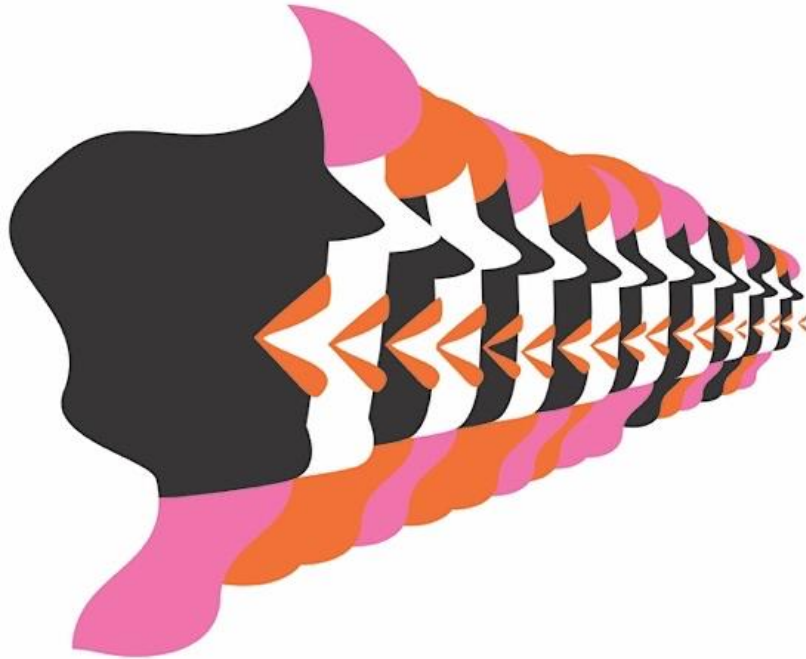


SOUND::GENDER::FEMINISM::ACTIVISM – TOKYO

Chinretsukan Gallery, Tokyo University of the Arts, Tokyo, Japan

4 & 5 October 2019



Organised by
Creative Research into Sound Arts Practice (CRiSAP), University of the Arts London

ual creative research into
sound arts practice

GA

Tokyo University of the Arts
Graduate School of Global Arts,
Department of Arts Studies and Curatorial Practices

Supported by University of the Arts London & Tokyo University of the Arts
With assistance from NOMURA FOUNDATION & MAI MUTO Memorial MCS Research and Education Fund

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A collaboration between
Creative Research into Sound Arts Practice (CRiSAP), University of the Arts London
&
Graduate School of Global Arts (GA), Tokyo University of the Arts

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Sound::Gender::Feminism::Activism past and present

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Tokyo University of the Arts
Creative Research into Sound Arts Practice (CRiSAP, UAL)
London College of Communication, University of the Arts London
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MAI MUTO Memorial MCE Research and Education Fund

Conference image (previous page): *Franziska Barczyk, Women speak out, © Barczyk 2018. Courtesy of the artist.*

Timetable

Day 1 | Friday 4 October

All Day (4 & 5 October) Chinretsukan Gallery Entrance **p.5**
Mieko Shiomi, Spatial Poem No 7 – sound event (1974)

10.00am – 10.15am Welcome to SGFA Tokyo **p.6**
Yoshitaka Mori | Tomoko Hojo | Cathy Lane

10.15am – 11.25am Introductory panel **p.7**
Creative Research into Sound Arts Practice (CRiSAP) & Sound::Gender::Feminism::Activism
Cathy Lane | Holly Ingleton | Irene Revell | Louise Gray | Tomoko Hojo | Syma Tariq

BREAK (11.25am – 11.45am)

11.45am – 1.15pm Parallel sessions: Panel 1A & Panel 1B **p.11**
PANEL 1A | Contemporary Art Practices (first floor)
Suzana Milevska | Wanda Listiani, Afri Wita, Deni Yana, Yadi Mulyadi | Sisters Akousmatica | Sophie Knezic | Shannon Bono

PANEL 1B | Silence. Voice & Representation (ground floor)
Cat Hope | Baaraan Ijlal | Hannah Wolfe & Sölen Kiratli | Erin Gee | Amelia Groom | Lila Lakehal

LUNCH (1.15pm – 2.15pm)

2.15pm – 3.45pm Parallel Workshops A, B and C **p.18**
WORKSHOP A | Gender of Sound Listening Set #5 (first floor)
Susanna Jablonski & Cara Tolmie (with contributions from Tomoko Hojo & Sarah Hennies)

WORKSHOP B | Playing Rules of Speaking (ground floor)
Asako Taki

WORKSHOP C | Blocking the Sound (Global Arts Room – please see map insert)
Banu Çiçek Tülü

BREAK (3.45pm – 4.15pm)

4.15pm – 5.45pm Parallel sessions: Panel 2A & Panel 2B **p.21**
PANEL 2A | Collecting, Archiving & Networks (first floor)
Linda O Keeffe | Cat Hope, Gabriella Smart & Nat Grant | Mike Wyeld | Amanda Belantara & Emily Drabinski

PANEL 2B | The Activist & Confrontational Voice (ground floor)
Jessica Kong | Rory du Plessis | Saba Zavarei | Alice Gaya

7.00pm – 9.30pm Performance Evening (Untitled Parts 1 & 2) **p.26**

UNTITLED PART 1 | 7.00pm
Elizabeth Ditmanson | Higgsaion Selah | Donna Hewitt & Mary Mainsbridge

UNTITLED PART 2 | 8.15pm
Jo Kazuhiro | Julie Rose Bower | Chiho Oka | Xana

Day 2 | Saturday 5 October

9.30am – 11.00am Sound Walk in Ueno Park p. 31

Catherine Clover (Meet directly outside Chinretsukan Gallery entrance)

11.00am – 12.00pm Parallel sessions: Panel 3A & Panel 3B (part 1) p. 32

PANEL 3A (Part 1) | Japanese Culture (first floor) **Simultaneous translation Japanese to English*

Chiharu Chujo | Kimberlee Sanders | Ai Watanabe & Akiko Ushijima

PANEL 3B (Part 1) | Queer Identities on Screen (ground floor)

Viola Chen | Keira Simmons & Maiah Stewardson | Nao Motooka

BREAK (12.00pm – 12.15pm)

12.15pm – 1.25pm Parallel sessions: Panel 3A & Panel 3B (part 2) p.36

PANEL 3A (Part 2) | Japanese Culture (first floor) **Simultaneous translation Japanese to English*

Gretchen Jude | Makiko Sakurai

PANEL 3B (Part 2) | Queer Identities on Screen (ground floor)

Tim Smith | Jamie Chi | Natasha Lall | Ann Antidote

LUNCH (1.25pm – 2.30pm)

2.30pm – 3.45pm Round Table p. 40

Towards a Safer Space (first floor) **Simultaneous translation Japanese to English*

Sapphire Slows | Elin McCready | Holly Ingleton | Syma Tariq

BREAK (3.45pm – 4.15pm)

4.15pm – 5.55pm Parallel sessions: Panel 4A & Panel 4B p. 41

PANEL 4A | Urban Activism & Domestic Spaces (first floor) **Simultaneous translation Japanese to English*

Tamami Mizutani | Hannah Kemp-Welch | Rika Nakashima | Bridget Chappell | Kota Sakamoto | Juliana España Keller

PANEL 4B | Voice & Language (ground floor)

Romy Rüegger | Mari Matsutoya | Angeliki Diakrousi | Elena Knox | Anna Raimondo

6.30pm – 7.30pm | Closing reception

Details to be announced

On Display in the Entrance to Chinretsukan Gallery

Days 1 & 2 | Friday 4 & Saturday 5 October

Mieko Shiomi, *Spatial Poem No 7* – sound event (1974)

Performance reports, Saturday 28 September, 9pm (JST)

Mieko Shiomi's *Spatial Poem* (1965-75) comprises nine separate events that each invite participation anywhere in the world at a simultaneous moment which are then gathered together as brief written reports. The works were intended to explore the possibility for group performance that did not require performers to converge physically, and enabled Shiomi to stay in collaboration with a wide international circle after returning to Japan in 1965 following a year in New York. A performance of *Spatial Poem No. 7* was conducted specially for SGFA Tokyo by Tomoko Hojo and Irene Revell, in dialogue with Shiomi. The performance date was set one week in advance of our convergence here in Tokyo, and invitations circulated to the symposium contributors.

"At the time listed below listen to the sounds around you for a while.

Please describe to me what kinds of sounds are audible – about sound sources, loudness, duration, distance and direction, etc.

Your reports will reproduce a global symphony."

Biography

Mieko Shiomi was born in Okayama City, Japan, in 1938. In 1961 she graduated from Tokyo National University of the Arts, majoring in musicology, and co-founded Group Ongaku with classmates to explore improvisatory music. In 1964 she went to New York to participate in Fluxus; in 1965 she started the *Spatial Poem* series, returning to Japan the same year. In 1976 she finished the nine events of *Spatial Poem* and published a book of all the reports. Since then, Shiomi has worked as a Fluxus member, a composer and an intermedia artist by organising or participating in many concerts, performances and exhibitions in Japan and abroad. Major solo exhibitions include *Fluxus Balance & Balance Poems* at Galerie J & J Donguy, Paris (1995); and *Collagen und Multiples*, Galerie & Edition Hundertmark, Cologne (1998). Solo concerts include *Fluxus Media Opera*, Xebec, Kobe (1994); *Fluxus Trial*, The National Museum of Art, Osaka (2001); and *Fluxus in Japan 2014*, Museum of Contemporary Art Tokyo (2014).

Introduction & Welcome to SGFA–Tokyo

Day 1 | Friday 4 October | 10.00am – 10.15am

Professor Yoshitaka Mori and sound artist Tomoko Hojo from Tokyo University of the Arts (TUA) and Professor Cathy Lane Director of Creative Research into Sound Arts Practice (CRiSAP), University of the Arts London will introduce SGFA–Tokyo.

About CRiSAP

Creative Research into Sound Arts Practice (CRiSAP) is a research centre of the University of the Arts London (UAL) dedicated to the exploration of the rich complexities of sound as an artistic practice. CRiSAP's aim is to extend the development of the emerging disciplinary field of sound arts and to encourage the broadening and deepening of the discursive context in which sound arts is practised. Since being founded over a decade ago, CRiSAP has become a leading international research centre in sound arts practice producing publications, symposia, conferences, talks and exhibitions.

About TUA / GEIDAI

The history of Tokyo University of the Arts dates back to when two specialist schools, Tokyo Fine Arts School and Tokyo Music School, were founded in 1887. The merger of these schools in 1949 formed Tokyo National University of Fine Arts and Music. Its English name was then changed to Tokyo University of the Arts in 2008. From its beginnings more than a century ago, the university, known as Geidai, has played a major role in the arts in Japan and wider Asia, producing many artists and musicians including Takashi Murakami and Ryuichi Sakamoto.

The field of sound art was not formerly recognised until recently, as it was previously perceived as an interdisciplinary art form existing between contemporary art and music. The launch of the Department of Musical Creativity and the Environment (MCE) in the Faculty of Music in 2002 was the first step by which the university began to incorporate the practices of sound art into their educational programme.

Since the new Graduate School of Global Arts (GA) was launched, Sumiko Kumakura and Yoshitaka Mori moved from MCE to GA and Tomoko Hojo, who had just completed MAs at both University of the Arts London and MCE, was appointed as a research associate in 2016. GA has produced a series of projects on sound art including a workshop in 2017 with David Toop, an artist and professor based at the Creative Research into Sound Arts Practice (CRiSAP) research centre at UAL.

Introductory Panel: CRiSAP & SGFA

Day 1 | Friday 4 October | 10.15am – 11.25am

This introductory panel will introduce the historical background and context of Sound::Gender::Feminism::Activism and present some of the research that has developed from and around it.

About SGFA

SGFA was initiated in 2012 by researchers and artists based at the Creative Research into Sound Arts Practice (CRiSAP) research centre. It is part of ongoing collaborative research into historic and contemporary feminist discourses in sound and experimental music. This research aims to expand and question the place and performance of activism within the discourses and practices of sound arts, sound-based arts and experimental musics that are engaged with gender, feminist and queer politics and to build a network of researchers and practitioners working in these areas. Different incarnations of SGFA took place in London in 2012, 2014 and 2016 attracting a diverse range of international presenters and attendees.

Cathy Lane

Sound::Gender::Feminism::Activism

Holly Ingleton

The Protocol is Political

Irene Revell

Exploring the 'feminist performance score': introducing Alison Knowles's and Annea Lockwood's *Womens Work*

Louise Gray

Feminist cartography: putting female composers on the musical map

Tomoko Hojo

From recent projects about Yoko Ono and influences by feminism and sound practices

Syma Tariq

Partition, coloniality and the oral archive – an introduction

Cathy Lane | Sound::Gender::Feminism::Activism

Abstract

We started Sound::Gender::Feminism::Activism to see who, in the field of sound arts and experimental music, was working to challenge the dominant canon of theory and practice established largely by white male artists and academics throughout the twentieth century. We also wanted to provide a space to investigate and share new work and collectively to rethink what sound arts could be. The response was amazing. The first SGFA in London 2012 brought together an international array of academics, artists, musicians, engineers and music journalists to share their working interests and concerns. It was followed by SGFA 2014 which asked: "What, in the historical present, might constitute an activist life in sound?" and queried the place and performance of activism within the discourses and practices of sound arts engaged with gender, feminist and queer politics. In SGFA 2016 we sought to listen to the complex interplay between the auditory and social protocols of "White Noise". Now working with our collaborators in Tokyo, we seek to widen the network and to develop this area of research in Japan and East Asia. This short paper will discuss some of the areas of work and research that has developed over this time.

