

PROGRAMME OF EVENTS: OVERVIEW

SATURDAY 17 MARCH

- 10.30am: COFFEE & WELCOME
- 11-12.30pm: **Session 1**
Nomi Epstein 'Transforming the List: Activism through Bibliography'
Kathryn Williams & Annie Hui-Hsin Hsieh 'PIXERCISE'
- 12.40-1.30pm: **Roundtable 1** 'Giving voice: the power and the pitfalls'
with Marlo De Lara, Cassandra Miller and Susanna Eastburn, moderated
by Mira Benjamin
- 1.30pm: LUNCH
- 2.30-4pm: **Session 2**
Jo Langton 'A Woman Imprisoned: We need to talk about the Archives'
Freya Johnson Ross & Chrissy Stirling 'I mean they're not actually
caverns: revisiting, reciprocating and repurposing field recordings'
- 4.10-5.10pm: **Louise Gray** talk 'The space between us: listening to the unheard'
- 5.10pm: HIGH TEA
- 6.30pm: **Ryoko Akama**: a performance examining the relationship between
performers and composers, and the translation and form between text
and sound, with Jennie Gottschalk and Nomi Epstein

SUNDAY 18 MARCH

- 10.30am: COFFEE
- 10.45-11.25: **Discussion** on 'Creation and Procreation: marrying parenthood and the
creative process' led by Emily Doolittle
- 11.30-1pm: **Session 3**
Mary J. King 'Listening to Women'
Lainie Fefferman 'White Fire'
- 1pm: LUNCH
- 2-3pm: **Jennie Gottschalk** talk 'Permission and Opportunity'
- 3.10-4.40pm: **Session 4**
Jessica Aszodi '(im)personal material: a case study in collaborative
embodiment'
Miya Masaoka 'The Vagina is the Third Ear'
- 4.40pm: QUICK TEA
- 5-5.40pm: **Andrea Young** presentation 'Wading through Technology, Toward a
Non-
- 5.45-6.35pm: **Roundtable 2** 'Instigating the change'
with Jessica Cottis, Marlo De Lara and Lucy Railton, moderated by Juliet
Fraser
- 6.40pm: CLOSING CEREMONY

SATURDAY 17 MARCH 2018

Nomi Epstein

'Transforming the List: Activism through Bibliography'

This talk will act as a summation of my recent experiences as a feminist both researching and writing a journal article between 2016-2017, and curating concerts/festivals over the last 8 years. Using my experiences, I will draw a comparison between concert programming and researching (source searching), with the aim of examining gender balance, or the lack thereof.

Annie Hui-Hsin Hsieh & Kathryn Williams

'PIXERCISE'

PIXERCISE is a new body of work that occupies the space between musical performance, physical theatre, and performance art. This emerges from Kathryn Williams' research project that explores new work in relation to extreme physical limitation (to date, a number of new pieces limited to a single breath). PIXERCISE investigates possibilities that arise from the collision of physical exercise and piccolo performance; the performer's behaviour serves as a physiological filter beyond traditional performance practice as the sound is affected by the extreme physical conditions.

Roundtable 1

'Giving voice: the power and the pitfalls'

with Marlo De Lara, Cassandra Miller and Susanna Eastburn, moderated by Mira Benjamin

Jo Langton

'A Woman Imprisoned: We need to talk about the archives'

I have spent considerable time eavesdropping on Delia Derbyshire's life in her notes, letters and work tapes. One folder in her archive in particular concerns an apparently unfinished project called *Poetry in Prisons*. I have recorded some of the poems and reassembled parts of Derbyshire's unfinished melodic and harmonic notations in order to create a new radiophonic piece based on readings of womens' poetry from prison. I will play a short excerpt of this work-in-progress following a presentation of some issues regarding the archiving of select women electroacoustic composers' work.

The personal archives of Daphne Oram, Delia Derbyshire, Teresa Rampazzi, Else Marie Pade, existing outside the protective umbrella of the *Her Noise Archive*, reveal the huge significance of these composers as leading players in the history of electroacoustic music.

Although these archives have been meticulously and expertly digitised and maintained with respect for their work, they are often managed in male-dominated environments. Political, ethical, methodological and logistical decisions need to be made in relation to the archival material, based on objectives, budget, time-frame limitations and long-term availability and access. But, is there more to it than that? Is it possible that these composers, digitally re-presented to the world with the reputations of *icons* and

pioneers, are being subtly mis-represented in ways unnoticed by those working so hard to preserve their history?

Freya Johnson Ross & Chrissy Stirling

'I mean they're not actually caverns: revisiting, reciprocating and repurposing field recordings'

As an ethnomusicologist and DJ (Chrissy) and artist and feminist researcher (Freya), we have different as well as similar experiences. Our interests fall into an array of disciplinary categories: ethnography, sound, gender, archives, politics, oral history, affect and urban life. We both use sound as method and output, but in different ways: one of us as a way of capturing the ethnographic moment, the sonic texture of an urban nightscape; the other as a means through which to explore questions of understanding, change and inequality, aesthetically and intellectually. Compellingly, we both share a bank of vastly heterogeneous field recordings, used/unused/part-used: sound files that we may never use again for the purpose they were intended.

