

Sound Art Exhibition

reboot

the engine room



The Exhibition

After a three-year hiatus due to pandemic closures and Morley Gallery renovations, The Engine Room is back with a new sound art exhibition: The Engine Room 2022: Reboot. The exhibition features works from Sound Art students at Morley – both past and present – as well as a couple of special guest works including an installation by Tim Murray-Browne and Aphra Shemza, commissioned and premiered by The Engine Room.

Morley students will present works originating from their class exercises, now expanded into more developed concepts and artworks. The exhibition will showcase a variety of approaches to Sound Art including audio visual works, sound sculptures, graphic scores, sound installations and more. ■

#TER2022 | www.engine roomlondon.org

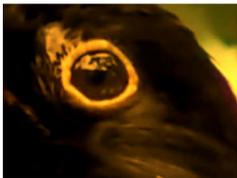
The Engine Room is a Morley College London initiative, continuing Morley's legacy as a leading centre for experimental music and sound art.

Pippa Connolly

Eternal Return

The earliest surviving recording of a British Blackbird is from May 1936, made by Ludwig Koch in West Wickham SE England. It is available to hear on the British Library Sound archive online.

To mirror this, a field recording of a Blackbird made in 2010 at Hilly Fields, Lewisham and found online at Freesound.org is used as the contemporary voice. There are 74 years between the recordings and a distance of approximately 7 miles. The recordings are the furthest away from each other in time but the closest together in distance. Using the process of Alvin Lucier's 'I am sitting in a room', both Blackbird songs were recorded and re-recorded 37 times each - to a total of 74 recordings. ■



Jodi Crisp

The King's Arms

Jodi Crisp enjoyed listening to the secret sounds of bus stops during 2020's Sound Art class at Morley College and wondered about sounds that could have been heard in this part of London in the past. For this piece, she visited ten different pubs in London all named the King's Arms.

For at least a hundred and fifty years, a pub named the King's Arms stood where the Morley Gallery now is. Although we may not be able to travel back to the time when the pub was open, we can listen to sounds from other pubs still open in London today which are also named the King's Arms. ■



Rachel O'Donohoe

Beginners' Mind

Sound installation exploring the nature of the breath as connection. I did a call out for friends and people around me to send me recordings of them breathing...I purposefully left it open for people to respond in their own way. I received many recordings of people breathing whilst meditating, running, whilst sick, and smoking... some people were insecure about their breathing, some were shy, some found it a useful opportunity to let it all out!! We all have a different relationship with our breath, this piece invites viewers/ listeners to reflect on how the breath connects us all, to our inner worlds, to each other and to the natural world around us. ■



Rachel O'Donohoe

I'm in a Supermarket...

How often do you think about where your food comes from? How far it's travelled and whose life it has touched before reaching you? This is a soundscape exploring the distance between land and consumer and serves as a reflection on the global food system.

Can we experience food through sound? ■



Ryan O'Donovan

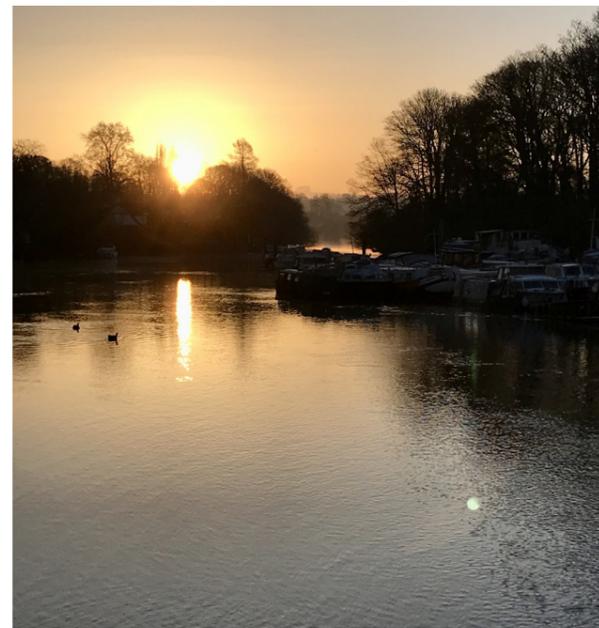
Ode to Going Out

For this work, the artist took the audio from videos he recorded on his phone at parties, concerts, and nightclubs. DJ-like transitions and vocal samples are used to stitch the recordings together and evoke the feeling of a DJ set. By only using the audio, the artist is inviting the audience to focus on the context around the music, such as the sounds from the venue and the lively conversations happening in the background. ■