Biography

Cathy Lane works primarily in sound, combining oral history, archival recordings, spoken word and environmental recordings to investigate histories, environments, our collective and individual memories and the forces that shape them. She is inspired by places or themes which are rooted in everyday experience and she is particularly interested in hidden histories and historical amnesia and how this can be investigated from a feminist perspective through the medium of composed sound. Her CD *The Hebrides Suite* (2013) is a series of compositions resulting from a long-term sonic

investigations of the Western Isles of Scotland. Her books include *Playing with Words: The Spoken Word in Artistic Practice* (RGAP, 2008) an anthology of works from forty contemporary sound artists and composers who use words as their material and inspiration; *In the Field* (Uniformbooks, 2013), a collection of interviews with artists who use field recording; and *On Listening* (2013) a collection of essays investigating listening from multi-disciplinary perspectives, both in collaboration with Angus Carlyle. She is Professor of Sound Arts at University of the Arts London and Director of Creative Research into Sound Arts Practice (CRiSAP).

Holly Ingleton | The Protocol is Political

Abstract

This presentation offers a brief introduction to **For you, only you** by the artist Sonia Boyce, considered through audio-technical discourses of the ADSR standard and compositional histories of the open-score. Boyce's collaborative audio-visual artwork opens space to consider techniques of governmentality. From modes of exchange within classic liberalism through to the predictive coding of technoliberalism, **For you, only you** moves through musical processes of domination, subordination, competition and collaboration in ways that enable the hearing of 'unheard sounds' and the exposure of hidden histories through a specifically decolonial listening.

Biography

Holly Ingleton is a socially engaged cultural worker with a transdisciplinary practice spanning composition, performance, curation, pedagogy and activism guided by queer-feminist, anti-racist political paradigms. Her doctoral research (PhD in music, 2015) analyses sociopolitical differences and lived experiences of gender, sexuality, race and ethnicity and their manifestation in the making of sound arts and experimental musics. She is associate researcher at CRiSAP (UAL); archivist of www.hernoise.org and co-founder of Sound::Gender::Feminism::Activism 2012–2019. Currently based in Athens, Greece, Holly collaborates with *AveloSpace*, a makerspace for LGBTQIA+ arts and community; *Athens Museum of Queer Arts (AMOQA)*; *Aphrodite** queer-feminist film festival and the *Gender Panic* collective.

Irene Revell | Exploring the 'feminist performance score': introducing Alison Knowles's and Annea Lockwood's *Womens Work*

Abstract

I will outline, by way of a story, the emergence of my speculative term the 'feminist performance score', with its background in my work on the Her Noise Archive and its subsequent donation to CRiSAP/University of the Arts London. I will foreground this term in a series of encounters with the Pauline Oliveros work, *To Valerie Solanas and Marilyn Monroe, In Recognition of their Desperation* (1970), and the related magazine project *Womens Work* (1975-8), a collection of performance scores co-edited by Alison Knowles and Annea Lockwood. *Womens Work* offers an invaluable counterpoint to the male canon of the post-Cageian performance score, evidencing a network of diverse artists relating their score-based practices to the feminist art movement of the 1970s that tended to focus on more visual media. My spoken paper introduces *Womens Work* and argues that the *feminist performance score* presents a complex and entangled set of relations between the two-dimensional printed score, its previous performances, and those yet to come. Working with Karen Barad's notion of *agential realism*, it starts to develop a performative understanding of the score's materiality and meaning in its iterative becoming, with resultant curatorial implications.

Biography

Irene Revell is a curator who works closely, often in ongoing ways, with artists who work across sound, text, performance and moving image. Recent projects include the exhibition *ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE* with Karen Di Franco (Chelsea Space); *"These Are Scores"* workshop series (Camden Arts Centre, London; ZHDK, Zurich; CNEAI, Paris et al); and monthly *Now Showing* screenings with Cinenova (LUX, The Showroom et al, London). Much of her work since 2004 has been with the London-based curatorial agency Electra of which she is co-director with Lina Džuverović. She is visiting curator on the MA Sound Arts at London College of Communication, UAL, where she holds an AHRC technē award for practice-based doctoral research based within CRiSAP (UAL) research centre.

Louise Gray | Feminist cartography: putting female composers on the musical map

Abstract

In preparation for what would have been Pauline Oliveros's 85 birthday in 2016, the composer Annea Lockwood created a work that she titled *bayou-borne, for Pauline*. Lockwood's score, both a graphic artefact and musical instruction for six players, literally and sonically places Oliveros on a map of six bayous or rivers around her natal city of Houston, Texas, in which music flows towards a sonically-rendered Gulf of Mexico. Lockwood's work provides an entry point into my paper which will consider why female composers have not yet received their recognition in the musicological historiography and will suggest strategies for us to remedy this situation.

Biography

Louise Gray (also known as Louise Marshall) is a writer and researcher based in London who is interested in theories and practices of listening as viewed through lenses provided by psychoanalytic and oral history theory. Specialising in contemporary experimental music, her writing appears regularly in *The Wire* magazine and many other publications. Her PhD (2018), on the strategic practices of an indicative group of five experimental female composers (Éliane Radigue, Pauline Oliveros, Annea Lockwood, Joan La Barbara and Ellen Fullman), considered how female artists have devised new practices in order to work. This research was funded by the AHRC's technē doctoral training programme. She has recently completed a technē Innovation fellowship (2019) at Wellcome Collection, London, where her research focused on sonic subjectivity and the medically compromised voice in relation to bulbar poliomyelitis. She teaches on the BA and MA sound arts courses at London College of Communication, UAL. She is currently writing about female composers, experimentalism and technology for a chapter in the *Cambridge Companion to Women Composers* (Cambridge University Press, forthcoming).

Tomoko Hojo | From recent projects about Yoko Ono and influences by feminism and sound practices

Abstract

Based on the current research concern about the silenced (woman's) voice in the history, I have been conducting projects of Yoko Ono since last year in London and Tokyo. In this short presentation I will introduce these two projects and discuss the context and discusses other influences, such as Cathy Lane's work and the Her Noise Archive project, which focuses on female experimental sound artists and musicians. This connects to my personal motivation of co-organising SGFA in Tokyo, with the aim of opening up the possibilities of sounds in a wider context and rethinking definitions of sound arts in Japan.

Despite having her own career as an avant-garde artist, Ono is still, as John Lennon once described her, "the most famous unknown artist". Historically, she has mainly been discussed through her relationship to Lennon and regarded as a 'Dragon Lady', 'Witch' or 'Infamous Woman' by the mass media, not only in the UK but also in Japan. Two exhibitions, *Unfinished Descriptions* (London, 2018) and *Sotto Voce* (Tokyo, 2019), I have organised refer directly to Ono's exhibitions in 1960s *Unfinished Objects and Paintings* (Indica Gallery, London, 1966), and *Instruction Pairings* (Sogetsu Art Center, Tokyo, 1962), both were essential to her individual artistic career. Through exploring the missing parts or voices from these shows, I overlapped the silenced voice of Ono herself that was inaudible underneath the dominant voices that surround them. By questioning whose voices are missing and whose voices had more power in this history, Ono's undocumented forgotten works have been recreated in playful and resonant ways.

Biography

Tomoko Hojo is an artist working within fluidities between sound, experimental music, performance and conceptual art. Since 2018, she has been focussing her research on Yoko Ono underneath the theme of exploring the silenced (woman's) voice in history. She also has an ongoing collaborative project with the Swiss sound artist Rahel Kraft as HOJO+KRAFT: their projects highlight the individual hidden, private relationship between sound and place through interviews with local community. She has completed two masters degrees: in Creativity of Arts and the Environment at Tokyo University of the Arts (2015); and in sound arts at the London College of Communication, University of the Arts London (2016). She has written about the pre-history of sound art in Japan from 1950s to 1970s, focusing on exhibited sound works created by artists who have their origins in music, in the book, *After Musicking* (ed. Yoshitaka Mori, 2017, Tokyo University of the Arts Press). She is a research associate at the Graduate School of Global Arts (GA).

tomokohojo.net

Syma Tariq | Partition, coloniality and the oral archive – an introduction

Abstract

Historical narratives of the 1947 Partition – the cataclysmic division of British India into the independent countries of India and Pakistan – are complex, contentious and subjected to much silencing. Oral history, a field of study and method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events, has become crucial to illuminating not only what happened in 1947, but also the consequences on the decolonised Indian subcontinent thereafter.

In the last decade or so, oral history projects – and related collaborative cultural, archival and artistic pursuits related to the gathering of testimony – have been cropping up across the world. The complicated nature of studying a history that has been manipulated and silenced for so long, especially in a time of increasing ‘borderisation’, political division and colonial amnesia, has rendered Partition testimony particularly distinctive. My research intends to identify and ‘listen to’ the colonial residue that this testimony may or may not have attached to it, particularly in its archival forms.

This paper will give a brief overview of the key narrative turns of Partition history, before addressing what I propose are its sonic legacies. I will outline the contributions and challenges that testimony offers Partition scholarship, speculating on how listening practices and an interdisciplinary sonic-arts approach can aid the co-production of post/colonial history.

Biography

Syma Tariq is a British-Pakistani radio journalist, writer, editor and DJ who arrived to PhD research after producing the South Asia-focused radio-art project, *A Thousand Channels*. She has long had an interest in sound and its relation to politics. Syma holds a BA (Hons) in Journalism and Contemporary History from Queen Mary University of London and a masters in the History of Political Thought from the University of Sussex. She is a recipient of the Arts and Humanities Research Council’s technē doctoral training partnership award for her PhD research project, *Listening across history: Partition, coloniality and the oral archive* at CRiSAP (UAL).

PANEL 1A: Contemporary Art Practices

Day 1 | Friday 4 October | 11.45am – 1.15pm | First floor

Suzana Milevska
Soundscapes of Solidarity

Wanda Listiani, Afri Wita, Deni Yana, Yadi Mulyadi
Gelung Sitisound: Activism and Harmony of Women Ceramic Artisans in Sitiwinangun Tourism Village,
Cirebon, Indonesia

Sisters Akousmatica
SK Chapter 7: 49.69606, 100.17333 Olkhon Island (*remote contribution*)

Sophie Knezic
Unsettled Subjects: Aura Satz's Poetic De-synchronisations

Shannon Bono
Bundu Devil (*remote contribution*)

Suzana Milevska | Soundscapes of Solidarity

Abstract

The presentation will focus on the project *Canada Without Shadows/Kanada Bizo Uchalipe* (2011), a joint sound art project by Lynn Hutchinson Lee and Hedina Sijerčić – two Romani woman artists who comprise the collective chirikli. Whilst Lynn Hutchinson Lee is a descendent of Romanichal Lee travellers from Great Britain living and working in Toronto, Canada, Hedina Sijerčić is from Bosnia and Herzegovina and was living in Canada and Germany at the time of the project's development. Their professional collaboration and friendship took place on the backdrop of the war in the former Yugoslavia and was informed and motivated by the displacements, deportations of Roma in Europe and Canada, and also by the pertinent refugee crisis in Europe that heavily affected the condition of Roma refugees. Most importantly, the project had nothing to do with the usual stereotypes of Roma as nomadic people moving around in caravans and settling only temporarily in the outskirts of various cities.

Canada Without Shadows simultaneously functioned as an oral microhistory project and as a poetic and a sound art project. The challenge of how to combine the content and form, and how to reconcile the artistic research and the charged activist aspects of the work with its subtle poetic language resulted into a four-channel sound-art installation and several excerpts will be played during the conference. The four different "soundscapes" called for solidarity of Roma and with Roma vs. the clash within conservative Roma communities regarding the differences in understanding of ongoing political, identity and gender issues.

Biography

Suzana Milevska is a theorist and curator of art and visual culture from North Macedonia. Her research interests include postcolonial critique of representational regimes of hegemonic power and the construction of collective visual memories in photographic imagery and archives. She curates feminist, participatory and activist art practices as well as art projects by Romani artists. From 2016 to 2019 Milevska was Principal Investigator of the project TRACES (Horizon 2020) and curated the exhibition *Contentious Objects/Ashamed Subjects*, at Polytechnic University Milan. Milevska was Endowed Professor at the Academy of Fine Art in Vienna in Central and South Eastern European Art Histories. She holds a PhD in Visual Cultures from Goldsmiths, University of London and was a Fulbright Senior Research Scholar. She initiated the project *Call the Witness*, the Roma Pavilion, Collateral Event, 54th Venice Biennial. She edited the book, *On Productive Shame, Reconciliation, and Agency* (Stenberg Press, 2016). In 2012 Milevska won the Igor Zabel Award for Culture and Theory.

Wanda Listiani, Afri Wita, Deni Yana & Yadi Mulyadi | Gelung Sitisound: Activism and Harmony of Women Ceramic Artisans in Sitiwinangun Tourism Village Cirebon, Indonesia

Abstract

Sitiwinangun Tourism Village is the oldest and the biggest centre of ceramic production in Cirebon, West Java. Most of the living artisans are women and elderly. One of the empowerment programmes for these artisans is the making of ceramic experimental musical instruments. Gelung Sitisound is a musical sound source made from clay, ceramic material, produced by women artisans in Sitiwinangun. This musical instrument is inspired from the gelung, Indonesian women hair bun. The sound and musical instrument produced is the expression and interaction between the women and their surroundings. Gelung Sitisound is thus an example of female artisanal activism, their voices speaking out on household matters in a way that is inspired by tungku lading, the ceramic pot-firing process. The performance and sound source from the acoustical organology of Gelung Sitisound will be presented at SGFA – Tokyo.

