

The Exhibition

The Engine Room celebrates the most exciting sound art being produced right now by emerging artists from across the world. Following an international open call for works, twenty finalists have been selected. The exhibition takes you on a sonic adventure across a diverse range of sound art practice.

The Engine Room exhibition will also feature a newly commissioned work by established sound artist Tim Murray-Browne in collaboration with Aphra Shemza.

#engineroom2017 | www.engineeromlondon.org

■ *The Engine Room is a Morley College London initiative, continuing Morley's legacy as a leading centre for experimental music and sound art in the UK.*

William Aikman, United Kingdom Self Portrait as a Musical Instrument

Become the performer in Aikman's *Self Portrait as a Musical Instrument*, an interactive score exploring the juxtaposition of notated composition and free improvisation. Aikman describes the work as, 'an attempt to simulate the self in virtual reality. The bridge between the virtual (cyberspace) world and the physical (meatspace) world is a musical interaction. It is only by interacting with sound/music that I hope to communicate with my new digital selves'. ■



Simon Bennison, United Kingdom Warnings

The landscape and fabric of London is being remade. From Whitechapel to Battersea swathes of city disappear daily. Here a cityscape from Tower Hamlets is remade as four violin solos or one changing landscape. The buildings inform the phrases, mapped lights become connected points in space and the horizon line becomes the median for the stave. When performed the player is to determine the speed, all dynamics, use of harmonics and extended techniques. It is a piece in four sections or a linear whole, for performance in the concert hall or any London building site. This graphic score is the changing cityscape rendered as soundscape. ■

Violin performance: Lola De la Mata

Liliana Carvalho & Rui Carvalho, Portugal/UK Stratum

Stratum is an integral sculpture of light, sound and architecture. The translucent skin of the sheets displayed in the room define the spatial path to walk through and additionally serve as an interface for a sound synchronized play of lights presenting sound in a layered system. Stratum is a spatial experience, an acoustic resonance soundscape, and a continuum space. The visitor experiences an interplay of electronic sound creating an immersive experience: space, light and sound blend into each other in an infinite space alluding to an intimate and introspective experience. ■

Jason Charney, USA In Futurum

This silent sound installation uses light to play an interpretation of Erwin Schulhoff's, *In Futurum*, for solo piano (1919). This silent Dadaist piece of music is composed entirely of rests, ornamented by cryptic articulations like question marks, smiles made of slurs, and absurd directions ('play the whole piece with expression and feeling freely, always, to the very end!'). Schulhoff's career was cut short by the Nazis, who declared his music degenerate and he died in a concentration camp in 1942. In this work the piano is thwarted, becoming a boneyard of felt, wood, and wire. However, Schulhoff's silent music pulses through the broken instrument, hauntingly alive as rhythmic light. ■



George Cloke, United Kingdom Year in Review

During the past twelve months George Cloke has listened to the evening radio news everyday; chronicling and recording each time a reporter used the word 'killed'. He has sampled each use of the word within a tiny extract of its original context, before combining the individual words to create a continuous feed. *Year in Review* is a challenging aural experience in which the listener is faced with normalisation of atrocities. ■

This work will be performed at IKLECTIK on 1 June.



Laura Daly, United Kingdom Shadowland

The sacred shadow puppet theatre of Cambodia, Sbek Thom, perished under the brutal Khmer Rouge regime. Artists buried their puppets to save them from destruction. After 1979, shadow puppets were unearthed and repaired. *Shadowland* reflects on the strength of human spirit in the face of adversity. It explores the significance of the Cambodian land in terms of oppression, war, genocide, nationalism, communism, capitalism and hope. It journeys from the years preceding the Khmer Rouge regime until after the Vietnamese occupation. The sound installation combines sampled sounds from archived news footage, documentaries, interviews and propaganda films. ■



Dirk D'Hulster, Belgium Metamorfase

Using data sonification, a process which uses sound to express data, D'Hulster has created scores from images. The images are made with modern technology but reference 16th and 17th Century Netherlandish paintings and early collodian photography. The scores can be played either by computer or a pianist. ■

Piano performance: Michaël Pinket

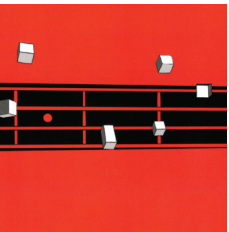


Frédéric Mathevet, France

Sono ba Sono ba #2 My father's apartment/My mother's apartment for piano, bass and field recording

Sono ba Sono ba #2 is a work in progress, an auscultation of place and space that takes place via sound recordings and installations in the apartments of the artist's parents. The sound recordings were made once the apartments were empty to capture the resonance of human presence. The assembly has been made rigorously: from room to room. Photographs and recordings are rearranged in a form of sound and visual installation that allows performers to reinterpret these spaces. ■

This work will be performed at IKLECTIK on 1 June.