Probing the question of what makes a meaningful collaboration, this sound piece represents a creative exchange — between us, our personal archives, our recordings, our ideas, and our disciplines. Taking as our starting point the notion of reusing and repurposing sonic data, we consider the collaborative stages and creative processes of listening, absorbing, reflecting, speaking, diverging and fabricating through the swapping and sharing of field recordings. The resulting piece explores themes of conversation, difference, compromise, ethics, the redundancy/reclaiming of sonic data, and the potentials of aural epistemology.

The piece is divided into 5 elements:

1. Collaboration
 2. Research
 3. Eavesdropping
 4. Reflexivity
 5. Making
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Louise Gray

'The space between us: listening to the unheard'

In her interviews conducted with Soviet women who experienced front-line activities in the Second World War, the Russian historian Svetlana Alexievich draws our attention to the dramatic solitude that comes in the wake of such indescribable personal experience. Writing of the continual legacy that traumatic witness brings, Alexievich describes her narrators in this way: 'They are always in a different space to the listener. They are surrounded by an invisible world.'

(Alexievich 2017: xviii)

Drawing on my background as a music critic and, more recently, a doctoral researcher in sound arts, I will consider how we all might develop, collectively and individually, a listening practice that attends to this invisible — or unsounded — world. I hope to play extracts from my research interviews with composers/musicians Éliane Radigue, Annea Lockwood and Joan La Barbara as a way of illustrating that there operates, in any encounter, a 'third space', in which a deep meaning resides.

Ryoko Akama

**'A performance examining the relationship between performers and composers,
and the translation and form between text and sound'**

with Jennie Gottschalk & Nomi Epstein

consensus by Jennie Gottschalk (2016)

three strata by Ryoko Akama (2018)

SUNDAY 18 MARCH 2018

Discussion

**'Creation and Procreation: marrying parenthood and the creative process'
led by Emily Doolittle**

Mary J. King

'Listening to Women'

This essay and presentation outlines a feminist compositional ethos and ethics centered around the idea of listening to women. Building on the work of Susan McClary and W.G. Sebald among others, it elaborates a type of listening-centered composition that sidelines structural listening and its goal-oriented judgments, instead opening up spaces for audiences to draw their own connections and asks performers to listen to others before playing/speaking themselves. In so doing, this mode of composition lets the past and the present co-exist, asking us to rethink our teleological conceptions of time. The type of composing that I propose sidelines the emotional desire of traditional antecedent/consequent and other goal-oriented structures and, instead, asks us to live with layers and make our own connections. In the end, by theorizing this ethos and ethics I hope to promote a more attuned composition.

Lainie Fefferman

'White Fire'

An electro-acoustic midrashic song project for processed vocals and live electronics.

Jennie Gottschalk

'Permission and Opportunity'

This talk is an invitation to give sustained attention to musical intentions and what is needed to fulfil them. It will follow the cycles of project-based work from motive to permission to work to reception, addressing points of friction and challenge. The hour will include several conversations around specific concerns, exploring how an activated community can advance the work of its members.

Jessica Aszodi

'(im)personal material: a case study in collaborative embodiment'

Grafter is a practice, collaboratively devised by Jessica Aszodi & Jenna Lyle, that places heightened focus on the physical act of sound production, its material sitedness, and the connectivity between the many-layered activities of embodying. This presentation will discuss the artists' methods and practice as a case study in co-devised, dehierarchalized composition, taking place in and on the bodies of women. This presentation will seek to codify the artistic process in dialogue with the broader picture of contemporary composition's struggle to effectively address issues of gender, authorship and embodiment. N.B. The live presentation will be given by Aszodi as Lyle is unable to be physically present.

Miya Masaoka

'Vaginated Chairs: Re-Imagining Sound and Perception' and 'The Vagina is the Third Ear'

What would an ear look like without the bony cartilage? The ear, with its bony pleats strongly resembles the fleshy contours of the vagina, with slightly messy folds that flop. Like Derrida's 'invagination', our language and experience hold unceasing instability. Genital vaginal folds and flaps create a layered and labyrinthed topography for listening, perceiving, feeling. The 'Third Ear' modality is an epistemological premise, whereby the vagina, rich in nerve endings, is a site for perception; a conceptual device that hovers within a literary and historically constructed mythical landscape, an invention that interrupts the mirrored binaric symmetry of the polarized body's two eyes, hands, legs. Rather than a dialectic, the Vaginated Ear conjures a trialectic, wherein this multi-modal geometric triangle of the body, the senses and the transcendental are aligned.

Andrea Young

'Toward a Less Self-Centred Voice'

A discussion examining aspects of the voice and how it relates to technology, philosophy and science.

Roundtable 2

'Instigating the change'

with Jessica Cottis, Marlo De Lara and Lucy Railton, moderated by Juliet Fraser

THANK YOUs

Besides all of you glorious beings that have participated and attended, I'd especially like to thank Liz Poole, Corinne Frimas, Anna Kenyon, John Croft, Newton Armstrong, Laura Tunbridge, Matthew Shlomowitz, Serge Vuille, Ben Oliver, Mira Benjamin, Louise Gray, Lisa Illean, Andrew Fane and Colin Matthews. You are all wonderful — look what a community can do!

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