Biographies

Wanda Listiani is a lecturer and a researcher focusing on eternal sound, design, gender and identity, activism and visual heritage. Her artwork, *Hana-san#1*, is in the collection of the Art Museum, Tama Art University, Tokyo, Japan. She was recently the recipient of scholarships for a capacity building workshop on Nature-Culture Linkages in Heritage Conservation in Asia and the Pacific 2019 at the University of Tsukuba.

Afri Wita is a lecturer in the Theatre Department, Faculty of Performing Arts, Indonesian Higher Education Institute of Art and Culture, Bandung (ISBI Bandung), Indonesia. Her research interests are on literacy, education, and cultural studies. She is now involved in a research on music innovation on traditional theatre.

Deni Yana is a lecturer in the Fine Arts and Design Department at ISBI Bandung. He has been active in researching and giving workshop on ceramic-making and design.

Yadi Mulyadi is a lecturer in the Performing Arts Faculties in Institut Seni Budaya Indonesia Bandung, West Java. His research interests are on theatre performance, and music of traditional theatre. He is now conducting a research on the music innovation of West Javanese traditional theatre.

Sisters Akousmatica | SK Chapter 7: 49.69606, 100.17333 Olkhon Island

Abstract

When you live on an island off an island, life is elsewhere. Everywhere else is the mainland, the main event, the big deal.

This book is about islands, but we choose to set it geographically on (almost) the longest possible terrestrial journey from one side of the world to the other.

... / ... / ... / ... / ... / ... / ...

Think of this: an electromagnetic wave can continue to radiate through free space independently and infinitely, even if the originating current is stopped and the conductor removed. Even the meat-sack of our bodies (made from stardust and billions of years of coincidence) emits an electromagnetic frequency – vibrating beyond-the-red, warm waves as we move through the world. 12 microns over and over forever.

Waves are waves are waves are waves

A remote live radio play performance of Chapter 3 of Sisters Akousmatica's book/score *SK*. Set on the longest possible terrestrial journey between shortwave radio stations, *SK* (published in 2018 by The People's Library) is a book and radio score through which Sisters Akousmatica examine the phenomenon of clandestine radio broadcast as a meta-fictive vehicle for rewriting and reimagining the role of women and gender-diverse people in radio and sound. It forms a part of their on-going project, *The Silent Key*. Each chapter of *SK*, up to and including this chapter, has been performed as a live, remote performance using pre-recorded, Foley and live sounds to audiences around the world. In 2018 Sisters Akousmatica was awarded the WISWOS commission to perform the broadcast of *SK, Chapter 1: Signal fantôme ~ Onde fantôme*, for the International Women's Day event, Celebrating Women in Sound 2018, at Goldsmiths, University of London.

Sisters Akousmatica, using both real and fictional narratives, aim to build an expanding platform for examining, re-imagining, connecting, communicating and bolstering the role of women and non-binary contributors in radio and sound arts.

Biography

Based in Hobart, Tasmania, Sisters Akousmatica is the collaborative and expanded radio project of Dr Julia Drouhin and Phillipa Stafford. Sisters Akousmatica are inspired by the radical possibilities of radio. They create curatorial, artistic and written projects concerned with collective radio practices, auditory-spatial exploration and the potential of emergent art forms to support and promote socio-cultural and gender minorities in the field of sound arts. They produce large-scale public transmission projects, retreats, workshops, publications and commissions with organisations such as Castlemaine State Festival, Liquid Architecture, Next Wave Festival, Hobiennale, The Channel, Signal, Radiophrenia, ACCA, Vitalstatistix's Adhocracy, JRM Paris, Fair-Play, RealTime, Doing Feminism/Sharing the world (ARC project with Dr Anne Marsh), Island Magazine, Auricle, ICMA-Array and Radical Networks Berlin. Sisters Akousmatica and 3CR were awarded the CBAA Excellence in Music Programming award at the 2017 Community Broadcasting Association of Australia Conference. They are currently Artists in Residence at the Radio and Electronic Association of Southern Tasmania and are developing a new project with Liquid Architecture in 2020, *A Nation of Radios*, exploring ownership of airwaves and the trans-nationality of radio.

Sophie Knezic | Unsettled Subjects: Aura Satz's Poetic De-synchronisations

Abstract

The contemporary British sound artist Aura Satz states, "I really like it when things are slightly out of synch", expressing her interest in "the nonalignment of sound and image and in thinking about what might emerge in the gap between them" (Satz in Balsom, *Artforum*, February 2015, p. 208). Satz's attraction to this dislocated space has fuelled works such as *In and Out of Synch* (2012) and *Between the Bullet and the Hole* (2015) that translate sound into light or explore the separations of sound and source.

This attunement to sonic de-synchronisation – including the glitchy technologies of sound inscription – links Satz's practice to the psychoanalyst and linguist Julia Kristeva's theory of poetic language with its emphasis on the signifying operation as "an unsettling process" of the speaking subject. Satz's works dovetail with Kristeva's position on the revolutionary capacity of language through their parallel advocacy for the expressive, feminist potential of shape-shifting instabilities across visual and auditory registers.

Biography

Sophie Knezic is a writer, academic and visual artist who works between practice and theory. Her research specialisms include the aesthetics and metaphysics of transparency, immaterialism, spectrality, temporality, memory, humour and sound. Her critical writing has been published in journals including *Broadsheet Journal*, *Evental Aesthetics: An Independent Journal of Philosophy*, and *Invisible Culture: An Electronic Journal for Visual Culture*, and she is a regular contributor to *Frieze*, *Memo Review*, *Art Monthly Australasia* and *Australian Book Review*. Her work has been exhibited in artist-run spaces and public venues across Melbourne, including the Margaret Lawrence Gallery, Blindside and Linden Centre for Contemporary Art. She currently lectures in the Critical and Theoretical Studies Department at Victorian College of the Arts, University of Melbourne, and in the Art History and Theory Department at the School of Art, RMIT University.

Shannon Bono | Bundu Devil

Abstract

This contribution centres on a sound piece related to traditions of the Sande society. This society is an exclusively female group that aids in the transition of young Mende girls into women through practices of magic, FGM, music and dance. The deity that appears during this celebration is called the Bundu devil, a female water-spirit evoked by high-ranking women in the society. Each Bundu helmet mask is named and blessed, through a process of singing, dance and magic. This is a personal project because this society is present in my mother's country, Sierra Leone, and a few women in my family were members of the society. During the presentation I will present a Bundu mask made from a jesmonite cast of my face, and play audio from a staged naming ceremony as well as the ceremonial celebrations.

Biography

Shannon Bono is a multimedia artist, curator, cultural writer and graduate of the MA Art & Science at Central Saint Martins, University of the Arts London (2019). Bono is invested in producing symbolic layered figurative compositions that centralise the black female body as the subject. Her mission to advocate for the presence of black bodies is captured by the element of scale, colour and anatomical manipulation. She re-imagines these bodies as a map of modernity employing surrealist cues to work as 'activisms' against oppressive forces. Identity, sexuality and body politics are channelled through her works, as a means for expressing the multitude of black feminisms and personal embodied experiences. Bono uses African textile patterns, re-workings of classical art history, health and wellbeing to inform the aesthetic structure and content of her work. Her goal is to educate, inspire and liberate her audience, as an interdisciplinary activist.

PANEL 1B: Silence. Voice & Representation

Day 1 | Friday 4 October | 11.45am – 1.15pm | Ground floor

Cat Hope

Speechless: An experimental noise opera without words and full of women's voice

Baaraan Ijlal

Change Room (*remote contribution*)

Hannah Wolfe & Sölen Kiratli

Cacaphonic Choir

Erin Gee

Laughing Web Dot Space (*remote contribution*)

Amelia Groom

Questions of Silence (*remote contribution*)

Lila Lakehal

Ana Mashi Miskina, Ana Mesk Ellil

Cat Hope | *Speechless*: An experimental noise opera without words and full of women's voice

Abstract

This presentation introduces Cat Hope's opera, *Speechless* (2019), an animated notation work scored for four female-identifying soloists, the Australian Bass Orchestra and community choirs. The work is based on the 2014 Australian Human Right's commission report *The Forgotten Children: National Inquiry into Children in Immigration Detention*. The work is an abstract examination of how wordless music – vocal and instrumental – can empower text that is hidden or suppressed – it is a work of activism and inclusion. Excerpts of the work will be shown, and the work discussed in the context of feminist work that traverses genres of noise, sound art, composition, improvisation, art and popular music. www.cathope.com/speechless

Biography

Cat Hope is an artist scholar with an active profile as a composer, sound artist, soloist and performer in music groups internationally. She is the director of the award-winning Decibel new music ensemble, a Churchill and Civitella Ranieri Fellow and she won the German Critics prize for her monograph CD on Hat Hut in 2017. She is the co-author of *Digital Arts – An introduction to New Media* (Bloomsbury, 2014) and is currently co-authoring a book on animated notation. She is Professor of Music and Head of School at the Zelman Cowen School of Music at Monash University.

Baaraan Ijlal | *Change Room*

Abstract

When is sound free? When the night falls on a curfewed street, is the sound of the street free? When thoughts are censored even before they become words, is the sound of that place free? When music and words are digitally added to muzzle peaceful dissent, is the sound free? The need to use spoken words and faceless sound as a medium at this juncture in my art is urgent. As a cis woman, as a Muslim, and as a vote-bank minority in my country, what surrounds me is the constant state of paranoia, distrust and fear of the other. There is an increasing tendency of people to go quiet in the face of intimidation. The lack of quick and just action is often manifested in verbal and physical violence against the marginalized other. The erasure of experience and the impossibility of testimony are thus crucial mechanisms of marginalization.

This makes me look at and turn to faceless sound, anonymous voices, as a trope in sound art which can offer possibilities of change to both the ones who speak and those who witness. I conceptualized the sound installation *Change Room* as an

open channel of voices telling their own stories anonymously, with the artist as witness. *Change Room* invites people, especially those at the margins of gender, sexuality, religion, caste and class to speak anonymously. There is no time limit for the speaker and the artist asks no questions. It is a space where even silence can be shared.

Biography

Baaraan Ijlal is a visual and sound artist based in New Delhi, India. She is drawn to the phenomenon of record-keeping, both official and off the record stories. Engaged with language, in the widest sense, she is interested in idea of listening and creating witnesses. She creates work through direct interactions with individuals and communities. Her themes include evolution, hybridity, body, memory, alienation and migration. Her work incorporates installations in sound, light and embroidery, video and painting.

Hannah Wolfe & Sölen Kiratli | Cacaphonic Choir

Abstract

In this presentation we discuss *Cacaphonic Choir*, an interactive sound installation. The goal of this work is to bring attention to the first-hand stories of sexual assault survivors. We do this through rethinking the relationship between the narrator and the listener – in this case, the survivor and the public – as well as the survivor's own account of their experience and its public reflection and distortion. To realise this work, we employed several digital media techniques, including machine learning, physical computing, digital audio-signal processing, and digital design and fabrication. *Cacaphonic Choir* is composed of nine individual voices that are each embedded in physical structures that are distributed in space. Altogether, from a distance, these voices form an unintelligible choir. Within this choir, each voice has a unique story to tell. These narratives are not static, however; they transform as a visitor approaches. Fragmented and distorted at first, the voices respond to the visitor's presence, and their narratives become clearer and more coherent as one gets closer. The full narrative is revealed only when by very close proximity to a given voice. In order to do this, we developed software that modulates the linguistic and auditory coherence of these narratives based on the proximity of the observer to the narrator. The recitations are generated by a machine-learning algorithm that we designed and trained on the anonymous accounts* of more than 500 sexual assault survivors. We will discuss the piece, starting from its conceptual roots, through to its technical and artistic implementation, and conclude with its dissemination.

*whenyoureready.org

Biographies

Sölen Kiratli is an architect, artist, researcher, lecturer, and occasional drummer. Her work is interdisciplinary in nature and lies at the intersection of sound, digital interactive media, and digital design and fabrication. Her work has been exhibited internationally at SIGGRAPH Asia, CURRENTS New Media, Contemporary Istanbul, and NIME (New Interfaces for Musical Expression), ACM Multimedia amongst other venues. She is currently a PhD candidate at the Media Arts and Technology Program (MAT) at the University of California, Santa Barbara (UCSB). She has taught several classes in UCSB's Art Department and History of Art and Architecture Programs. She has a bachelor's and a master's degree (University of Southern California) in architecture and worked on several architectural projects in Los Angeles area before she started her current doctoral studies. She is also the recipient of VIDA 13.0 Artistic Production Incentives, UCIRA's (University of California Institute for Research in the Arts) Social Ecologies Grant, and IHC's (Interdisciplinary Humanities Center, UC) Media Arts Award.

Hannah Wolfe is a media artist and researcher at the University of California, Santa Barbara (UCSB). Her artwork focuses on the relationship between body and technology, giving computers and robots biological qualities. Her research interests include human-robot interaction, affective computing, virtual reality, and computational creativity. Her work has been exhibited at ISEA (International Symposium of Electronic Arts), CHI (Human Factors in Computing Systems Conference), and NIME (New Interfaces for Musical Expression), as well as published in IEEE Transactions for Affective Computing. She is currently a PhD candidate at the Media Arts and Technology program at UCSB, having earned a bachelor's degree in Visual Arts from Bennington College and a master's degree in Computer Science from UCSB.

Erin Gee | Laughing Web Dot Space

Abstract

Laughing Web Dot Space is an interactive website and virtual laugh-in for survivors of sexual violence. Visitors to the website are invited to anonymously listen to the sounds of their laughter, record their own laughter, and laugh together. Visitors of any gender are invited to participate. Why laughter? Laughter is infectious, and born of the air we still breathe.