John Grieve, United Kingdom Two Resonating Devices

Two Resonating Devices – one is an octave cut from the inside of a piano and the other is a large steel plate. The two devices interact through a constant set of vibrations and complex interactions between the frequencies and overtones to produce micromelodies and rhythms. The work is designed to give enough flexibility to allow for chaotic movement so that neither structure reaches a state of equilibrium and sound is in constant flux. ■

4 May – 1 June 2017 | Morley Gallery | London SE1

International Sound Art Exhibition

the engine room



4 May – 1 June | The Engine Room 2017

Exhibition | Morley Gallery

Mon–Fri 11.00 – 18.00, Sat 12.00 – 16.00
Closed Sundays and 29 May | Free entry

Events | Morley Gallery & Morley College

11 May	19.00	Curator Talk with Camilo Salazar
17 May	18.00	Film and Q&A with artist Beatrice Gibson
18 May	18.00	Course Taster: Introduction to Sound Art
25 May	18.00	Course Taster: Soundscape Composition

Events | IKLECTIK

11 May	20.00	Performance: Philip Jeck
18 May	20.00	Performance: Electric Indigo
1 June	20.00	Performance: The Engine Room Finalists
	22.00	The Engine Room Closing Party

Visit www.morleycollege.ac.uk/events for further information, and www.iklectikartlab.com for tickets to performances.

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Myungduk Kim, South Korea
Line between

Myungduk Kim is inspired by the languages of nature in particular geometric patterns, shapes and structures. These languages inform his compositions which are combined with visuals that navigate and manipulate the algorithms in nature. ■

This work will be performed at IKLECTIK on 1 June.



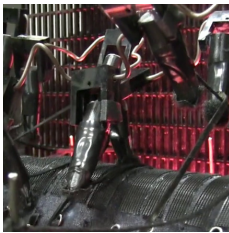
Dan Knight, United Kingdom
Beat Drive Test Rig (Prototype Number Six)

Dan Knight is fascinated by the rounded tones generated by bottles and has created a series of sculptural organs that blow air over the tops of bottles. This interactive installation invites public participation – giving people the opportunity to make their own set of sounds. ■



Nolan Lem, USA
Autonomous Sense Object

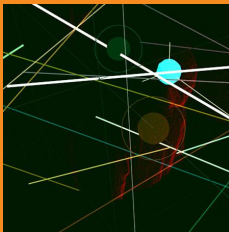
Autonomous Sense Object brings together ASMR (autonomous sensory meridian response), a tingling sensation in response to auditory or visual stimulation and BDSM (bondage, dominance, submission, masochism). The work is a speculative account of a sonic world that asks us to reassess our relationship to sound through the dialectics of power, control, arousal and fear, dominance and submission. The mechanisation of the revolving piece, the crankshaft, gear heads, velcro, mirrored panels and pink neon lights fetishize the object as an automata of techno-erotic desire. ■



Tim Murray-Browne, United Kingdom
in collaboration with Aphra Shemza
Post-Truth and Beauty
Engine Room 2017 Commission

Post-Truth and Beauty creates an immediate sensory analogue of the evolving, multi-faceted, ungraspable nature of truth. It responds to a post-Brexit, mid-Trump descent across the political spectrum into tribalist discourse of labels and otherness. It aims to provoke the audience to question how authority, power, evidence and truth relate. Visitors are invited into a ring of eight speakers adjacent to a structure of interweaving luminescent rods. Inside, a 3D camera tracks their body to control sound and light. As they move, different perspectives onto an intangible abstract landscape emerge.

The work guides the visitor towards physical positions where the artist has crafted specific perspectives onto the audio-visual scene. These ‘sweet spots’ create a non-linear narrative of partial glimpses into an ungraspable truth. ■



Otso Lähdeoja, Finland
Disvoiced [Autoportrait]

A group of loudspeakers present a paradox, driven at sub-sonic frequencies the moving speaker cones are silent. The loudspeakers appear as tragi-comic characters, acting as a personal metaphor for the artist’s unvoiced thoughts and silenced shouts. Lähdeoja says, ‘at a time where art seems to have lost its ability to propose alternatives and utopias, I feel dispossessed of my voice, unable to make myself heard’. ■



Mara Marxt Lewis, Austria & Tyler Lewis, USA
Crystal Interface

Crystal Interface combines real geological specimens with fabricated ones, the latter becoming physical sound objects through the use of vibrational transducers. A rhythmic dialogue across a multi-channel audio environment grows out of the sonic interplay between these sculptural entities. Through sound this installation highlights life, growth and time within the crystals, and the ways these objects are at the interface of animate and inanimate worlds. ■

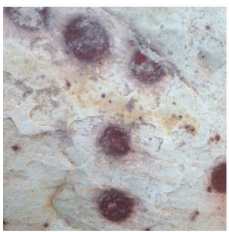
Amirabbas Mohammadi, Iran
NTK

This work is from a series of acousmatic pieces based on the female voice in different languages and dialects. Mohammadi focuses on the sound of words rather than their meaning and knits words together. He attempts to find a sonic solution that is as close as possible to their linguistic nature. ■

This work will be performed at IKLECTIK on 1 June.

