



SONORITIES
FESTIVAL
BELFAST

Sound Installations @ SARC

Overview + Programme & Artist Information

Overview

Timed events

Superposition - Adam Bell and David Bird

Outside SARC back windows - daily activation 1-2pm)

The 10 Minutes After Speaking Aloud for the First Time Today - Lisa Skuret

2nd Floor Interaction Lab - Installation runs 10am-5pm daily, with bookable one-to-one interactive listening experiences Wed, Thu 2-3pm; Fri, Sat, Sun 12-1pm - [book here](#))

Unhörbares - Luz Gonzàlez and Luis Sanz

Meeting point at Ground Floor MMR - guided EMF soundwalk, Thu/Fri/Sun 12-12.40pm- [book here](#))

Fragile Intersections by Javier Jaimovich, Mónica Bate and Francisca Morand

Basement Broadcast Studio - Installation runs 10am-5pm daily, with special live performance daily at 12noon)

Installations running 10am-5pm daily:

CITIZEN - Joel Rust

Basement Studio 1

Illegal Performance: The Interactive Radio Antenna - Hardi Kurda

Main Stairwell

Denoising - Richard Eigner

1st Floor Corridor

con sord. - Roswitha von den Driesch & Jens-Uwe Dyffort

1st Floor Lounge

Zero-Material Performance - Joshua Le Gallienne

Foyer

Programme & Artist Information

Outdoor

***Superposition* - Adam Bell and David Bird**

Outside SARC back windows – daily activation 1-2pm)

Superposition explores the juxtaposition of frequencies associated with the tuning of musical instruments. Sine waves bend towards, away and through five pitch centres (C, G, D, A and E), creating beating effects. As the bending pitches approach unison, the rapidity of the beating increases until it dissipates and, the accumulated tension is released. The beating becomes more prominent at the outer limits of the bending pitches and produces combination tones. The outdoor listening experience uses the Sonic Arts Research Centre's architecture to define the multichannel playback system, with listeners encouraged to move as different listening positions uncover different perspectives.

Dr David Bird is an active composer and sound designer, working with Film, Contemporary Dance, Theatre, and Radio. David's specialisms are centred around composition, sound design, studio-based recording techniques and technologies, location recording, multi-channel diffusion and spatialisation techniques, object orientated programming and performance practice. David's interest in music was developed through studying Creative Music Technology on the Bachelor of Music and Master of Music degrees at the Royal Welsh College of Music and Drama. In 2014, David completed a Ph.D. at the Sonic Arts Research Centre, Queen's University Belfast. David is currently employed as a Lecturer in Music Technology at the Swansea College of Art, University of Wales Trinity Saint David.

After completing his Bachelors and Masters degrees at the Royal Welsh College of Music and Drama, Adam Bell undertook a PhD at Brunel University under the supervision of Christopher Fox and was awarded a Doctorate in Music in 2019. Adam's aesthetic approach eschews surface-level mimesis and is exclusively built from what he terms as 'point gestures' that share commonalities to the artistic practice of Wassily Kandinsky, in particular those found in the book *Point and Line to Plane*. Adam's music is situated within the modernist tradition, in particular the post-1945 generation of European avant-garde composers and the American composer Milton Babbitt, the so-called 'New Complexity' school of composers and the music and writings of Gordon Downie.

Ground Floor

***Unhörbares* - Luz González and Luis Sanz**

Meeting point at Ground Floor MMR – guided EMF soundwalk, Thu/Fri/Sun 12-12.40pm- [book here](#))

In our everyday lives, electromagnetic radiation is all around us. At home (multiple wifi connections, wireless phones, smart meters, microwaves), attached onto bodies (cell phones), and in public and work spaces (wifi, multiple cell phones towers). With homemade sensors we transduce this energy into audible sounds. Thereby we explore their character and influence as well as the human border between the audible and the inaudible.

Luz González is a Spanish/Swiss composer and sound artist, living and working in Bern. Luz's artistic practice includes sonic research, composition for instruments and electronics, voice performance as well as dance and theatre scores. She holds a B.A. in Music & Media Arts from Bern University of the Arts, and is currently completing her M.A. in Composition Creative Practice with Cathy van Eck, Franziska Baumann, Stefan Prins and Simon Steen-Andersen at the Bern University of the Arts.

Luis Sanz is a multidisciplinary artist who explores synthetic sounds, computer graphics and physical audiovisual experiences. As an artist, Sanz creates installations focused on the relationships between bodies and spaces, generating acoustic-imaginary dimensions that combine video, sound, field recordings and hybrid characters. As a musician, Sanz is active in the international experimental music scene as soloist and with Noijzu, an electro-acoustic noise duo with whom he has performed throughout Asia and Europe

***Zero-Material Performance* - Joshua Le Gallienne**

Foyer

Zero-Material Performance is a phenomenological exploration of listening and sound creation using only the human body. The work is focused on the physical sensations of the wind on the face, specifically the resonances that can be created and perceived when the relationships between the wind and the ears are explored. Movements are explored in real-time, the ears acts as both the receiver and creator of sound. Enacting the piece is an intimate and subjective experience, highlighting the beauty that listening as a practice can offer – even when conventional materials or methodologies for creating sound are absent.