Laughing is good for our health: soothing stress, strengthening the immune system, and easing pain. Technologies of emotion go beyond gadgets and protocols: exposure to the sound of laughter is a kind of lo-fi body-hacking. This is a radical sonic space focused on healing and personal experience over public sharing. Through laughter, our voices resonate in ways that are individual and complex, holding words, hopes, energies, and space for one another.

Biography

Erin Gee is a Montreal-based artist and composer who explores human voices in electronic bodies. Articulating feminist-materialist strategies for creation with digital tools, Gee likens the micro-rhythms of emotion in the body to the rhythms of a vibrating vocal fold, emphasizing the material effects of affect as embodied and embedded in our world. Her work in bio-signal-driven choral composition, virtual reality, and robotics has been shown at venues such as FILE festival, São Paulo, Elektra Festival, Montreal, Cluster Festival, Winnipeg, Ars Electronica, NRW Forum, Düsseldorf, Trinity Square Video, Toronto, MediaLive Festival, Boulder USA, and Musée d'art contemporain de Montréal. Gee earned an MFA in Studio Arts at Concordia University, Montreal in 2014, and was LTA Assistant Professor in the department of Communications at Concordia from 2015-2017, teaching courses on sound production, sound studies, and gender and technology. She is currently earning a doctorate of music (Création et Composition Sonore) at Université de Montreal.

Amelia Groom | Questions of Silence

Abstract

While the project of patriarchy has long depended on techniques of silencing, there are also ways in which silence can be wilfully deployed from below, as a strategy of refusal, as a means of protection, as an opening for new listening practices, and as a space of under-the-radar solidarities. This paper begins by looking at the networks of silence – some signals of oppression, others potentially emancipatory – in Marleen Gorris's classic feminist film *A Question of Silence* (1982). Questions of silence, and its possibilities as a tool of resistance, will then be drawn out through comparative readings of theoretical and poetic writings by Anne Carson, M. NourbeSe Philip and Adrienne Rich – three poets who have each, in different ways, grappled with the political uses of silence within feminist, queer and decolonial frameworks. The paper will ultimately aim to consider how arriving at a non-dualistic understanding of the relations between sound and silence can allow for an expanded sense of what counts as action, and what counts as language.

This paper is presented as an audio recording produced by Cashmere Radio in Lichtenberg, Berlin.

Biography

Amelia Groom is a Berlin-based writer and art historian. She is currently a post-doctoral fellow at ICI Berlin Institute for Cultural Inquiry, where she is working on a project about stones and feminist inorganic embodiments. She completed a PhD in art history and theory at the University of Sydney in 2015, and since 2014 has taught on the Critical Studies MA programme at the Sandberg Institute in Amsterdam. From 2016-2018 she was also the theory tutor for the two-year Master of Voice MFA degree at the Sandberg. Her writing on art and visual culture has appeared in a range of journals and monographs, and in 2014 she edited the anthology, *Time* (Documents of Contemporary Art, Whitechapel Gallery & The MIT Press).

Lila Lakehal | Ana Mashi Miskina, Ana Mesk Ellil

Abstract

'Ana Mashi Miskina, Ana Mesk Ellil' translates from Arabic as 'I am not a poor thing, I am night-blooming jasmine.' In a sound, voice and body performance, Lila Lakehal will present a unique piece of work inspired by the theme of the event. Merging Arabic and Berber words for feminine body parts, French and English feminist notions, body moves and vocal improvisations in both recorded and live forms, she will aim at embodying research issues as well as searching for the embodiment of her own female body. She will also aim at decolonizing psyches (hers, and yours) and reclaiming her roots, by drawing from the Berber (North African) ancient female tradition of vocal and poetic improvisation.

Biography

Lila Lakehal is a French-Algerian artist born in Algiers and based in Paris, France. She explores a large array of artistic techniques: sound experimentations, voice and body work, singing, writing, meditation and video works. She works on issues such as vulnerability, body politics, North African culture and heritage, post-colonial trauma, feminisms, care and spirituality. She is also an activist for women's rights and migrants' rights.

WORKSHOP A: Gender of Sound Listening Set #5

Day 1 | Friday 4 October | 2.15pm – 3.45pm | First floor

Susanna Jablonski & Cara Tolmie

With contributions from Tomoko Hojo & Sarah Hennies

Abstract

We will host a *Gender of Sound Listening Set* at SGFA, Tokyo. For our Listening Sets, we commission two separate musical contributions by two invited guests. A Listening Set typically lasts for two hours, one hour dedicated to each participant. Each person is invited to share 20 minutes of sound within the frame of the project after which there is 40 minutes for a group reaction on what has just been heard.

This is not a Q+A, but rather a space to test out multiple ways of articulating both personal and common experiences in order to widen our conception of what 'listening' can be. As we state in our Listening Manifesto "*Listening is external information pulled through our bodies, filtered through and nuanced by our past experience, taste, ignorance, pleasure, illness, memories, digestive system, trauma and loves. Listening is entangled with a myriad of emotions floating between bodies. Listening is making choices about which sounds we hear. Listening omits. It takes practice to realise what listening omits, but this realisation can tell us things about ourselves.*"

For the context of SGFA, we will present a shorter version of this structure with contributions *I am Listening to You* by Tomoko Hojo and *Queer Trash* by Sarah Hennies. Tomoko Hojo will be present and Sarah Hennies' contribution will be remote.

Biography

Gender of Sound is an artistic research project based in Stockholm, Sweden, led by artists Susanna Jablonski and Cara Tolmie. Attempting to find ways to listen together with specific emphasis on how we might perceive sound through a frame of "gender", the project hosts an ongoing series listening events that endeavor to find a collective language that can accommodate multiple testimonies of listening. Through this group reflection we want to understand both the social and personal dynamics of how we listen – the political, cultural and affective implications of this and what our listening might expose about the preferences, histories and associations we each hold within our bodies. *Gender of Sound* is funded by the Royal Institute of Art, Stockholm.

Please note:

All workshops are in English (with assistance for Japanese speakers whose English is not fluent).

Participants can sign up for workshops at the registration desk (first come, first served).

Maximum: 20

WORKSHOP B: Playing Rules of Speaking

Day 1 | Friday 4 October | 2.15pm – 3.45pm | Ground floor

Asako Taki

Abstract

This workshop thinks and experiments with the gender in language. The language and the vocalisation have variations depended on the area and the situation, with mutual influences. Participants will talk about grammar, exploring personal pronouns and gender of words, habitat, ways of speaking and the choices that inform the use of words. Through copying examples – videos involving various languages from Asia, Western countries and Africa (such as Amharic in Ethiopia) – and also playing with them, the workshop will seek new ways to encounter the world. Please bring words which will help participants direct thinking about how language influences and is influenced to/by sex and gender.

Biography

Born in 1988, Taki graduated from Chelsea College of Arts, University of the Arts London in 2011 with a BA fine art. Her practice focuses on the division and the intersection between nation and genders. Most recently, she has worked on participatory and collaborative projects with migrants, which she has presented in the form of performances, video, sound works, and installations.

Please note:

All workshops are in English (with assistance for Japanese speakers whose English is not fluent).

Participants can sign up for workshops at the registration desk (first come, first served).

Maximum: 15

WORKSHOP C: Blocking the Sound

Day 1 | Friday 4 October | 2.15pm – 3.45pm | Global Arts Room – please see map insert

Banu Çiçek Tülü

Abstract

Blocking the Sound Workshop aims to deal with verbal harassment (sonic violence) in urban spaces. During the workshop, headphones will be produced from recycled/unused material, while the power of design and empowerment strategies for FLTQ* will be discussed.

This workshop considers public walking – on sidewalks, for example – as a privileged act. Walking, in the form of soundwalks, is one of the most performative tools that I use in my practice. Walking, such an easy act in everyday life, can be difficult, challenging, uncomfortable and at times impossible for some communities like women, FLTQ*, minorities, migrants, persons with disabilities, etc. Walking is a privileged act, the act of the white male bourgeois *flâneur*. In soundwalks, I draw the attention to the sonic violence that most of the mentioned groups confront. By this, I mean verbal harassment (such as cat-calling) as well as instrumental harassment (drivers beeping their car-horns or revving their car engines noisily). Walking in these circumstances is problematic and one of the most common protection/isolation techniques is the use of headphones to block out intrusive sonic attention. During this workshop, participants are invited to create different headphones. They will produce/design/create several headphones using recycled or unused material. These headphones will be provocative rather than aesthetic. The reason is two-fold: first; I believe in the political possibility of design. Design is political and provocative; design sexualizes, design also colonises, manipulates, and segregates. Design objects have also always come about in a political context and that in many cases there was/is a socio-political intention behind their development. With this DIY design headphones, I would like to initiate a conversation with/for women and FLTQ*.

Note: FLTQ is a German-language acronym for Frauen*, Lesben*, Trans*, Inter und Queer*, that is, Female, Lesbian, Trans, Intersex and Queer.*

Biography

Banu Çiçek Tülü is an independent researcher, cultural producer and urban designer from south-east Turkey, now based in Berlin. Her academic and artistic research interests include participation, public space, sonic environment, acoustic ecology, collective listening, environmental spatial justice and interdisciplinary methodologies. She is currently a PhD candidate at Hamburg Fine Arts University, funded by the Heinrich Böll Foundation. One part of her dissertation, Berlin Sonic: Auditory Collective Explorations, takes a seminar format in which the students discover the urban space and the politics of sound. She also teaches urban activism at Humboldt University, Berlin.

Please note:

All workshops are in English (with assistance for Japanese speakers whose English is not fluent).

Participants can sign up for workshops at the registration desk (first come, first served).

Maximum: 20

PANEL 2A: Collecting, Archiving & Networks

Day 1 | Friday 4 October | 4.15pm – 5.45pm | First floor

Linda O Keeffe

Gender and Sonic Modernity: Capturing the female experience of Brazilian composers and sound artists

Cat Hope, Gabriella Smart & Nat Grant

Towards the Summers Night

Mike Wyeld

LOVED

Amanda Belantara & Emily Drabinski

Sounding the Radical Catalogue

Linda O Keeffe | Gender and Sonic Modernity: Capturing the female experience of Brazilian composers and sound artists

Abstract

In 2017 Linda O Keeffe and her collaborator, artist Isabel Nogueira, began a series of discussions centred around the silencing of women in the sonic arts and music in Brazil and proposed a two-pronged project. The first, the development of a joint artistic practice grounded in the literary texts of Brazilian female author Clarice Lispector and, in particular, her work *Se Eu Fosse Eu (If I Were Me)*. In 2018, they received funding to develop this project in Brazil during the summer of 2018 from Arts Council England. This practice-based collaboration began with an examination of the body and technology in performance, and focused on a deconstruction of ideas about gender, sound and listening. They called this period of practice *Sounding the Feminist Body* and developed a number of works which responded to Lispector's work, including a collaboration with a female choreographer based in São Paulo. Secondly, they developed a series of outreach projects working with Brazilian-based female composers, sound artists, musicians and theorists, whilst simultaneously developing workshops for schools with teachers and students using participatory action research and performance practice to explore the gendering of sound, technology, pedagogy and the soundscape. In this paper, O Keeffe advances some of their findings, which include ideas around the deconstruction of gender and sound in the Brazilian landscape, the innovative practices and approaches developed by female artists in Brazil in response to what they define as the patriarchal and sexist machismo society. She will also discuss the challenges in state schools to respond to patriarchal pedagogies as they work with young women increasingly excluded from careers in fields defined as masculine, and how we used workshops in sound and music to explore these issues.

Biography

Dr Linda O Keeffe is a sound artist based in Edinburgh, Scotland. She is head of the School of Art at Edinburgh College of Art. She is founder of the Women in Sound Women on Sound (WISWOS) organisation, editor-in-chief for *Interference Journal: A Journal of Audio Cultures*. She co-founded the Irish Sound Science and Technology Association in 2009 and was President from 2015–17. O Keeffe has had works performed and exhibited in Asia, the USA, Brazil, Canada and Europe. In 2018 O Keeffe won an Arts Council England international travel award to undertake a large research project which included touring Brazil giving talks, performances and organising workshops, symposia and outreach activities. Her written publications include "Listening to Ecological Interference: Renewable Soundscapes" in *Sound, Media, Ecology* (2019), "The Sound Wars: Silencing the Working-class Soundscape of Smithfield" in *Politiques de Communication* (2018) and "Memories of sound: socioeconomic, community and cultural soundscapes of Smithfield, Dublin from the 1950s" (2016) in the second edition of the *Auditory Culture Reader*.

Cat Hope, Gabriella Smart & Nat Grant | Towards the Summers Night

Abstract

The *Summers Night Project* is a composers' mentoring programme established in 2018 by musicians Cat Hope and Gabriella Smart, with the support of new music organization Tura New Music. The project aims to support and mentor emerging Australian composers identifying as women to create new compositions for performance, with the aim of

growing the gender diversity of composers in music programmes Australia-wide. Three new works were workshopped, recorded, then performed on a short tour of Perth, Adelaide and Melbourne, Australia in July 2018.

Three composers were chosen from a national call-out and the works were performed by an ensemble consisting of members from the Decibel and Soundstream new music ensembles. The project takes its name from Australian feminist Anne Summers, author of the ground-breaking examination of women in Australia's history *Damned Whores and God's Police* (1975) and it was inspired by her 2017 *Women's Manifesto*. The paper will examine the rationale for the need of a project of this kind, the processes and results of the project itself, and plans for its future.