Chris Pulley, USA
The Geological Survey

Chris Pulley chronicles the desert of the American Southwest, where he spent many months hiking on exposed geological formations. His memory of the landscape is captured in this audio-visual work, in which he has created an individual soundscape for each rock formation he encountered. Pulley is inspired by the language found in the natural world, and in his own words believes; ‘now more than ever, nature needs a voice’. ■



Alexandra Spence, Australia
Listening to the Sea
From at Least Twelve Points of Hearing

Alexandra Spence has made twelve field recordings, one at each of Vancouver’s beaches, using a portable cassette player and custom tape loops. Each tape loop ribbon was removed from the cassette and buried in the location at which it was recorded. Later the tapes were dug up and placed back into cassettes. The obvious result is the physical deterioration of the tapes, and degradation of the original recordings. However, the deterioration of one thing is a transformation into another. Spence says, ‘burying the tapes seemed to give the places at which I was recording a sense of autonomy over their own soundings’. ■

Jojo Taylor, United Kingdom
Expeller-sound Sculpture

Jojo Taylor is researching the notion of syncope moments where people temporarily lose consciousness. Taylor conducts interviews with people who describe their altered state experiences, which can vary in nature from out of body experiences, hallucinating, sleep disorders, grief and meditation. *Expeller-sound Sculpture* explores grief; it is recorded in the round and what starts off siren-like, an alarm perhaps for things to come, then sounds reminiscent of a call to prayer. The work brings personal moments into the public realm and reflects on grief being unpredictable and all encompassing. ■

This work will be performed at IKLECTIK on 1 June.



Xavier Velastin, United Kingdom
Me & My Whale

Me & My Whale is a work of symphonic theatre where sound takes centre stage. Its research primarily comes from the invasion of anthropogenic (human-made) noise in the oceans, new age’s lingering and destructive fetish of whalesong, and counter-chronological narrative process. In his own words Xavier describes this piece as, ‘involving a human, a submarine, warfare, lots of cables, various types of projection, wired gloves... the spoken word, political commentary, torture, and a very lonely whale’. ■

This work will be performed at IKLECTIK on 1 June.

Phill Wilson-Perkin & Samantha Taylor, United Kingdom
Penny Lecture [call and response]

More than 130 years ago, a series of illustrated lectures were arranged at the Old Vic to encourage new ways of thinking. Admission cost just a penny, and the success of the lectures led to the establishment of Morley College London. Penny Lecture [call and response] continues in this tradition of presenting new ideas. This installation creates an immersive soundscape composed of sounds found within the College. A laser mic, a microphone that uses light to translate the reverberations in reflective surfaces into audible sound, is used so the unheard effects and vibrations of architecture of the college are uncovered. ■

This work will be performed in the Holst Room on 3 May and at IKLECTIK on 1 June.

The Engine Room JUKEBOX 2017

The Jukebox, in the Cardew Space, features sound art works which received special mention by the The Engine Room judges.

Ghosts <i>Olivia Bradley-Skill</i>	Spam Words <i>Peter Kappus</i>
Coalescent Veins <i>Ross Davidson</i>	Ring Bent Gravity Party(cles) <i>Samuele Matteucci</i>
7qaMvX <i>Panadelis Diamantides</i>	Music is Blind, Vision is Deaf <i>Malcom Troon</i>
Three Bells <i>Mitchell Herrmann</i>	≥avä~,Kfl <i>Luke Winkworth</i>
Houses I <i>Stathis Kampylis</i>	

For further information about the artworks and the finalists visit engineroomlondon.org



Sound Art Courses at Morley College London

Morley College London offers an exciting range of Sound Art and related courses. Students have access to Morley’s outstanding music technology facilities, and many feature in the biennial student show at the Morley Gallery.

Upcoming Courses

Experimental and Free Improvisation Ensemble
May 2017 | Discover ways to create music in an instant. Play in an ensemble that tests the boundaries of music, going beyond the written score to explore spontaneous new forms.

Sound Art 2
May 2017 | This workshop focuses on the exploration of sound and space through sound installations and sound sculpture.

Sound Art 1
September 2017 | Learn to source and record found objects, then edit and manipulate the audio to make your own short sound pieces.

Sound Art 3
January 2018 | Explore cutting-edge relationships between audiences and sound art through interactive techniques.

Field Recording and Location Sound
January 2018 | This course offers in-depth practical instruction in making high quality recordings outside the recording studio for any purpose.

www.morleycollege.ac.uk/sound-art