Joshua Le Gallienne is a non-binary British artist exploring the materiality of acoustic sound in an artistic context. Through sculpture, installation, and performance, the artist stages intimate experiences that focus on the relationships between sound, physical materials and environmental phenomena. Since 2012 Joshua's work has been regularly exhibited and presented in the UK and internationally; operating primarily outside of a traditional gallery context. In 2019, Joshua was the recipient of The Auxiliary's Sonic Arts Emerging Artist Exhibition Award, and received Sound and Music's Francis Chagrin Award in 2020. Their work is unmediated and mostly undocumented, in line with this the artist has no website or online presence.

Stairwell

***Illegal Performance: The Interactive Radio Antenna* - Hardi Kurda**

Main Stairwell

What does 'illegal' mean from an artistic perspective? With all the rules that make up our everyday life, how can sound and music contribute to a space of freedom? *Illegal Performance* presents through an interactive radio antenna made by Hardi Kurda reflects on those questions through Hardi's story of Immigration through rethinking listening to related material and sound.

Hardi deconstructed the radio circuit with interactive antennas, invite audience to experience producing illegal frequencies inside the radio noises that demands rethinking on social and political order. Whereas he performs his “Radiola Spring” prepared Viola with radio circuits and springs. Hardi's story reflected on that when he was an illegal listener when he immigrated to Europe.

Composer, improviser, sound artist and curator Hardi Kurda born in Slemani, Kurdistan-Iraq. He began his music journey after the Kurdish revolution in 1991, then he studied violin at the Institute of Fine Art, Slemani. In 2002, he immigrated to Sweden, where he studied composition at Gotland Composer School. Now, Hardi is a PhD candidate at Goldsmiths, University of London. Hardi's compositions involve suggestive and unusual sounds, reflecting his personal listening's experiences from his illegal journey to Europe. The artist uses, among others, the radio as an instrument to create other listening's medium through exploring the spectrum frequency as sound material that questing the political power and the social order. Hardi is a founder and curator of Space21 International Festival for Sound Art and Experimental Music in Kurdistan-Iraq; he co-curated two years of the festival with the artist and author Brandon LaBelle. Hardi is Artist Director of Non-Ensemble, an interdisciplinary sound and music platform in Sweden.

Basement

Fragile Intersections by Javier Jaimovich, Mónica Bate and Francisca Morand

Basement Broadcast Studio – Installation runs 10am–5pm daily, with special live performance daily at 12noon)

In *Fragile Intersections*, performance and installation are merged in a single work, reflecting on the contemporary body that emerges from the intersection of its biology with technology; a hybrid body crossed by a multiplicity of information that questions its identity and its simultaneous state between organicity and artificiality. Voice, movement, dance, biosignals and sculpture converge in *Fragile Intersections*, all merged in an interactive system constructed by biosensors mapped to a real time generated sound environment.

Mónica Bate is a Chilean visual artist and Assistant Professor at Universidad de Chile (UCHile). She graduated from the BFA program at UChile and has studied certificate programs in New Media Arts at UChile, in MAX/MSP Jitter at Harvestworks in New York City and at the (MPS) Interactive Telecommunications Program, New York University.

Javier Jaimovich is a researcher, sound artist and Associate Professor at UChile. Javier holds a BA in Music Technology from UChile, an MA and a PhD in Sonic Arts from SARC at QUB. His research and creative interests encompass the development of NIMEs, Music and Emotion, BioMusic and BioSignals, Interactive Sound Art and Interactive Systems.

Francisca Morand holds a teaching degree in Dance from UChile, an MA in dance from American University and is a certified Movement Analyst from the Laban-Bartenieff Institute of Movement Studies, New York City. She began professionally as contemporary dance performer on independent companies in Santiago, Chile and currently is Assistant Professor at UChile.

CITIZEN - Joel Rust

Basement Studio 1

CITIZEN is a meditation on urban soundscapes, noise, clairaudience, memory, and conformity. The visitor explores a fantastical city soundscape which has been created from recordings by a range of instruments; they choose an action or destination through a simple graphical user interface and the soundscape changes around them. Some recordings aim to be as representative as possible of the sound they mimic; others are more interpretive of an aural experience, or seek to render audible a visual or tactile sensation.