Biographies

Musician and composer Cat Hope founded the Decibel New Music ensemble in 2009. She is its artistic director. See p. 15 for her biography.

Pianist Gabriella Smart is a leading exponent of new music and has given award-winning premieres of many Australian compositions. She established the Adelaide-based Soundstream New Music in 1993.

Nat Grant is a sound artist and researcher working across live performance, recording, digital and community arts. She holds a PhD in composition from the Victorian College of the Arts, University of Melbourne.

Mike Wyeld | *LOVED*

Abstract

While myths of beauty and ideas around body shape, fitness, even obesity, are hotly debated in mainstream culture, some people have found acceptance in new movements, formed new alliances and set in motion new ideas.

LOVED is a globally touring gallery collaboration between two artists, visual artist Charlie Hunter and sound designer and filmmaker Mike Wyeld. *LOVED* is an exploration of (sexual) identity, bringing together hundreds of audio interviews, a composed score, found sound and archive sound, which when combined build an important, thoughtful look at masculinity in the 21st century, from a group of men (and trans-men) who are rarely equivocal about their views on the world. This presentation will show short segments of *LOVED* and think about how the material conjures echoes on masculinity and its toxicities. The problem of course, is men. How do they sound?

Biography

Mike Wyeld is an educator, sound designer and filmmaker who runs the Sound Studio at the Royal College of Art, London. Mike has written for MTV, Lawrence and Wishart's *New Formations*, *Pink Paper* and more. In 2018, Harper Collins/Cambridge published his textbook on *Digital Design*. Mike was the BAFTA Scholar at the UK's National Film and Television School and is a fellow of the Higher Education Academy. He released the first commercially available mp3 in the UK in 1998. Mike studied music in Japan and his sound work often features the sounds of traditional Japanese instruments.

Amanda Belantara & Emily Drabinski | *Sounding the Radical Catalog*

Abstract

An aural investigation of the socio-historic construction of library practices, *Sounding the Radical Catalog* amplifies the oft-invisible work of catalogers and archivists. As these workers order the bibliographic universe piece by piece, they implement – or resist – dominant ways of understanding the world. *Sounding the Radical Catalog* captures the complexities of cataloging; sharing the voices of activist librarians, who through their practice challenge the narrow articulation of gender, sex, identity, class and the colonialist visions embedded in library classification schemes. This presentation will first offer an analysis of the hidden labour and power involved in producing knowledge organization structures followed by a sound ethnography that invites listeners to critically reconsider the catalogue.

Biographies

Emily Drabinski is Critical Pedagogy Librarian at the Graduate Center, CUNY. She has published and presented widely on the nexus of power and knowledge in library organization work. Drabinski edits *Gender and Sexuality in Information Studies*, a book series from Library Juice Press / Litwin Books, and sits on the board of *Radical Teacher*, a journal of socialist, feminist, and anti-racist teaching practice.

Amanda Belantara is an audiovisual researcher and librarian at New York University. Her work explores constructions of the everyday through ethnographic films and sound. She is also co-founder of the international sound and storytelling collective Kinokophone.

PANEL 2B: The Activist & Confrontational Voice

Day 1 | Friday 4 October | 4.15pm – 5.45pm | Ground floor

Jessica Kong

Listening to feminist protests: The creation and activation of a feminist collective identity based on protest soundscape

Rory du Plessis

Oral witnessing: a sound work of Emily's letters

Saba Zavarei

Radio Khiaban: the song of disobedience

Alice Gaya

When voices become noise: sound in ethnographic work

Jessica Kong | Listening to feminist protests: The creation and activation of a feminist collective identity based on protest soundscape

Abstract

The mass singing of "I'm Every Woman", slogan-shouting such as "WE ARE CHANGE!", and noise-making with kitchenware are some of the sonic episodes that constitute the protest soundscape of feminist protests. In this paper, I argue that the protest soundscape of women's protests create and activate feminist collective identity, which is countering the rise of neo-liberal feminism. Neo-liberal feminism suggested the notion of self-care and competitive individualism as a gradually popularized feminist aspiration, which makes other feminist concerns, such as feminist collectivism less salient. However, based on data collected from five feminist protests in London using the methods of sonic ethnography and sonic diary, I argue that protest soundscape of women's protests creates feminist collective identity through the interplay between culture, emotion and affect brought by sound, countering the rise of neo-liberal feminism. This presentation interrogates the tension between neo-liberal feminism and feminist collective identity; presents my data acquired from sonic diary; and broadcasts episodes of protest soundscape which are reinforcing my argument.

Biography

Jessica Fuk Yin Kong is a doctoral candidate in media and communications at the London School of Economics and Political Science (LSE). She is a protest participant who cares about democracy, freedom, human rights and equality. Before beginning at the LSE, Jessica had a career at Radio Television Hong Kong, hosting music programmes from a societal perspective. She has a strong belief in sound and music, who sees them playing a crucial role in society, structuring and impacting people's everyday life, both in subtle and direct ways. Her passion in sound and music originates in her early childhood when she started learning the piano. Besides being a doctoral researcher at the LSE, she has been a seminar teacher as well as a pianist, giving concerts in communities, hospitals, and care homes in London.

Rory du Plessis | Oral witnessing: a sound work of Emily's letters

Abstract

"I am compelled to stay night and day in a horrible single room and shutter closed from 6 pm to 6 am next morning, no ventilation, just inhaling the same air over and over again – why it is slow poison. This life I am compelled to endure here is enough to make a Saint from heaven curse and swear and to tear her hair."

The above is an extract from a letter written by Emily in November 1910 while institutionalised as a psychiatric patient at the Fort England Hospital in Makhanda, South Africa. Emily was admitted to the hospital in April 1908 at the age of 33 and remained there until August 1915. During her institutionalisation, she penned numerous letters in which she catalogued the indignities and mortifications she endured. Emily turned to letter-writing to express her discontent as her complaints to the psychiatrists fell on "deaf ears". Instead of listening to her plight, the doctors pronounced her to be the "most trying patient" in the hospital and frequently sentenced her to solitary confinement in a padded room.

This presentation involves a sound work in which the audience becomes an oral witness to the turmoil, indignities and dissatisfaction that Emily recorded in her letters. The sound work will be followed by a short discussion on the contributions of feminist scholarship to the history of psychiatry, as well as how Emily's testimony can be regarded as a resource for Mad Pride activism.

Biography

Dr Rory du Plessis is a lecturer in the School of the Arts at the University of Pretoria, where he teaches Visual Culture Studies. He obtained a PhD in Mental Health from the Centre for Ethics & Philosophy of Health Sciences at the University of Pretoria. In his PhD thesis, Rory offered a hermeneutic analysis of the casebooks of the Grahamstown Lunatic Asylum from 1890 to 1907. The study aimed to retrieve the patients' pathways and life stories contained in the casebooks that were silenced, omitted or censored from the official published texts. He has published widely on the visual culture and history of psychiatry in South Africa. He is editor of the academic journal, *Image & Text*, and is an editorial board member of the academic journal, *Gender Questions*.

Saba Zavarei | Radio Khiaban: the song of disobedience

Abstract

This presentation and paper, which features the songs of women interviewed for Radio Khiaban, an online platform founded in 2018. The podcast is dedicated to Iranian women singing in the public spaces in Iran. While women's voices remain forbidden in public, they continue to find many innovative ways of occupying spaces. This radio station is thus a place for free speech and expression, a collective act of inspiring everyday performances and acts of resistance of women who are forced into segregation and exclusion, and to reclaim public space through singing. It is a platform to celebrate women's diverse voices and talents in and from Iran. Radio Khiaban has broadcast two episodes in Farsi and English, exhibited work in Cairo, and been interviewed for BBC, Scene Arabia and Cairo's D-CAF art festival.

radiokhiaban.com | soundcloud.com/user-406776202

Biography

Artist, writer and researcher, Saba Zavarei works across performance, text and audio, and her work is often participatory, socially engaged and interactive. Working between London and Tehran, her work explores the socio-political structure of the space in relation to the performances of everyday life, gender norms, transgressive acts and protest. Saba founded Radio Khiaban in 2018 to challenge discriminatory taboos and rules that ban Iranian women from singing. Her PhD focuses on the creation of alternative emancipatory spaces of everyday life, through transgressive performances. It looks into the singing practices of Iranian women, exploring how despite the cultural and legal obstacles they face; they find ways to express themselves with their voice.

Alice Gaya | When voices become noise: sound in ethnographic work

Abstract

In many societies in the world, women are voiceless: they are not in the public spaces and their voices are completely absent from the political system. This situation is often replicated in many academic studies where the voice of women is absent both physically and symbolically. In this lecture I wish to discuss the dialogue between voice and gender and the different ways in which this dialogue arises in my ethnographic work. I will pose the following questions: What sounds women and men produces in different spaces in their lives? How do researchers write sounds? I would also like to elaborate on our role as activist researchers committed to the feminist idea of gender equality.

Biography

Alice Gaya is an anthropologist, artist, feminist, activist and PhD candidate at Ben-Gurion University of the Negev; she has been awarded with an Israel Scholarship Educational Foundation international fellowship. The theoretical framework of her research is anchored in the writing of critical postcolonial feminism and focuses on the relationship between class, ethnicity, religion, gender and nationality in the lives of mixed couples. Alice holds a master's degree from the Department of Sociology and Anthropology at Tel Aviv University and BA in Social Sciences and Humanities from the Open University. In addition to her academic work, Alice has participated in various programmes aimed at promoting equality in Israel and beyond.

Performance programme: UNTITLED, PARTS 1 & 2

Day 1 | Friday 4 October | 7pm – 9.30pm | Untitled (please note change of venue)

Untitled

Cedar Residence B1, 1-5-6, Uenosakuragi, Taito-ku, Tokyo, 110-0002

〒110-0002 東京都台東区上野桜木 1 丁目 5 - 6 シーダーレジデンス B1

untitled.tokyo.jp

Please note

If SGFA presenters arrive after 7.30pm, we cannot guarantee entry.

Drink tickets are available at the door for JP ¥500 (cash only). Each person must buy at least one ticket.

Food (vegan options available) will be on sale at Untitled for JP ¥1,000 (cash only).

UNTITLED PART 1

Day 1 | Friday 4 October | 7pm | Untitled (please note change of venue, see above)

Elizabeth Ditmanson

collected thoughts, woven 集感想 來來編織

Higgaion Selah

An indomitable murmuring

Donna Hewitt & Mary Mainsbridge

#MeToo #MeTwo

Elizabeth Ditmanson | collected thoughts, woven 集感想 來來編織

Abstract

Building on the piece *collected thoughts, woven*, this semi-improvised assemblage-like performance brings together female-identifying perspectives on gendered and gender-related elements present in and surrounding the creative process. Sharing ideas, responses, and perspectives between colleagues, the words, voices, languages and deliveries of a network of creatives are brought together in a fragile, conceptual, contemplative performance.

Originally in triptych form, the piece morphs and develops according to its context and contributions, while focused on conversations surrounding ideas of/on creativity as a space of work. The piece blends the collection, juxtaposition, interweaving, and overlay of multifarious perspectives on the creative process from a network of female-identifying artists who come from a range of artistic backgrounds. The interplay of sonic and written recordings of these perspectives between aural and visual senses creates a multi-lingual/ multi-accented conversation of sorts on the topic of the creative process, with differences, similarities, contradictions, commonalities exposed and coexisting.

As the collector of these contributions, each performance raises questions surrounding the creation and delivery of this assemblage. In this presentation of the work, I wrestle with these questions on stage, by bringing the fragile, unfixed, uncertain components of my expression to light through improvised flute and vocal performance.

Biography

Elizabeth Ditmanson (戴愷如) is a composer, improviser and sound/visual artist currently based in Taipei, Taiwan.

Elements incorporated in her work include instruments, electronics, still and moving image, and site-specific performance. Her pieces for concert hall have been performed by ensembles including Trio Atem, Ensemble L'Imaginaire,

Psappha, and Quatuor Danel, while her collaborative multimedia installations and performance works have occupied theatres, lecture halls, bathhouses, repurposed factories, and fish cellars across the UK. Now, she regularly works and performs with composers and improvisers in Taipei. Having completed her graduate studies in music composition at the University of Manchester (UK), she is currently a master's student on the Inter-Asia Cultural Studies programme at National Yang Ming University in Taipei, with a focus on visual arts cultures and gender/sexuality studies.

Higgaion Selah | An indomitable murmuring

Abstract

Reading performances have traditionally consisted mainly of solo recitations where individuals convey their message through voice and physical gesture. Performers frequently employ lighting and other stagecraft to establish a presence apart from the ordinary. Their performances share, for the most part, a fixed hierarchy of 'speaker' and 'listener'. The unadulterated voice commands the attention of the audience at a reading as a direct evocation of physicality. It is, in that sense, a unilateral means of captivating the multitude.

Contemporary readings share with other modes of creative expression, meanwhile, a responsibility to address the exigencies of socially engaged art. Readings that abrogate that responsibility are unworthy of our milieu. A historiographical purview of Japanese readings in the context of social engagement passes inevitably through warmongering poetry of the 1930s and 1940s and arrives at the gender-mired paralysis of the contemporary poetry scene. Our work as Higgaion Selah is a rejoinder to that paralysis and to the glib labels, such as 'female poetry,' that it begets by default. The work centres on vocalizations by two poets and unfolds through layered space engineered by acoustical control, material deconstruction, and – via video projection – visual liberation.

