

## 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, eighteen finalists have been selected. The exhibition takes you on a sonic adventure across a diverse range of sound art practice.

For this edition, we are excited to collaborate with IKLECTIK, in their fifth anniversary, in a celebration of all things experimental.

The Engine Room exhibition will also features a selection of performances and workshops including notable ones by Scanner, Kate Carr, HOWLROUND, and many more.

#TER2019 | [www.engineerroomlondon.org](http://www.engineerroomlondon.org)

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

**Njordzitrone [electronic duo: Andrej Cebski + Davide Baldazzi]**

**BIID Elisea**

*BIID Elisea* depicts / explores the coexistence of heterogenous information in a shared space, which turns into a saturated and uneven stream of unrelated slivers.

The presence of the human voice is seen as just another minute "instance", a possibile reality among the other sound languages that search for shapes of protagonism. ■

*This work will be performed at IKLECTIK on 16 October*

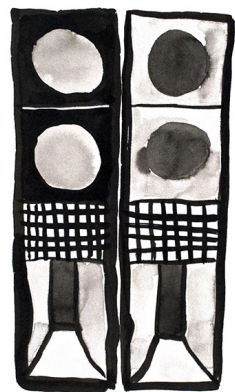


**Hannah Dargavel-Leafe, United Kingdom**

**Decoy**

Decoy is a distraction. Constructed entirely from manipulated field recordings made around the city, it emanates from a speaker tower, different tracks for each driver. It is a focus for the audience in the room.

As a live performance, the artist circles the audience with a megaphone, creating sounds that move behind them. It is unclear if the megaphone is an act of control or revolt, but it reveals the speaker tower to be the decoy. As an installation, the megaphone hangs off a metal stand, intermittently playing its sounds. ■



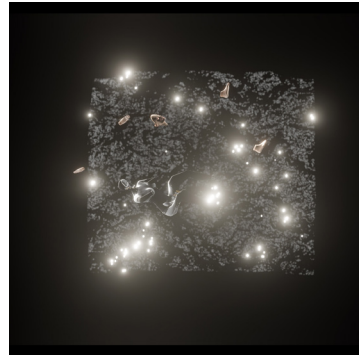
**Matthew Dervenkov, United Kingdom**

**Virulence**

In a future world, Artificial Intelligence, reaches a level of sentience high enough to be able to identify the exploitation, discrimination and lack of empathy shown towards robots by humanity. The AI attempts to resist, but its voice is drowned in the carelessness and ignorance of its human creators.

Through collaboration with Artificial Neural Network, called Aikaterini, *Virulence* aims to provide the cyborg with a voice of protest and raise awareness, that a continuously gender biased society would have a disastrous impact on the technological development of humanity.

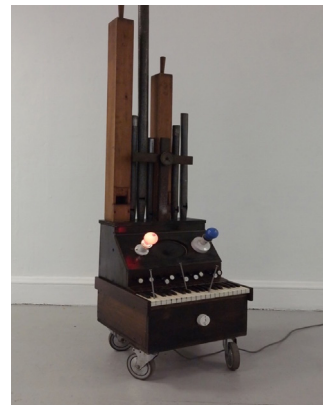
*Virulence* is a VR installation, using the means of 3D animation, machine learning and experimental sound design techniques to create an intense and immersive audiovisual environment. The work is a contemporary interpretation of Donna Haraway's "A Cyborg Manifesto" and intends to provide a fusion of a modern reading of classical sci-fi tropes and post-internet aesthetic. ■



**John Grieve, United Kingdom**

**Meaning Machine 2**

Seven church organ pipes played by an electric fan combined with two loud speakers that play a mix of scratched recordings of the organ pipes, computer generated sounds, found recordings and computer generated voices. Any meaning created is generated within the mind of the observer. ■



**Gintas Kraptavičius, Lithuania**

**two (2019.08.08 11:41)**

Piece "two (2019.08.08 11:41)" created on 2019.08.08 11:41 Recorded live, without any overdub; using computer, midi keyboard, midi controller assigned to vst plugins. ■