Joel Rust is a composer and sound artist, and is currently a Postdoctoral Fellow at New York University. His main ongoing project is *The Conifers*, a sci-fi chamber opera about the meaning of family and home in a time of environmental crisis, developed with poet David Troupes. He recently completed a PhD at NYU which investigated Edgar Varèse's works in the context of the New York City soundscape, and his works feature on recordings by Discantus, The Hermes Experiment, and the Choir of King's College, London.

1st Floor

***Denoising* - Richard Eigner**

1st Floor Corridor

Instead of utilising noise-reduction-algorithms for their intended purpose (the restoration of damaged audio signals), these processes are applied to the sounds of the foyer of the Sonic Arts Research Centre during Sonorities Festival. This operation transforms the originals into an uncanny hybrid of newly introduced processing artefacts, occasional silence and sporadically audible traces of the original sounds. What kind of sound-aesthetics can emerge while denoising? Which audible parameters are able to resist this audio-erasure-process? How are these traces comparable to the visual remanences of Robert Rauschenberg's erasure of a de Kooning drawing?

Richard Eigner is a composer, sound artist, producer and drummer residing in Vienna and Linz, Austria. In his music he is crossing the borders of experimental acoustic music, minimalism and electronica with a focus on the symbiotic use of acoustic elements and electronically produced and processed sounds. Strenuous with numerous sonorous projects he is kept busy with his playful musical project Ritornell, the setup of Denoising installations or drumming for the likes of Patrick Wolf, Flying Lotus, Dimlite and Patrick Pulsinger. His compositions were used by Robert Seidel for his projection and paper sculpture *Chiral* at MOCA Taipei or by Canadian director Bruce LaBruce for his melancholy zombie movie *Otto; Or, Up With Dead People*.

***con sord.* - Roswitha von den Driesch & Jens-Uwe Dyffort**

1st Floor Lounge

The sound installation *con sord.* refers to the production process of wooden boards, for example MDF boards and pressboard, which are common wood-based products in furniture construction. The production process involves several procedures, from the production of wood fibre, gluing and

pressing the boards. A loudspeaker is screwed into a shelf or onto a door using a screw clamp. Crackling, pressing and wood sounds are played in sequences over the loudspeaker. The shelf / door itself seems to sound, to develop a life of its own.

Jens-Uwe Dyffort studied music and composition at Berlin University of the Arts, Roswitha von den Driesch visual arts at the Berlin-Weissensee Academy of Art. They live in Berlin and work together since 1996. In their sound installations and audio pieces, they uncover what is hidden and not immediately apparent at first glance. The imprint of a place, its surrounding sounds and spatial integration is the starting point. They understand their installations as an extension of the space, which opens up a new experience. They have received numerous grants for the realization of their artistic works. In 2006 they were awarded the German Sound Art Prize, 2012 the Experimental Film Prize Ruhr. Their sound installations have been heard in London, Rome, Marseille, Hong Kong, Metz and Berlin, among others at the 2009 at the Donaueschinger Musiktage. Music pieces have been premiered by West German Radio and Hessian Broadcast.

2nd Floor

The 10 Minutes After Speaking Aloud for the First Time Today - Lisa Skuret

2nd Floor Interaction Lab - Installation runs 10am-5pm daily, with bookable one-to-one interactive listening experiences Wed, Thu 2-3pm; Fri, Sat, Sun 12-1pm - [book here](#))

The 10 Minutes After Speaking Aloud For the First Time Today by Lisa Skuret is located somewhere between live performance, sound installation, nāda yoga practice, group composition, and an open gesture of care in which everything is considered as material. This work develops from a 2020 commission to contribute ten minutes of site-specific silence to a collaborative remote sound piece. Her response, the title of which is inspired from a classic yoga text, forms an opening to this new iteration, currently installed in the SARC building.

For 1 hour each day, the composition will be extended together through 1:1 live work, an expanded listening installation bookable in 10 minute slots with Skuret. Departure points for the work include a question spoken aloud on the political agency of Nāda or the Yoga of Sound. Listeners are requested to come wearing comfortable clothing and to bring a collective ear

Lisa Skuret is an interdisciplinary artist, writer, teacher of yogic practices and philosophy, and psychoanalytic groupwork practitioner. She has presented work internationally, including at MoMA PS1 (New York); Institute of Contemporary Arts (London); David Roberts Art Foundation (London); Spike Island, (Bristol); Parasol Unit (London); PEER Gallery (London); and Museum of Work (Sweden). Skuret received an Arts Council Award initiating her major and ongoing project *Evolution Isn't Fast Enough*. Strands of the project act as probes towards alternative possible futures. Project works include *A Call from the Library*. Constructing a future library through the possibilities of sound and listening, this durational work was a group sound composition and performance installation generated live by 'listening to' and 'playing' a former public library in London as a building, a concept, utopian project and space of knowledge production. The score was a constellation which included the building, gesture, algorithm, and live text.