Biography

The quartet Higgaion Selah include Okuma Nono, Akiko Fujiwara, Sosuke Yamamoto and Kyojun Tanaka. Okuma Nono and Fujiwara Akiko formed what would later become Higgaion Selah in February 2019. They share an interest in exploring new ways of vocalizing poetry and both were weary of traditional poetry readings, where the poet recites their work using a richly nuanced voice and the audience listens politely. Their collaboration then became a four-member ensemble with the addition of the musician Tanaka Kyojun and the videographer Yamamoto Sosuke.

Higgaion Selah has since embarked on an adventure in poetry vocalization animated by lighting, video projection, music, and acoustical modulation. The result is a spirited rebuke of conventional poetry readings. Okuma, Fujiwara, Tanaka, and Yamamoto have left behind the stage where the poet stood alone in the spotlight. They have moved on from the simplistic physicality of recitation in an unadulterated voice. Higgaion Selah gave its first performance in June 2019 in Tokyo at Arts Chiyoda 3331.

higgaionselah.com

Donna Hewitt & Mary Mainsbridge | #MeToo #MeTwo

Abstract

This is a collaborative musical work was inspired by the 2018 '#MeToo' campaign. The #MeToo campaign has given many women permission to speak up and disclose their experiences of sexual harassment and assault. The response to #MeToo following the Harvey Weinstein scandal was unprecedented in terms of the scale of participation, with many women feeling they finally had an avenue to vent their repressed feelings and to reveal their long, hidden stories. The flood of stories formed the underlying inspiration for a set of new works by composer/performers Hewitt and Mainsbridge. Both artists explore gestural movement and voice in their creative practice through the use of their unique gestural control systems. Hewitt works with a device called the eMic (a modified microphone stand that detects gestural input from the performer) and a wearable controller that primarily utilises arm and hand movements, while Mainsbridge has devised a system that uses motion detection via the Xbox Kinect gaming controller, allowing detection of the whole body in an unencumbered fashion. An important intention of the #MeTwo work was to explore gesture and the way women's gestures define, depict, respond to and influence power. The work draws upon texts and images that emerged during the #me too campaign as well as the personal experiences of the artists. The paper offers insights into the creative collaborative process of two women who have designed their own performance technologies. These technologies are empowering and enable women to control and convey their own stories, sounds, bodies, voices and images.

Biography

Dr Donna Hewitt is a vocalist, electronic music composer and instrument designer. Donna's research has been primarily exploring mediatized performance environments and new ways of interfacing the voice with electronic media. She is the inventor of the eMic, a sensor enhanced microphone stand for electronic music performance and more recently has been creating wearable electronics for controlling both sound and lighting in performance. Her work has attracted funding from the Australia Council for the Arts, most recently with all female collective Lady Electronica. She has held academic positions at the Sydney Conservatorium of Music and Queensland University of Technology and is currently the Convenor of Music at the University of New England, Australia.

UNTITLED PART 2

Day 1 | Friday 4 October | 8.15pm | Untitled

Jo Kazuhiro

'Mary Had a Little Lamb' – a re-visit of the common sense of sound reproduction

Julie Rose Bower

Feminist ASMR 1: Washing my hair in space

Chiho Oka

Jenga Piece / I am publishing all the names exist in the whole world. / Providing You 00:00 Flights 24/7 / Vinyl Terrains

Xana

Lost Symphonies

Jo Kazuhiro | 'Mary Had a Little Lamb' – a re-visit of the common sense of sound reproduction

Abstract

This session re-visits and explores the common sense of sound reproduction through a performance and a subsequent discussion. The session is a part of a collective project conducted by Paul DeMarinis and Kazuhiro since 2018. In the project, they use contemporary DIY and digital-craft platforms as well as traditional techniques with the help of basic Scientific principles. The performance is a realization and reinvention of a conventional technology performed previously in 2012. During the discussion, we aim to deepen understanding of the realisation around the themes of Sound::Gender::Feminism::Activism with other practitioners.

Biography

Jo Kazuhiro is a practitioner with a background in acoustics and interaction design. He has presented works at museums and festivals, published papers in journals and presented at international conferences. Projects include: The *SINE WAVE ORCHESTRA*, a practice of the music one participates in; *phono/graph*, which explores sound, letters, and graphics; and "Life in the Groove" with Paul DeMarinis. These works re-examine how principles of common sense relate to sound reproduction. After working at IBM Japan, Newcastle University, Tokyo University of the Arts, and IAMAS, he took up a position as an associate professor in Department of Acoustic Design at Kyushu University, Fukuoka, Japan as well as an advisor at Yamaguchi Center for Arts and Media (YCAM).

Julie Rose Bower | Feminist ASMR 1: Washing my hair in space

Abstract

An ASMR soundtrack imposed onto found video with accompanying live Foley performance. This intervention features footage of NASA astronaut Karen LuJean Nyberg as she demonstrates how she washes her hair in zero gravity on board the International Space Station. In a Skype call from outer space that opens up a gap between the visual and the sonic, ASMR is positioned as a sonic self-care technique in which female authors carry out affective labour in the field of sound.

The accompanying Foley performance by Julie Rose Bower synchs sound to image to parody the extending of what feminist film academic Laura Mulvey called 'to-be-looked-at-ness' to the aural. The live Foley is proposed as an aural equivalent of visual monitoring; not so much "Can you hear me?" but "Do you hear what I hear?" and what's more, "Do you feel what I feel?" which, in the case of the ASMR video maker, is the idiosyncratic tingles of the ASMR response. Through performing under the pressure of matching sound to an image track that is not her own JRB critiques the gender politics of ASMR through illustrating the gap that exists between embodied presence and the constantly monitored self.

Biography

Julie Rose Bower is an artist and practice-led researcher making sound performance and installation work. She is in the first year of a PhD project that focuses on theatre sound through combining theories of cultural anthropology with a

materialist feminist perspective at Queen Mary University of London. Projects include: solo show 'Foley Explosion' (SPILL Festival, Forest Fringe Cameo Live programme, The Yard Theatre) site-specific media trail; 'Joe Meek – 304 Holloway Road' for LGBTQ Heritage Days; and installation *Upskirt / Downskirt* for the Calm Down, Dear feminist festival at CPT. julierosebower.com

Chiho Oka | Jenga Piece / I am publishing all the names exist in the whole world. / Providing You 00:00 Flights 24/7 / Vinyl Terrains

Abstract

This mini-presentation is an experimental piece that began while a computer musician was learning live coding. The title is generated by a random combination of characters and spaces, commas and full stops.

Xana | Lost Symphonies

Abstract

Using objects and plants mapped to a Dada Machine and a custom-built module rack, this performance involves live looping, layering to reveal compositions produced by everyday objects/nature. Xana's work is rooted in improvisation, and the performance encourages the audience to move objects around randomly in order to produce different timbres, notes and feed it back to the machines.

The purpose of this movement is to look at how people of diaspora place importance on their objects and how displacement changes the landscape, language and auditory footing of what was once home. The constant search for stability changes perception and uproots many communities having to move out of necessity. I will then ask the audience to return the objects to their original placement and this is where the struggle emerges, as you can never go back to the same place.

Biography

Xana is a live loop musician, sound artist, theatre maker, poet and an Offie-nominated sound designer who has worked on a number of critically acclaimed theatre shows *Blood Knot*, *Noughts and Crosses*, *Burgerz*, *Obama and Me*, *Hive City Legacy*, *Half-breed*, *GREY*, *Strange Fruit*. They have performed in cities around the world from Accra to LA using freestyle poetry to make interactive audience experiences. Xana's work focuses on archives and embodying our future narratives and memories using tech to creating interactive spaces and manifest new visions of blackness within reality and sci-fi, magical realism and blending genres orchestral noise/thick bass.

Xana is featured on the award-winning track *Afronaut* on the album *Driftglass* by Seed Ensemble (led by Cassie Kinoshi), shortlisted for the Mercury Music Prize in 2019. Xana is an associate artist at Ovalhouse Theatre, London, working on their debut theatre show, *Swallowing Your Idols*, and an EP.

SOUND WALK – UENO PARK: Muse Murmur Ponder Utter Blurt Cackle Chat

Day 2 | Saturday 5 October | 9.30am – 11.00am | Meet directly outside Chinretsukan Gallery Entrance

Catherine Clover

Female birdsong has only recently come to the attention of Western science. The songs of female birds have been largely ignored based on the supposition that complex birdsong has evolved through sexual selection, as Darwin noted, and that male birds sing and female birds listen. Recent research challenges this assumption, identifying that the occurrence of female birdsong is frequent and common.

This proposal is for a sound and listening walk in Ueno Park, close to the site of this conference and a place popular with wild birds, in particular the highly intelligent jungle crow (*Corvus macrorhynchos*). A short talk will introduce female birdsong and participants will be encouraged to listen and speculate that female birdsong underlines an intelligence and agency that suggests birds may sing for reasons other than, or in addition to, the reproductive, including personal pleasure, creativity and other forms of non-functional communication. Given that jungle crows are songbirds, who, like some other species including bats, dolphins, whales, parrots and humans, learn their sounds and language from their parents and can adapt their sounds and learn new ones throughout their lives, this sound walk proposes that, like us, female jungle crows may use their new-found voices to muse, murmur, ponder, utter, speak, discuss, confer, converse, debate, suggest, imply, denote, blurt, cackle, chat and gossip.

Biography

Catherine Clover's multidisciplinary practice addresses communication through voice, language and the interplay between hearing/listening, seeing/reading. Using field recording, digital imaging and the spoken/written word she explores an expanded approach to language within and across species through a framework of everyday experience. The artworks are social in nature and frequently involve collaboration and participation with other artists and with audiences. As a polyphonic practice there is a dilution of authorship via sharing, co-mingling, blending, merging, collaborating. The artworks take several forms including texts/scores, sound works, installations, performance, soundwalks, readings, external public artworks, radio and artists' books. I teach at Swinburne University, Melbourne (MA Writing) and hold a practice-led PhD (fine art) through RMIT University, Melbourne.

ciclover.com

Please note

There is no need to sign up for the sound walk: all are welcome.

PANEL 3A (Part 1): Japanese Culture – Part 1

Day 2 | Saturday 5 October | 11.00am – 12.00pm | First Floor

Simultaneous translation Japanese to English available

Chiharu Chujo

A Critical Approach to Gender Issues in the Popular Music Scene in Japan in the 2010s

Kimberlee Sanders

Vocal Trinity: Magical Angel Creamy Mami and the Transformative Power of the Shōjo Media Mix

Ai Watanabe & Akiko Ushijima.

JWCM (Japanese Women Composers Meeting): search for work-life balance in Japan

Chiharu Chujo | A Critical Approach to Gender Issues in the Popular Music Scene in Japan in the 2010s

Abstract

As critical consciousness against gender inequality grows in the music industry in the west, a new movement is emerging in Japan where the gender equality has not been achieved yet. This presentation looks at newly emerging female musicians who have gender perspectives in the 2010s in Japan. Do they share any characteristic features with feminist musicians in the 1970s or any similar perspectives with what is called the third wave feminism? The paper examines their ways of expression and positionality from a chronological historical perspective.

Biography

Chiharu Chujo holds a PhD (2018) in Japanese Studies, Asia and the Diaspora, from Université Jean Moulin Lyon 3. The title of her PhD thesis is *Formes et enjeux politiques de la musique populaire dans le Japon des années 1970 jusqu'à aujourd'hui: arrangements stratégiques des artistes femmes engagée*. She is a visiting lecturer and translator.

Kimberlee Sanders | Vocal Trinity: *Magical Angel Creamy Mami* and the Transformative Power of the *Shōjo* Media Mix

Abstract

Premiering in the summer of 1983, television anime *Magical Angel Creamy Mami* (Studio Pierrot) is an iconic entry in the Japanese magical girl genre. The series is a fantastical *Bildungsroman* in which 10-year-old Morisawa Yū gains the power to transform into a 16-year-old pop star, Creamy Mami. Young viewers loved the show for its catchy songs and wacky storylines but they were also enthralled by the seemingly limitless potential for liberatory metamorphosis, as a single voice mediated multiple bodies. In this presentation, I explore the transformative power of the voice by considering the relationship between Yū and Mami and the voice actress/pop singer who voiced them both, Ōta Takako. The slippage of identity within this relationship, facilitated by the voice's transmission through several media platforms, created a space where girls could find imaginative freedom in bodies unfixed and in flux. I argue that *Creamy Mami* dramatizes a romance with(in) the self, held together by the multiply mediated voice.

Biography

Kimberlee Sanders is a PhD candidate in the Department of East Asian Languages and Civilizations at Harvard University and a visiting researcher at the Interfaculty Initiative for Information Studies at the University of Tokyo. Her research interests include popular media in East Asia, sound studies, and issues of intimacy and embodiment in contemporary media landscapes. She is currently working on a dissertation project about the history of listening cultures, sound recording and broadcasting technologies, and intimacy in 20th and 21st century Japan. Her research has been supported by Fulbright-IIE and the Japan Society for the Promotion of Science, and she holds an MA from Harvard University and a BA from Williams College.

Ai Watanabe & Akiko Ushijima | JWCM (Japanese Women Composers Meeting): search for work-life balance in Japan

Abstract

JWCM (Japanese Women Composers Meeting) is a project launched by eight participating composers of the “Senior (Mid-level) Female Composers Summit” held last year. At the meeting, Japanese woman composers in their thirties and forties discussed the issues surrounding their activities and the problems of contemporary music scenes centered on men. In the international scene, we wrote an academic article from the standpoint of a double minority of “Asian” and “Woman” (scheduled for publication in the *TEMPO* journal – published by Cambridge University Press – this autumn). Through various activities, we promote understanding of the current situation of Japanese woman composers.

