Music, “Live” and Visual Arts and co-founder of TkH: Walking Theory / Teorija koja Hoda.

Website: <http://jasnavelickovic.com/>

Streaming link: http://jasnavelickovic.com/remote_backgrounds.htm

“Eiya” by Jovana Bakovic

'Eiya' (2017) is a piece for solo voice and loop pedal. Melody, harmonic layering and improvisation are the three most dominant components of the work, that draws from traditional styles of Balkan singing. 'Eiya' is a part of 2017 release 'Nigredo', a collection of Jovana's short electroacoustic works spanning from 2010 – 2017.

Jovana Backovic was born in Belgrade, Serbia where she graduated composition from the Faculty of Music Art in 2006. As a UK resident Jovana continued to create music and perform widely across UK and EU under the name Arhai. She also began her collaboration with British folk guitarist and tambura-player Adrian Lever and developed the current format of live multilayered vocals and electronics combined with Adrian's tambura and hammered dulcimer. This collaborative work was generously supported by the Arts Council of England. Jovana also composes music for feature and documentary movies and her current interest lies within the field of electro-acoustic music and live improvisational performance – exploring the process of the creation and development of individual music identity through improvisation and the use of technology. Jovana has a PhD from the University of East Anglia

Website: www.jovanabackovic.com

Streaming link: <https://soundcloud.com/jovana-backovic/eiya>

“Leegi 02 02” by Kikimore

Kikimore is a group of six female noise music performers. What drives us in our musical endeavors is experimentation. Our fundamental principle is improvisation within a basic structure, developing the skill of each members' personal expression using noise music. Our main goal is to hear & to be heard. We are looking for patterns and exploring the way in which both our mostly DIY instruments and their users interact and respond with each other. The structure is based on the combination of sounds, rhythms, and their manipulation. Through time we have been developing a common understanding of the soundscapes and are developing a communication code which enables an intricate layering of sounds within the improvisation. We work in a modular way, meaning that all structures work in a scalable, modular way. The performance was recorded live on Ment festival, voted Best Indoor Festival and Best Small Festival by European Festival Awards, in early February.

Website: <https://www.facebook.com/kikimorenoise/videos/392701707748087/>

Streaming link: <https://soundcloud.com/kikimore/ment-concert>

“Experiment” by Isabella Loong

‘Experiment’ (2017) is an original composition/sound artwork by Isabella Loong, an emerging Sydney-based sonic artist/composer/producer. This work explores the ethereal nature of sounds by experimenting with field recordings and digital sound manipulation. Loong initially listened for specific sounds in her domestic setting – such as the electrical humming from lights and appliances, and a dripping tap – and then captured and magnified elements of the soundscape via a contact microphone and Zoom Recorder. Using Pro Tools to apply the rhythmic convolution technique, she experimented with a digital instrument plugin, inserting the contact microphone audio track as a sample for a sine pad patch. Next, Loong added harmonic function to the non-pitched recorded sounds by playing them through a MIDI synth instrument with adjusted parameters and audio layering. She recreated the space of the field recording through reverb and employed delay plugins for enhanced spatial effects. To capture an authentic aural representation, Loong chose not to apply specific filters but instead manipulated the volume and panning automation, creating an immersive sonic experience.

Isabella Loong is an emerging Sydney-based sonic artist/composer/producer. With a Classical music background, Loong's practice investigates the ephemerality of sound by experimenting with field recording and soundscapes, and innovative digital sound production techniques. Majoring in Sonic Arts (Bachelor of Music) at the University of New South Wales, Loong's current research focuses on women in electronic music. In partnership with the UNSW Sonic Arts Department and the Technical Resource Centre, she is also producing experimental sonic projects, using diverse music technologies. Loong's key influences include Björk, Daphne Oram, Hildegard Westerkamp, Pauline Oliveros, and Suzanne Ciani.

Website: <https://sydneyandstreet.com/>

Streaming link: <https://soundcloud.com/sydneyandstreet/experiment>.