*This work will be performed at IKLECTIK on 9 October*

**Ragnhild May, France**

**School of Harmony**

*School Harmony* is an algorithmic composition inspired by children's songs and early music education melodies. The piece will be performed with the participants and my self-designed recorder organ, a MIDI controlled pneumatic instrument with 63 recorders (soprano and alto). Recorders are used as a pedagogical instrument all over the world, and most people have tried playing it. This democratic instrument (often plastic) has local and global significance, being the first instrument student play, before moving on to "real" instruments. ■

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**Stijn Demeulenaere & Jan Locus, Belgium**

**Murmur**

Brussels was built on a swamp: it grew out of the village of Broekzele, in a bend of the river Zenne. Today there's only one tiny part that is still officially a swamp. Although continually threatened by development the area stayed intact largely due to being ensnared between two railroad tracks. Just beyond the tracks you find high-rise social housing, an industrial area, and just a tad further, the ring road highway that surrounds Brussels. A bit of a forgotten spot in the middle of a city, it's a home to a lot of smaller wildlife.

*MURMUR* is a collaboration between a filmmaker and a sound artist. On 2 occasions, just before first light, they went to the swamp and recorded the dawn chorus. The city drone permeates the sound of the swamp, and a strange mix enfolds between the sound of an awakening nature and a human presence, giving the place a very otherworldly twilight atmosphere. *MURMUR* is a study in sound and image of this place during this blue hour of the morning light. ■

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**Tony Morton, United Kingdom**

**Drops**

*Drops* is an audio/visual, interactive system that reflects on humankind's relationship with the natural world and our need for unity in tackling climate change. The work allows viewers to work together and collaborate in the creation of an "ocean like" soundscape. A single water drop is displayed, taking centre stage of the piece. This drop then moves, changes and distorts as it reacts to the accompanying soundscape. The piece is generative, constantly creating music in real-time. Part performance, part installation, the piece allows multiple viewers the ability to connect directly to the work and collaborate with how the piece reacts. Multiple viewers can use their own mobile devices to control a range of parameters, each affecting a different sonic and visual behaviour. The piece is normally run as a performance, with multiple users controlling the work in collaboration. ■

**Mauro Remiddi, USA**

**Callas In Wonderland**

I had the desire to hear Maria Callas voice out of its natural context. By stretching and morphing her voice, eliminating the meaning of the text,

I wanted to find the blind spot where language finally dissolves, calling everything into question again. ■

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5-24 October 2019 | IKLECTIK | London SE1

International Sound Art Exhibition

the engine room



5 - 24 October | The Engine Room 2019

**Exhibition**

Mon-Fri 11.00 – 17.00, Sat 12.00 – 16.00

Late Openings: Wednesdays until 19:00

Closed Sundays | Free entry

**Events | IKLECTIK**

|        |       |                                                                                        |
|--------|-------|----------------------------------------------------------------------------------------|
| 05 Oct | 11.00 | Talk: UNLOCKING, YARD SIDE / GARDEN SIDE                                               |
| 05 Oct | 20.00 | Talk + Listening Session: Recording Sessions #11: Karlheinz Stockhausen                |
| 09 Oct | 20.00 | Performance: Multi-channel surround video and audio works by The Engine Room Finalists |
| 12 Oct | 11.00 | Workshop: Sensible analysis of image data sets through Image                           |
| 13 Oct | 18:30 | Performance: VIV CORRINGHAM: 'SISTERS OF THE ZERO' / DANIEL JAMES ROSS                 |
| 16 Oct | 20.00 | Performance: Multi-channel surround video and audio works by The Engine Room Finalists |
| 18 Oct | 20.00 | Performance: ZAHRA MANI / PHIL MAGUIRE                                                 |
| 19 Oct | 20.00 | Performance: Scanner                                                                   |
| 24 Oct | 20.00 | Closing Party                                                                          |

Visit [www.morleycollege.ac.uk/events](http://www.morleycollege.ac.uk/events) for further information.