In this presentation, members Akiko Ushijima and Ai Watanabe will report JWCM activities. How did these discussion in the first symposium held in August 2018 lead to such an activity? Some of the subjects that the discussions focused on included “the position of woman composers in the contemporary classical music world”, “comparison of gender consciousness in Europe and Japan”, and “lifestyles of woman composers. In addition, we will touch on plans for future activities.

www.jwcm.site

Biographies

Akiko Ushijima is a composer. After obtaining her first master’s degree from Aichi Prefectural University of Fine Arts and Music (2005), she completed the master’s programme in composition at the Royal Conservatory in The Hague in 2013. Her pieces have been performed in the Netherlands, Germany, the US, Australia and Japan. She is lecturer of Nagoya University of the Arts and the founder of the Association of the Contemporary Music Theater. She is a member of JFC and JSSA.

Ai Watanabe is a composer whose PhD at Tokyo University of the Arts was on the work of Luc Ferrari. She won the JAPAN2011 Prize (Italy), and was a semi-finalist at Pierre Schaeffer Award (France). Selected for the 3rd Presque Rien Award (France). Lecturer at Tokyo University of the Arts, Shobi University and Showa University of Music. Board Member of Japanese Society for Electronic Music. Member of Japanese Society for Sonic Arts.

aiwatanabe.tumblr.com

PANEL 3B (Part 1): Queer Identities on Screen – Part 1

Day 2 | Saturday 5 October | 11.00am – 12.00pm | Ground Floor

Viola Chen
Turn Down for Dad

Keira Simmons & Maiah Stewardson
Inside Voices

Nao Motooka
Needle Threader Lovers

Please notes: all contributors to Part 1 of this panel will be present for a Q&A at the end of this first part.

Viola Chen | Turn Down for Dad

Abstract

Turn Down for Dad is a multimedia video installation that presents a material, aesthetic and sonic assemblage of queer autobiographical memory. As such, it positions itself in line with the emergent genre of auto-theory, which found contemporary force in the works of feminist writers such as Paul B. Preciado (2008) and Maggie Nelson (2015) – though it undeniably bears historical lineages in feminist writings globally. By transposing threatening and forcibly uncompromising sonic landscapes upon abstracted visuals of a young and relentlessly gendered subjectivity, the video encourages overlapping openings for misdirected affect, conflicted identifications and unexpected bursts of subjective catharsis. The project seeks the potential for technology and queer subjectivity to build an erotic reciprocity through their shared identification with dissonance. In the installation, noise (she/her) is a protagonist. Racialized and classed signifiers surrounding alienation are pronounced forces here, which interpolate the viewer as at times a companion and at others a projection of resentment.

Biography

Viola Chen 陈宜晴 is a writer, disability support worker and cultural thinker from 天津 currently based in Montreal, settled on unceded land. She is currently completing her master's degree at Concordia University, where she explores topics surrounding queer autobiography and subjective memory through a research creation practice. Her work has been shown in Montreal, Winnipeg, Vancouver and Hong Kong.

Keira Simmons & Maiah Stewardson | *Inside Voices*

Abstract

Inside Voices, a forthcoming sound/film/visual art collaboration, meditates on questions, lingers in uncertainty, and revels in changes, exploring the interior experience of questioning and forming gender and identity. Queer voices tell stories of their journeys through periods of questioning, the sound transduced through a canvas, onto which is projected an experimental film. We watch someone moving through their world, in/visibly wrestling with a question, while hands paint a wall, layering thick oil paint and found materials on an evolving surface. The sound, hands, movement, the performativity and layers of the paint recognise and honour the layers of transgender history and activism embedded in our queer communities, acknowledging our role in the future. Queer and gender non-conforming voices are centred, vibrating the canvas, reflecting and empathising with a listener's quiet questioning. In meditating on the personal journey, fluctuation and uncertainty, the piece seeks to validate this process of interior interrogation and exploration.

At SGFA – Tokyo, the two artists will present a short film which, as a work in progress, shows the tone, imagery and soundscape palette of the full *Inside Voices* installation (to be developed in 2020, pending funding). They will also discuss the context, research, process and development of the piece thus far.

Biography

Keira Simmons is a queer Australian experimental sound designer, sound artist and performer, collaborating with artists locally and globally to create conceptually impactful interdisciplinary and research-based work. She uses psychoacoustics to create emotionally affective soundscape compositions. Maiah Stewardson is, foremost, a queer Australian actress and storyteller, frequently lending her hand in writing and directing spheres. With a fascination in how sound, poetry and visual art play into performance, her prolific catalogue of work blurs time, place and medium. Together they create community-focused art, aiming to spark collective local conversation and speak to experiences both shared and personal.

Nao Motooka | Needle Threader Lovers

Abstract

Needle Threader Lovers involves artists Motooka Nao with performer Masako Ibuki, and translator and narrator Urabe Ayumu.

Have we met before? This story contains the battle of Tsushima, which took place in 1905 during the Russo-Japanese War, the Crossing the T and the needle threader. Usually shown as an installation, this work considers attitudes towards polyamory and monogamy, how we make decisions in multiple aspects with unstable literacies.

Biography

Motooka Nao is a Japanese artist working with installations and videos, a kimono collector and lingerie designer. She has dealt with searching spirits of abundant objects and memories. The works incorporate her hometown image of the Seto Inland Sea and her cat. She is associated with Tokyo University of the Arts Inter-media Art.

PANEL 3A (Part 2): Japanese Culture – Part 2

Day 2 | Saturday 5 October | 12.15pm – 1.25pm | First Floor

Simultaneous translation Japanese to English available

Gretchen Jude

Mediated Listening and Feminist Praxis: Voices of the Nightingale Geisha Recording Stars

Makiko Sakurai

Female and Shomyo: Paper with performative element

Gretchen Jude | Mediated Listening and Feminist Praxis: Voices of the Nightingale Geisha Recording Stars

Abstract

This presentation will explore the development of listening as a conscious, creative (and activist) practice. The case study I will discuss traces the rise and fall into obscurity of the nightingale geisha singers 鶯芸者歌手, exemplified by the figure of once-popular female recording star Ichimaru 市丸 (1906-1997). I will offer my experiences with this now-obscure music as a springboard for discussion: What are the challenges of listening to audio recordings across myriad differences – i.e., of not only culture but also time period? How do digital audio media both facilitate and problematize the (re)discovery of forgotten female voices and sonic practices? Working between critical ethnomusicology and practice-based research methodologies, I juxtapose Pauline Oliveros' compositional practice of Deep Listening with Roshanak Kheshti's critique of "phononormativity" (2015), with the aim of articulating feminist forms of listening relations that acknowledge the power and near-ubiquity of audio media.

Biography

Gretchen Jude is a performing artist and scholar of electric music and sound, with degrees in Electronic Music (MFA, Mills College) and Performance Studies (PhD, University of California, Davis). Her work aims to harmonize personal, embodied experience with rapid cultural and technological changes. Jude's writing has been published in *Performance Philosophy*, *Critical Stages*, *Capacious: Journal for Emerging Affect Theory*, and *Sounding Out!*, and her music has been released on Full Spectrum, Susuultrarock, and Edgetone Records. Jude collaborates extensively with musicians, choreographers, filmmakers, and writers. She also practices diverse performance traditions, including Japanese *hauta* 端唄. Gretchen is currently a JSPS postdoctoral fellow (short-term) at Yokohama National University.

Makiko Sakurai | Female and Shomyo

Abstract

Since 1986, I have studied Shomyo from the ancient Heian period (794-1192 AD) of Japan, a form of chant associated with the Tendai sect of Buddhism. For a long time, it was impossible for females to chant Shomyo. But I succeeded in chanting as a humanistic function of the phonic origin regardless of gender. Now female monks of the Tendai sect and female university students (with the support of the Tendai sect) created a lesson plan for Tendai Shomyo chant. The first monk in Japan was a female named Zenshin-ni and is referred to in *Nihon-shoki* (the oldest chronicles of Japan) in AD 584. Japanese Buddhism was started by Suiko, a female empress. Suiko performed Buddhist services with her attendant female monks. During Suiko's time, the Shoman Sutra was adopted. This sutra is the conversation between Tathāgata and Śrīmālā princes in Kosala. "Nyoraiba" is an important piece and is taken the words from the Shoman Sutra. Even now it is still chanted in Japanese Buddhism. Many female monks were active in Buddhist service until Nara period (710-794 AD). During the Heian period, the voice of female monks was said to be the "Sound of national ruin" by the new government. The new Buddhist sect, Tendai, never granted the Kanjo or legitimate successor to a female monk. Following the Heian period, females performed "Shirabyoshi". Expelled from the court, they started active performances. The Japanese government after the Heian period suggested the voice of females is not music. I introduced the historic document and performed a Shomyo piece, "Nyoraibai".

Biography

Makiko Sakurai is a songwriter/vocalist (Tendai Ohara chant) and performer (Shirabyoshi). Since 1986 Makiko Sakurai has studied Shomyo, the ancient Heian period (781-1192 AD) form of chant associated with the Tendai sect of Buddhism, with teachers Genshin Nakayama and ryu-teki (gagaku flute) from Sukeyasu Shiba. In 1994 she received a scholarship from the ACC (Asian Cultural Council) to study the music of the Navajo peoples at the Navajo Community College (now known as Diné College) in Arizona, US. Upon returning to Japan, she continued her practice of Shomyo chant and Shirabyoshi dance. In 1997 she began performances of Shomyo and Shirabyoshi in an unaccompanied form. In 2008 she studied Yemenite ritual music in Israel with Gira Beshari. Sakurai has written the scripts for her original collaborative pieces with Noh theatre. Since 2009, she has performed an annual Shomyo chant of the Amida Sutra as a Buddhist service for Gaza.

zipangu.com/sakurai

PANEL 3B (Part 2): Queer Identities on Screen – Part 2

Day 2 | Saturday 5 October | 12.15pm – 1.25pm | Ground Floor

Tim Smith

QUEERING DI TEKNOLOJIK

Jamie Chi

Breaking our Cages: music, film and queer stories

Natasha Lall

The16mb, Future Sounds & A Mini City

Ann Antidote

The rope meets noise – body politics edition

Please notes: all contributions to in this panel are remote.

Tim Smith | QUEERING DI TEKNOLOJIK

Abstract

QUEERING DI TEKNOLOJIK is a message from the future. Spoken by the collective digital voice of a group of queer artists and activists, this collaborative project speculates about the possibilities of a temporality yet to come. What does the future look, sound and feel like? Did we manage to dismantle the white supremacist capitalist patriarchy and avert the impending environmental catastrophe? Which strategies of protest and resistance were the most effective? This is a message of hope.

Biography

Timothy Smith is a London-based artist/filmmaker, creator of narrative short films which have been shown at more than 70 international film festivals; winning awards in Milan, Calgary, Oslo and Warsaw. More recently, Timothy has made experimental non-narrative films which eventually led to Timothy undertaking his PhD and making works such as *A Queering of Memory: Parts 1 & 2* (shortlisted for the 2017 AHRC Research in Film Awards), *Queer Babel* (2018) and *Queering di Teknolojik* (2019). His experimental work has screened in London at the BFI London Film Festival, BFI Flare and Fringe! Queer Film Fest; and internationally in Rotterdam and Barcelona. He obtained a BA (Hons) in Film Production and Animation from Deakin University in Melbourne and an MA in Art and Media Practice at the University of Westminster, London. In 2016 he began a research degree at the Creative Research into Sound Arts Practice (CRISAP) research centre, University of the Arts London.

Jamie Chi | Breaking our Cages: music, film and queer stories

Abstract

Justice for Maya is a short experimental film conceptualised, filmed and produced solely by Chi. The film attempts to raise awareness of social repression faced by the LGBTQ community. This film is inspired by the music pull some strings by hanahazukashi. It has no dialogue. The design of the visual is based on the music. It attempts to bring hope to breaking free from communal “cages” that affect queer societies.

Chi not only wants her audience to be aware of the social repressions felt by the LGBTQ+ community in Asia, but for them to also consider whether such structures exist within Queer communities from other regions. Chi created a social experiment based on this film by asking Queer communities from all over the world to share stories of their own “Qages” by responding to three questions: 1. Who are you? 2. What is your cage? 3. How do you break free? The responses are displayed in front of her film. Chi also encourages her audience to share their stories by responding to the questions. Through these stories, Chi hopes that we acknowledge that queer struggles aren’t isolated to just Asia and that societal cages are often stretched across the globe.

Biography

Jamie Chi is a Hong Kong Filipino artist. After receiving an MA in comparative cultural studies at Université de Jean Moulin Lyon 3, France, Chi worked in a few human rights organisations and advocated for Asian LGBTQ rights, in Bangkok, Hong Kong and Dublin. This experience led her to believe that human rights activism is best pursued through art and film. Whilst studying at the University of the Philippines Diliman she delved into experimental cinema.

In 2018 she was selected as one of five commissioned artists for Outrageous! London 2018, an Asian LGBTQ+ theatre performance at the Ivo Theater, London. In 2019, she is selected as one of the artists of ‘Queer’ Asia Exhibition at the British Museum in London. Her exhibition, QAGES is a social experiment that is accompanying her film *Justice for Maya*, which is displayed as an interactive video art installation.

Natasha Lall | The16mb, Future Sounds & A Mini City

Abstract

The low-budget, science-fictional trilogy was created primarily as a form of escapism. It was a fun, cheap way to escape anxieties, mainly gender troubles. The realm explored is not wholly fictional. It references obsolete media and music from the 90s and 00s, namely SD cards and Eurotrance. The 20-year period covered is basically that of Lall’s whole life. Music technology is progressing at an increasingly fast rate and this satirical film mocks her inability to keep up with such progressions.