“Pegasos” by Patrizia Ruthensteiner

Pegasos is based on sounds which derive from hand- knitting machines and the fiacres of Vienna, st

the 1st district, and vocals, recorded and composed by Patrizia Ruthensteiner.

On the harness racing track of aeriform horses whose hooves are not touching the ground, in conjunction with the knitters, rhythmical patterns merge into a handmade soundscape. Pegasos highlights the aesthetic and acoustic qualities of formerly mere functional apparatus, and of what is present only at second glance.

Patrizia Ruthensteiner is an Austrian artist whose work takes a trajectory from costume-based performance art to electronic music, creating audio-visual compositions in which sounds derive from performative actions, performers become instruments relating to the space and predetermined valuations of subjectivity and physical form are pushed into absurdity. Strongly characterized by its cross-disciplinary approach, aiming to redefine the common idea of instrument, space and body, she keeps on challenging established platforms of representation, presenting work internationally in Galleries, Concert Spaces and Industrial Halls, as well as a Masonic Centre, Church, Rooftop, Lagoon, and a Harbor.

Website: www.patriziaruthensteiner.com

Streaming link: <https://soundcloud.com/patriziaruthensteiner/pegasos64bit>

Special Mentions

“Wafitere” by Cao Thanh Lan

Wafitere is a hybrid of water and fire, an acousmatic piece using recorded acoustic sounds and analogue synthesizer. The watery and fiery sounds used in this piece are stretched and magnified until different sound texture, timbre and structure unfold, where water can be crispy and crackling like fire and fire has the flow and fluidity of water. The character of the one can be found in the other and vice versa. The resulting rhythm and space between sound events is always irregular, natural and complex at the same time. The organic flow of these fiery sounds is sometimes interfered by some sharp-cut watery strokes.

Website: caothanhlan.com

Streaming link: <https://soundcloud.com/caothanhlan/triptych-nr-3-wafitere>

“Enclosure” by Eleni-Ira Panourgia

Enclosure is an acousmatic piece, which functions as a memoryscape that aims to create place and space through sound. The characteristic introductory theme of the cello is transforming throughout the work as a block of material that is being carved. This notion of transformation represents a torsion of the memory through the hypnotic sound, which remains always present as if it has been enclosed, captured. Enclosure expresses the haunting feeling of a memory that regenerates itself in different ways each time it gets triggered, as if one is visiting the ruins of a city where past life can

be sensed but may not always be visible. In this piece, I am working towards a distortion of space-time through memories of material through the delayed sounds, which create a multi-layered experience of timelessness.

Eleni-Ira Panourgia is an artist working with sound and sculpture, and a PhD researcher at Edinburgh College of Art, at the University of Edinburgh as a scholar of the Onassis Foundation. Eleni-Ira holds a Masters Degree in Sculpture and Visual Arts (2014) from Athens School of Art and the École Nationale Supérieure des Beaux-Arts de Paris, where she studied as an exchange student (2012-13). She has studied music performance of piano and cello, and holds a degree in Harmony and Counterpoint (2008) from Aghia Paraskevi School of Music in Athens, Greece. Her work focuses on intersections of spatial dimensions, sculpture making and sound within multi-modal temporal practices. She is interested in the potential of such hybrid morphologies within artistic processes. She takes a process- and performative-based approaches in exploring this subject and she is experimenting with the development of interactive environments. She is looking at aspects of multisensory couplings between material practice, movement and sound. Her work is strongly associated with the concepts of time, memory and causality, and it embodies a disrupted material practice in which the physical haunts the digital and the digital haunts the physical.

Website: www.eleniirapanourgia.com

Streaming link: <https://soundcloud.com/eleni-ira-panourgia/enclosure>.