Ryan O'Donovan

Paper

This piece was inspired by single source composition and used pieces of paper as the medium. Instead of arranging the sounds in a musical way, the artist took more of a foley approach and manipulated the recordings to create a sinister soundtrack to a horror sequence of the victim being stalked throughout a windy night. Displaying some of the pieces of paper used in the recording invites the audience to look at the instrument whilst listening to the composition, albeit that instrument is a regular day-to-day object. ■



Sabrina Fuller

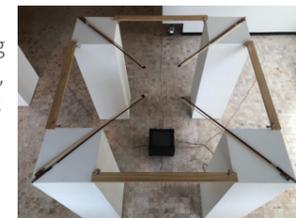
Flotsam and Jetsam

Flotsam and Jetsam is a sound map of the upper reaches of the tidal Thames. It journeys from Teddington weir and lock to those at Richmond, listening within the river as well as from its banks, to the melodies and counter-melodies of the current, tides, waves, vessels, water-fowl, as well as the voices of those who live, work or play on the river: following the tidal ebbs and flows governed by the relationships of sun, moon and earth. The piece is inspired by Annea Lockwood's sound maps, in which she aims to immerse the listener in a river's energy, in a step towards interconnectedness, caring and action. ■

Daniel Garcia

String Quartet

An interactive sound installation where the attendees are invited to collectively bow an array of 4 individual strings, which are tuned to the same scale, and connected to an amplifier with reverb. The piece is intended to encourage playful collaboration and experimentation, by providing an intuitive setup where both, musicians and non-musicians can experience a sonic interaction. ■



Marg Laing

Singing with Bridges

This piece is a compilation of recordings from two happenings that took place under a bridge in Bromley-by-Bow, London in April 2019. Participants were invited to stand under a bridge and sing/shout/make sounds as train went by overhead. Singing with Bridges is project that calls you to engage with your place, space and voice in the city. To sing along is a response to the song that surrounds you, harmonising or discord. The city is in flux but within the tumult there is flow. Those moments of can be joyous, or cathartic. A time to appreciate and participate in the gigantic rhythm of the living machine. ■

6 - 17 June | The Engine Room 2022

Opening Hours

Mon-Fri 10.00 – 17.00, Sat 13.00 – 17.00

Closed Sundays | Free entry

Events | Morley Exhibitions

22-26 Jun Elements | Morley Gallery | Free entry
30 Jun Never Still | Chelsea Centre | Free entry

Events | Music and Performing Arts

09 Jun The Morley Chamber Orchestra
Waterloo Centre - Emma Cons Hall | £7
14 Jun Lunchtime Concerts: Chamber Music recital
Waterloo Centre - Holst Room | Free entry
16 Jun Advanced Dance Performance Evening
Waterloo Centre - Emma Cons Hall | £8
17 Jun London Jazz Orchestra led by Scott Stroman
Waterloo Centre - Emma Cons Hall | £16
01 Jul Dance Fusion 2022
Waterloo Centre - Emma Cons Hall | £10
06 Jul Rock and Pop Bands
The Walrus Bar - Lower Marsh | £Free Entry

Visit www.morleycollege.ac.uk/events for further information.

Lisa Lore

All My Life I Dream of Trees

"All My Life I Dream of Trees" is a Spoken Word, Video and Sound piece, consisting of images of trees, alongside spoken word poetry and a minimal soundscape.

She says; " My first views out my window as a child were of trees and the sounds of birds and breezes stirring its leaves. I used to climb trees in my backyard, and well anywhere... sitting up in tree, testing how high I could climb, finding the best perch, observing the world, communing. I hope in this piece the viewer has a journey into a mystical dreamscape of the magic of trees, their energy and remembrance." ■



Laura Mohapi

Prefrontal Cortex: War

From within my safe passage. I jump from one branch to the next. Knowing that with each new advancement. What had once. Been that. Which had held my life. Now has served its function. With brittle resolve. I raise my axe.