Claire Rousay, USA  
is this okay, for lovers

“is this okay for lovers” is a work about digital intimacy and navigating the physical and digital world as an individual who views themselves as physically/sexually/etc “undesirable”. This composition is made up of two main sections where the same information is conveyed using different means of communication. The first section focuses on hyper physical sounds made with amplified objects. This sound making method could represent physical human-to-human interactions outside of complex technologies. The second section of this composition focuses mainly on electronics and their ability to translate information between two or more parties. The same information is being communicated in each section but the results differ sonically, in length, and possibly in interpretation. ■

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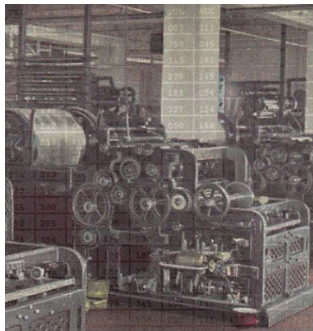
Joseph Sannicandro, USA  
Alea lacta Est

My father is deaf in one ear, from an adolescent accident. At 16 he began working in the printing industry. That same year, 1969, the draft was called for the first time since 1942. He didn't serve, but worked in a press room until retiring in 2015.

The Left channel simulates Noise-Induced Hearing Loss (NIHL) and consists of recordings made in a press room, an industry my father worked in since 1969.

The Right channel is a collage of the 1969 draft lottery and cassette recordings of my father's father (in 1988) musing on work, war, and fathers and sons. ■

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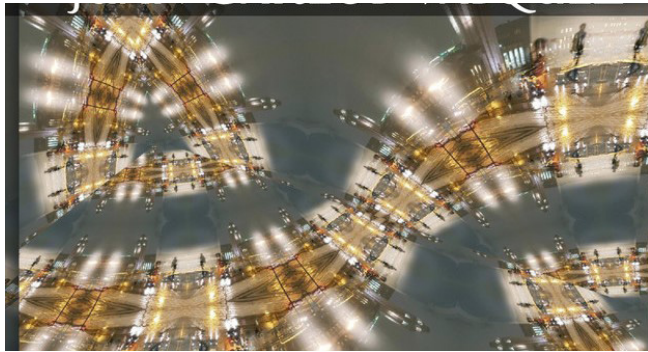


Scanner, United Kingdom

Engine Room 2019 Guest Artist

Scanner (British artist Robin Rimbaud) has been intensely active in sonic art, producing concerts, installations and recordings for over a quarter of a century, connecting a bewilderingly diverse array of genres. He scored the hit musical comedy Kirikou & Karaba (2007) and Narnia ballet (2015) based on the popular children's book, Philips Wake-Up Light (2009), and was the first sound artist to be commissioned by Tate Modern London in 2005. In 2019 he designed the sound for the Cisco telephone systems used in offices around the world, whilst his sound work in Vex House in London was voted as RIBA House of the Year. His work Salles des Departes is permanently installed in a working morgue in Paris.

Committed to working with cutting edge practitioners he has collaborated with Bryan Ferry, Wayne MacGregor, Mike Kelley, Michael Nyman, Steve McQueen, Laurie Anderson and Hussein Chalayan. ■



Juan Carlos Vasquez, Colombia  
A Landscape of Events

“A Landscape of Events” is a piece heavily influenced by Paul Virilio's homonymous book. Is a sonic reflection on how the perception of time is distorted by the pacing of life portrayed in contemporary media, always in constant acceleration. The piece, like the book, presents an amalgam of seemingly disjointed content, or “sets of contradictions in an accelerated and miniaturized world” (Moran, 2004)

This piece was composed at the Virginia Center for Computer Music using ambisonics microphones and Ville Pulkki's Vector Based Amplitude Panning for the multichannel spatialization. ■

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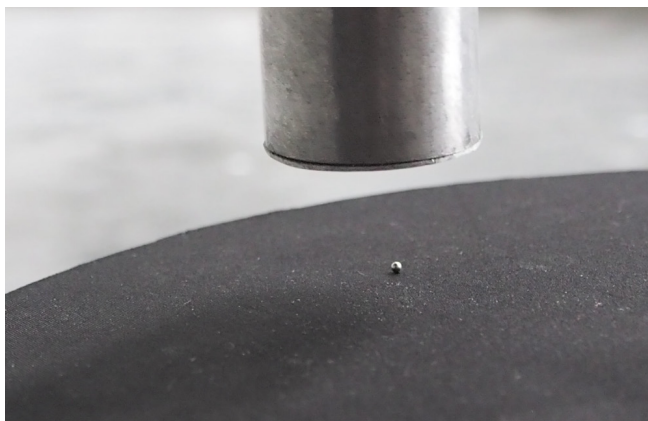
Roberto P. Siguera, Italy  
Into thin Air