“Floating In” by Xname

Composition for UltraStethoscopes and two hearts, this minimal-techno track is a dialogue between mother and child entirely made of amplified heartbeats. Starting from a clandestine recording of a fetus during a scan at the NHS, the lullaby ends when the newborn baby falls asleep, after feeding from the mother's breast in the recording studio. Composed for “Nebulullaby”, a compilation that takes the lullaby genre into the realm of experimental electronic music, “Floating In” has been published on vinyl in April 2016. It is the first release of Nebularosa Records, a label promoting music that challenges the established modes of music production. The piece was mastered (analogue) in Germany at Calyx. The record was printed in Germany by R.a.n.d. Muzik (edition of 500). Thanks to Andrea Ruffino.

Eleonora Oreggia (aka Xname) is a London based interdisciplinary artist from Milan (IT), making performances and interactive installations. She studied at DAMS (Drama Art and Music Studies) in Bologna then worked in Amsterdam at NIMK (Netherlands Institute for Media Art) and at Jan van Eyck Academie in Maastricht (NL). In London she has been awarded an MPhil from Goldsmiths College and she is completing a fully funded PhD in Media & Arts Technology at Queen Mary University of London. Her hypnotic live compositions transform light and other electromagnetic frequencies in sound waves through self-built synthesizers and complex semi chaotic machines.

Website: www.eleniirapanourgia.com: <http://xname.cc>

Streaming link: <https://soundcloud.com/nebularosa/xname-floating-in>

“Our Songs - song >< experiment” by Era Geldes

I partly grew up at my grandmother. She grew up between the wars and spent her young adulthood in girl-camps helping on farms. Singing kept her alive and able to deal with the hard work. She was called "Singerle". The "Wandervogel" movement influenced her immense song collection, as well as the chansons and hits of her time. My song-making is experimentation. As long as my grandmother lived I thought I also should know songs. It took a while to realise that song-making and experimentation is valid too. In this work you hear my very early sounds & songs combined with her singing short before her death. My music was not yet established and refined, her voice was about to leave and a big love connected us.

What you hear: broken organ, voice imitating a broken organ, e-piano, synthesiser, rollerblades, guitar, drums, keys

Website: www.anaberkenhoff.com/music

Streaming link: <https://soundcloud.com/aha-birkeshof/berkigisson>

“R: Mesh” by jiiiiin

Sound artist, jiiiiin expects the audience gets an entirely individual experience by recognizing the presence of the moment through her sound, exploration of reality. R: Mesh is the present fill with specific duration of the sound. In this work, the instrument piano is also an important method of being immersed in recognizing reality. Only piano generates every material of sound. Each gesture of the piano filled the entire time of sound. In other words, to understand the various aspects of the piano itself would be a way to understand in just a particular moment, reality. The various aspects of the piano could represent a woman, such as the traditional way of presenting, melody and harmonic, percussive, synthesized, every element made a woman. For celebrating international woman's day, jiiiiin expects the R: Mesh to be the moment to understand our present, the various materials from the piano itself, the fantastic aspects of woman oneself.

jiiiiin (JINHEE JUNG) is a sound artist creating works that are inspired by the scientific and sociological theory for understanding of the time, space and moments, and furthermore to widen the knowledge of life. She is a graduate of Korean National University of Art, majored in Music-Technology and Computer Music composition. Recently she has featured her work in madatac festival in Madrid Spain 2018, ACT-Festival in Korea 2017. And delegated as Media-Arts exhibitor for PyeongChang Winter Olympics, 2017 and exhibited in Korean Culture Centre in Berlin, 2017.

Website: <http://jiiiiin.com>

Streaming link: <https://soundcloud.com/medod9pyo7mc/r-mesh>

“Nocturnal Scenes” by Nocturnal Scenes (aka Nhung Nguyen)

“Nocturnal Scenes” is Sound Awakener's single, released by Flaming Pines on limited edition mini CD-R. “Nocturnal Scenes” is part of the series “Tiny Portraits”. The theme is choosing a place to build up a sonic portrait. In this track, Sound Awakener used field recordings collected near Goethe

Institut Hanoi. Those found sounds then mixed with processed music box to create a storytelling ambient piece.