For the sound I weaved together the soundtracks of found foot-age (appropriation) and field recordings that were undertaken whilst I was a student on the sound-art course. 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. ■

Tim Murray-Browne

in collaboration with Aphra Shemza

Post Truth and Beauty

Post Truth and Beauty creates an immediate sensory analogue of the evolving, multi-faceted, ungraspable nature of truth. It responds to a post-Brexit, post-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. ■



Liam Trench

Do Not Not Touch

Do Not Not Touch emerged after various failed experiments in realising an indeterminate audio installation, including lining a box with stripes of conductive paint, in which kittens could wander around triggering audio. The core conceit of the piece is unchanged – a particular pentatonic scale was selected (inspired by the works of Ethiopian composer Mulatu Astatke), and a MIDI controller connected to a sampler triggering recordings of these notes being played on a resonant bell glockenspiel. The final installation has an array of buttons, with playfully obtuse labels, spread throughout the space for the audience to interact with as they see fit. A drone sings from another speaker. ■

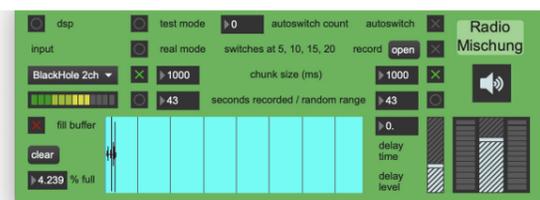
Matti Gardner

Radiomischung

Radiomischung is an audio installation capturing radio stations' output in real time, then recombining at random to create an auditory collage of a moment.

A mixture of spoken word, music of different genres and trends, continuity announcements and theme music leads to a new arrangement of familiar, day-to-day sounds. Together, they capture a novel and sometimes surprising picture of our daily audible environment, the background noise with which we surround ourselves.

A mixture that juxtaposes high and low culture, classical and popular, current affairs and gossip in a world where genre definitions are more often blurred than defined. The polyphonic combination of radio signals mirrors the ever-increasing competition for attention, the sound of our varied interests and focus. ■



Tansy Spinks

In The Mind's Ear: A Text Score for Peckham

A Text Score for Peckham is a set of three, hand bound, site-related books which came about as a commission for m2 gallery to make a work involving sound which would fit a metre-wide gallery space.

The first book is the text score itself which came about as a result of a one hour sound walk for the public around the environs of the gallery, with a short briefing referencing Chion's modes of listening: the causal, reduced and semantic. The texts are to be 'enauiated' by the reader.

The second book contains distilled texts from a novel, chosen because of its site-related connotations, in this case The Ballad of Peckham Rye by Muriel Spark (1960) from which any sound related description has been extracted.

The third book consists of graphite rubbings of the shoes of the walk's participants, in a nod to composer and advocate of 'deep listening', Pauline Oliveros' notion that on a sound walk, the 'bottoms of our feet become ears'. ■



Frederic Mathevet

Queries

For Chior SATB freely inspired by Michel Onfray's atheist requiem

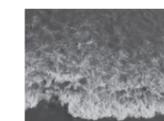
Queries is a piece for four voices. It is made up of nine fragments of ceramics and plastics decorated with a score whose reading is more or less easy depending on the materials specific to each of the fragments. ■



Ultimate Fuzz
Saturdays - 15:00



Maximum Reinhardt
Thursdays - 16:00



The Strangeness Of Dub
Tuesdays - 13:00



Women In Jazz
Mondays - 12:00



Global Beats Voyage
Mondays - 16:00



Internet Vibes
Sundays - 20:00



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www.morleyradio.co.uk

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

Sound Art: Soundscapes

September 2022 | An exploratory workshop aimed at musicians, visual artists or anyone interested in experimenting with sound. Learn to source and record found objects, then edit and manipulate the audio to make your own short sound pieces. Explore iconic works in this field and apply the techniques in your own practice.

Sound Art: Installations and Sculptures

January 2023 | This workshop focuses on the exploration of sound and space through sound installations and sound sculpture. Investigate new approaches to sound in space, such as sculptural, interactive and site-specific works, whilst developing your own sound installation for a gallery environment.

Sound Art: Creative Field Recording and Musique Concrète

January 2023 | Think about listening and sound in a whole new way. Learn how the sound of your surroundings can become musical compositions. Learn about the history of composing with field recordings and improve the recordings and compositions you make.

Sound Art: Interactivity with Max and Arduino

April 2023 | Use sensors to create interactive installations and sculptures. There will be some contextual study of existing works to inform individual practice, while students will also be able to develop critical skills in the development of their own ideas.

Visit www.morleycollege.ac.uk and search for "Sound Art"