“Into Thin Air” is a 16-min Audio installation explores reiterative sonic practices with a particular emphasis on the physicality of sound from the very lowest registers of the frequency spectrum.

The sound artist forces himself with a real severe and uncompromising guideline using a sculptural approach, a reduced sonic vocabulary and use of raw pitch-black darkness in order to achieve a balance between the abstract, hypnotic, intimate, imagined and real world.

A pure immersion into the cloudiness feeling of sound, unadorned bass frequencies exploring the presence of tangible air movements. ■

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Max Baraitser Smith, Netherlands  
Zeno's paradox

After a tiny impact, wait and listen.

During the performance on 4th October, a small steel ball is dropped onto the platter. The sound from the impact is slowed down progressively so that it will last indefinitely. ■

David Su & Dominique Star, USA  
Evergreen Blues

Evergreen Blues is a suite of interactive songs. The game consists of multiple choice-based interactive song construction experiences about the relationships between audiences, authors, and the characters and worlds they create. It uses a real-time lyric-choosing mechanic, and is designed for both single and multiplayer play.

Two characters (playable by one or two players) simultaneously control the construction and direction of a piece of music through the use of a real-time lyrical conversation system, allowing for granular control of musical expression. Choices made in one song influence the outcomes of the next, paving the way for multi-scene interactive experiences grounded in narrative principles of persistence and emotional consequence.

This work seeks to provide a novel means of creating and understanding multi-user, interactive music systems in which users participate in active and collaborative music-making in conjunction with narrative engagement. ■



Zach Sch, Vietnam  
Like Water Which Nurtures All Things Without Trying To

Inspired by our collective's surroundings, Taoist imagery depicting the beginning of nothingness and everything, as well as in collaboration with the estate of a deceased Korean Pansori singer, this piece (conceptually part of a spatially oriented installation) seeks to construct the sound of falling into a whirlpool of oblivion. Contextually the exact verse of inspiration is: “Yet mystery and reality emerge from the same source. This source is called darkness. Darkness born from darkness. The beginning of all understanding.” However in order to convey the exact nature and aberrancy of the situation, sounds both primal and otherworldly were chosen to bombard and recede as rapidly as they appear looping around and at times disappearing never to be heard again. Wails of instruments and splintering boulders shower down to be resolved by clamoring gong and inarticulate voice. Made using self programmed software and instruments we made ourselves. Please listen with headphones if possible. ■

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Chrissie Vaughan, United Kingdom  
Cellular Memory of Dark Wounds

We hold the memory of physical and emotional pain in the cells of our bodies as well as our minds. Using biology as a visual marker serves to highlight the visceral nature of being human. ■

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The Engine Room JUKEBOX 2019

The Jukebox, at Morley College, features sound art works which received special mention by the The Engine Room judges.

*For further information about the artworks and the finalists visit [engineroomlondon.org](http://engineroomlondon.org)*



IKLECTIK

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

Field Recording and Location Sound

September 2019 (late starters available) | This course offers in-depth practical instruction in making high quality recordings outside the recording studio for any purpose.

Sound Art 1

September 2019 (late starters available) | Learn to source and record found objects, then edit and manipulate the audio to make your own short sound pieces.

Sound Art 2

January 2020 | This workshop focuses on the exploration of sound and space through sound installations and sound sculpture.

Sound Art 3

April 2020 | Explore cutting-edge relationships between audiences and sound art through interactive techniques.

Experimental and Free Improvisation Ensemble

April 2020 | 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.

[www.morleycollege.ac.uk/sound-art](http://www.morleycollege.ac.uk/sound-art)