Nhung Nguyen is an experimental musician and sound artist based in Hanoi, Vietnam. Since 2014, Nhung has been releasing music under the project Sound Awakener and eventually under her real name. In addition to her solo projects, she has teamed up with artists working across various media and from around the world to add audio elements to visual experiences. She has participated in exhibitions and projects such as What Dreams Are Made Of (2015), Map Of The Imaginary (2015), Into Thin Air (2016), To Name It Is To See It (2017), Departures (2017).

Website: <http://soundawakener.com>

Streaming link: <https://soundawakener.bandcamp.com/album/tiny-portraits-sound-awakener>

Miri Kat

Emily Peasgood

FURTHER EVENTS OF THE DAY:

1.30 – 4.30pm: Tours of WRPM (Women's Revolutions Per Minute) Archive will take place throughout the afternoon. <https://www.gold.ac.uk/calendar/?id=11397>

3 – 5pm: No Hollows and No Projections - workshop led by Ingrid Plum exploring deep listening exercises, sonic meditations, improvisation and extended vocal techniques. <https://www.gold.ac.uk/calendar/?id=11394>

6.00 – 7.30pm: Evening Concert 1 - Illuminate concerts shine light on the work of women composers and performers from the past and present. <https://www.gold.ac.uk/calendar/?id=11395>

8.00 – 9pm: Listening Concert 2- Women in Sound: winning work of a call for works celebrating International Women's Day: Sisters Akousmatica's " **Chapter One: Signal fantôme ~ Onde fantôme** " and more. <https://www.gold.ac.uk/calendar/?id=11422>

With a special thanks to all our wonderful reviewers who donated their time an expertise to this project:

Louise Gray - <https://louisegrays.net>

Catherine Clover - <http://ciclover.com>

Jude Cowan Montague - <https://www.judecowanmontague.com>

Blanca Regina - www.whiteemotion.com

Julie Groves - <http://www.juliegroves-soundart.com>

Ryoko Akama - <http://ryokoakama.com>

Greta Pistaceci - <http://www.gretapistaceci.com>

Tansy Spinks - <http://www.tansyspinks.com>

Mariam Rezaei - <https://www.theoph.org/>
Amble Skuse - <http://ambleskuse.net/>
Nichola Scrutton - <http://www.nicholascrutton.co.uk/>
Johanna Linsley - <http://www.jhlinsley.com/>
Emma Bennett - <https://emmabennettperformance.wordpress.com/>
Lalya Gaye - <http://www.lalyagaye.com/>
Maria Fusco - <http://mariafusco.net/>
Deborah Jackson - <https://www.eca.ed.ac.uk/profile/dr-deborah-jackson>
Catherine Street - <https://catherinestreet.net>
Una Monaghan - www.unamonaghan.com/
Patricia Alessandrini <http://patriciaalessandrini.com/>
Kim Walker <http://www.kimwalkerart.co.uk/>
Anna Zambò Zedò - <http://annaxambo.me/>
Brona Martin - <https://www.bronamartin.org>
Caro C - <http://www.carosnatch.com>
Jenn Kirby - <http://www.jennkirby.com>
Karen Power - <http://www.karenpower.ie/Home.html>
Karla Lopes – n/a
Lilian Campesato - <http://liliancampesato.tumblr.com>
Nikki Sheth <https://nikkisheth.wordpress.com/about/>
Rosalia Soria - <http://rosaliasorialuz.com>
Sharon Renee Stewart - <https://soundcloud.com/sharonrstewart>
Vicky Clarke - <https://vickyclarke.org/category/work/>
Karin Hellqvist - www.karinhellqvist.com/
Franziska Schroeder - www.sarc.qub.ac.uk/~fschroeder/
Alessa Camarina - <http://alessamusic.com/>
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Silvia Rosani - <http://silviarosani.webs.com/>
Stefania Serafin - <http://imi.aau.dk/~sts/>
Margaret Schedel - <http://schedel.net/>
Isabel Nogueira - <http://isabelnogueira.com.br/>
[Amanda Gutierrez - www.amandagutierrez.net](http://www.amandagutierrez.net)