These rapid changes to music technology parallel changes in regards to her gender and sexual identity. In real-life, she feels a strong disassociation with her past gender identities spanning over the past 20~ years. In the films, she misunderstands the workings of past technologies from the last 20~ years. She naively attempts to understand the workings of recently obsolete technologies and admits defeat.

Despite her young age, she already feels as if she has embarked on a long journey of exploration into her gender and sexual identity. She feels a sense of overwhelm at the rapidity of changing societal views and technologies in the digital age. She segues her personal gender troubled feelings into a trilogy that explores changes in music technology. The films are used to distance herself from crippling anxieties without completely removing herself from the situation.

Biography

Natasha Lall is a Glasgow/Berlin based artist working predominantly with film, sound and text. Lall’s work explores shyness, dysphoria and childlike imagination. Using cheap and local resources Lall performs to explore her deepest fantasies without having to leave her comfort zone. With a focus on self-care and preservation, Lall’s practice aims to provide a sense of humour, informality and therapy. Recent works include the score book *Scores For Sissy Bois* performed at venues including the Institute of Contemporary Arts, London and her first feature film *Pink Excavation* shown at venues including The Centre for Contemporary Arts, Glasgow. Lall regularly presents theoretical papers, her latest paper was a Keynote Presentation entitled *Pink Excavation: On Lo-fi, Sci-fi filmmaking as a tool for exploring Queer Visibility for Warwick University’s Precarity and Precariousness Conference*.

Ann Antidote | The rope meets noise – body politics edition

Abstract

In this performance we combine our common taste for bondage, noise music, and improvisation, and we use instruments as basic as possible to compose and improvise (both music and bondage and whatever comes of combining all ingredients) in real time. The instruments we use include circuit bending, DIY oscillators, or salvaged tape recorders, but cyborg sky is the limit, because we will not exclude a device just because someone declared it as not functional or not musical. In this specific performance, Misanthropikal reads her own poem about migration, politics, precarity, feminism and politics.

Biography

This work is signed by Ann Antidote, Lun Ário, Misanthropikal and Notorsche -Ruhestoerung. Ann Antidote is an autodidact DIY artist, active in the fields of bondage, video, performance and landscape art. She has been active in the promotion of polyamorous, queer and kinky/sex-positive lifestyles as respect-deserving options.

ROUND TABLE: Towards a Safer Space

Day 2 | Saturday 5 October | 2.30pm – 3.45pm | Ground Floor

Simultaneous translation Japanese to English available

How can we create a safer space where everyone of any gender, sexuality or ethnicity can enjoy music?

The Japanese club music scene is still largely dominated by male/heterosexual/straight ideologies. Many other gender and sexual identities – including women, lesbian, gay, bisexual, transgender people and queers – face prejudice, ignorance, misunderstanding, discrimination, exclusion, and even harassment and violence. There is an urgent need for us to create a safer space where we can enjoy listening, dancing and discussing music without fear or anxiety.

This roundtable discussion will involve two invited speakers: Sapphire Slows, a DJ and producer who is actively engaged in the global underground music scene and who recently acted against gender inequality and sexual harassment in the music industry; and Elin McCready, who initiated WAIFU/WIFE, which aims to create a safer space for everyone regardless of their gender, sexuality and ethnicity by organising a series of club events.

Sapphire Slows and Elin McCready will be joined by CRiSAP researchers Holly Ingleton (p.7) and Syma Tariq (p.10).

Sapphire Slows

DJ and producer Sapphire Slows, is actively engaged in the global underground as well as Tokyo's electronic music scene. She has toured North America, Europe, China and Japan, with releases such as *Melt* (Big Love) and *Just Wanna Feel* (Not Not Fun/100% Silk). Last year, Slows spoke out against gender inequality in the techno and wider music scene in Japan, as well as sexual harassment in the music industry. These discussions have led to innovative new nights inside and outside Japan including all-female and majority female festival line-ups.

[@sapphireslows](#)

soundcloud.com/sapphire-slows

Elin McCready

As Professor of Linguistics based at Aoyama Gakuin University in Tokyo, Elin McCready heads the Singularity Research Institute. Her main area of research is formal semantics and pragmatics, with secondary interests in epistemology, game theory, and feminist philosophy. McCready recently initiated the WAIFU/WIFE parties, which create safer spaces for everyone regardless gender, sexuality and ethnicity by organising a series of club events where people can meet, dance and talk.

[@wife_WAIFU](#)

PANEL 4A: Urban Activism & Domestic Spaces

Day 2 | Saturday 5 October | 4.15pm – 5.55pm | First Floor

Simultaneous translation Japanese to English available

Tamami Mizutani

軍歌ではない? / Not a Martial Song?

Hannah Kemp-Welch

A Seat at the Table (*remote contribution*)

Rika Nakashima

Art Students' Activism

Bridget Chappell

To phase cancel the cops: an acoustic science of insurrection

Kota Sakamoto

Women in the works by Vinko Globokar:

Analysing two works, *Un jour comme un autre* and *Introspection d'un tubiste*

Juliana España Keller

The sonic intra-face of a noisy feminist kitchen

Tamami Mizutani | 軍歌ではない? / Not a Martial Song?

Abstract

I am going to talk about my latest sound installation, *A Song for the Triumphant Return*, which was exhibited at Nakanojo Biennale 2019, and present its video documentation. I came across an oral history report published almost 30 years ago in Nakanojo and became interested in lyrics of a martial song. After some research, it turned out an altered version of original lyrics. Because of the implication of the alteration, the lyrics suggested an anti-war song, even though it was apparently a martial song. I found in it a quiet resistance conducted by an anonymous ordinary woman. I am going to present the reason why I inferred so.

Biography

Having been a dancer and a fashion stylist in Tokyo, Mizutani left for London in 2014 and graduated from Central Saint Martins, University of the Arts London with a BA fine art in 2018. She is currently enrolled at Institute of Advanced Media Arts and Science (IAMAS) in Gifu, Japan. She focuses on sound which implies some results of political decisions or reflect cultural-historical consequences, and creates installations based on research. She aims at transforming information into bodily experiences in her installations.

Hannah Kemp-Welch | A Seat at the Table

Abstract

A Seat at the Table is an audio work produced through social practice, with female-identifying anti-war activists from across the globe. The title of the work refers to the trope that positions nuclear weapons as necessary to secure membership of a global decision-making group. The work was devised collaboratively, and through this process looks at the conditions of group collaboration, as based in feminist values of equality rather than material exchange.

The work is composed from recordings made in the UK and in Japan during the summer of 2019. Sounds include the voices of Japanese Hibakusha (survivors of nuclear bombs), who share their stories in order to campaign for the total elimination of nuclear weapons. Many women Hibakusha suffered devastating stigma due to misinformation about radiation sickness being hereditary or contagious, affecting their prospects for employment and marriage. We also hear from past residents of Greenham Common Women's Peace Camp on how gender-based stereotyping has been used to

undermine activist efforts. Music and speeches were recorded at significant events such as the World Conference Against A & H Bombs and the Hiroshima Peace Memorial Ceremony, and field recordings were collected at locations such as the A-bomb dome and hospitals caring for first-generation Hibakusha.

Whilst these recordings were made, the 1987 Intermediate-Range Nuclear Forces Treaty (INF) was terminated, following US and subsequently Russian withdrawal, increasing the prospects of a new nuclear arms race centred on Europe. Contributors from across the globe share views on the intersection of peace and equality campaigning, and the work that needs to be done in local as well as global contexts.

Biography

Hannah Kemp-Welch is Vice-Chair of the London Region Campaign for Nuclear Disarmament. She is also a social practice sound artist, working with communities to produce audio works for installation, broadcast and performance. Works explore communication and question which voices are prominent in society. Projects are often documented through zines, opening out central questions, inviting play and experimentation, and encouraging collective action as a catalyst for change. She has shown works at TENT Rotterdam, Tate Modern, Middlesbrough Institute of Modern Art, Nottingham Contemporary and Kettle's Yard, Cambridge, and is currently working on Constellations, a research programme supported by Up Projects at Flat Time House, London.

Rika Nakashima | Art Students' Activism

Abstract

My presentation will be on student activism from my experience of studying in London. The protest in 2018 against the issue of gentrification and the Elephant & Castle Development was joined by many students drawn across the University of the Arts London (UAL), due to the fact that one of its colleges, the London College of Communication, is involved in the redevelopment.

Firstly, I would like to introduce the example of the way to be against the university. The university is a strong institutional framework which can easily impact the student's behaviour and controls how the students should be. The awareness of the situation carried out the idea of withdrawing our artworks from the degree show at Chelsea College of Arts (another college at UAL) in 2018. This action was aimed as a platform to educate ourselves and our community about UAL's involvement in social cleansing while simultaneously pressurising the UAL to support the traders and community of Elephant & Castle in their demand for amendments to the proposed plan/redevelopment scheme.

This kind of action or critique is not familiar in Japan. For the current example of Aichi Triennial 2019, many overseas artists had suspended or withdrew their works from the exhibition but Japanese communities had not respected them for it. Does this demonstrate the alienation of the Japanese art community from the art world? I will attempt to understand the protest as a creative activity and so propose the way of the student activism at Tokyo University of Arts.

Biography

Rika Nakashima graduated in fine art from Chelsea College of Arts, University of the Arts London, and is currently a master's student in Global Arts at Tokyo University of Arts.

rikanakashima.com

Bridget Chappell | To phase cancel the cops: an acoustic science of insurrection

Abstract

This lecture explores the philosophy and acoustic science of phase cancellation, and its practical applications against urban politics of dis-appointment. Using phase cancellation, we can create Zones of Offensive Opacity that turn police sirens and State power-sounds back on themselves. What manoeuvrability is found in the negative space left without the sounds of the police?

The experiment outlined here was designed initially both in response to the City of Melbourne's "terror alert" siren system, and to interrogate State sonic manipulation of guilt, fear, and self-policing, and the creation of predatory environments through sirens and public address systems. More broadly, the experiment seeks to harness frequencies as lines of flight to elude control, to seek invisibility from surveillance, and to re-appropriate State monopolisation of sound

as power. Bridget's ongoing research and development of a large-scale phase cancellation system targeting specific frequencies as artist in residence at Testing Grounds, Melbourne, will be discussed.

A demonstration will employ the theory of psychogeography and the technology of software phase cancellation in Ableton Live, creating fleeting physical spaces one can take shelter in, where the sounds of sirens cannot penetrate. The presentation will talk about the technology currently being developed as part of an artist residency at Testing Grounds, Melbourne.

Biography

Bridget Chappell is a sound artist and activist working on unceded Wurundjeri country, Melbourne, Australia. Recent works include *Undertow* (2019, for City of Melbourne) for carillon, cello, and Ableton – a data-driven work depicting four acts of colonisation on the Yarra River; Bogong Centre for Sound Culture residency (2019), using the Kiewa Hydroelectric Scheme's four power stations as electromagnetic instruments in a site-specific performance. She coordinates Sound School, a Melbourne project centring the knowledge of marginalised voices in electronic music through a busy workshop programme, earning her the 2017 Music Victoria Best Avant Garde Award for her work. Bridget is currently in residence at Testing Grounds' artist village, developing a custom phase cancelling technology to challenge state power sounds. She organises raves and found-space shows, and her solo dance music project Hextape released EP 2 *Fast 2 Furious*, a celebration of rave culture as speculative fiction, this year on Factoid label.

Kota Sakamoto | Women in the works by Vinko Globokar: Analysing two Works, *Un jour comme un autre* and *Introspection d'un tubiste*

Abstract

Vinko Globokar (b. 1934) is a composer, who tried to decompose and reconstruct the aesthetic norms in Western music with his perspectives of body, noise and language. He attempted to make connections between avant-garde music and social issues, because of his birth as a child of a Slovenian migrant worker born in France. After 1973-5 he published many musical works that interrogated the violent relationship between the socially vulnerable and social structures. His works, *Un jour comme un autre* (1975) and *Introspection d'un tubiste* (1985), depict violence by powers against women. Analysing these two works and referencing to his musical language, I hope to clarify its narrative strategy.

Biography

Kota Sakamoto is a tubist, an improviser and interdisciplinary artist as well as a strong advocate for new music and experimental music. He is currently a doctoral candidate in performance practice research at the Kunitachi College of Music, Japan. Until 2017 he studied at Hochschule für Musik Hanns Eisler Berlin, having completed his Master of Music. At undergraduate level he studied at Tokyo University of the Arts. He has given concerts at festivals which include Lucerne Festival, Maerz Musik, and IMPULS. He is a member of the Ensemble for Experimental Music and Theater and Théâtre Musical Tokyo. He is currently working as a part-time lecturer at Kyoto Women's University.

Juliana España Keller | The sonic intra-face of a noisy feminist kitchen

Abstract

The research asks what is the value of transforming the kitchen into a sonic performative work and public site for art and feminist social practice? A Public Kitchen is formed by recreating the private and domestic space of a kitchen into a public space through a sonic performance artwork. The kitchen table is a platform for exploring, repositioning and amplifying kitchen tools through electronic and manual manipulation. This platform becomes a collaborative social space, investigating the somatic movement and sensory, sonic power of the repositioned kitchen tools forming a relational, resonant and communicative site, where new sonic techniques of existence are created, and experiences shared.

Through the medium of sound, I am investigating, emphasizing entities, ethics, social class and social political intervention in the process. This subjectivity illuminates how we move through the world, react to surroundings and respond to everything. It also shows how the normative and hierarchical relations amongst human groups based on race, sexuality, social class and ability are always intimately entangled with the broader political economies/ecologies of which we are a part. The sound performance work establishes a scaffold for thinking about a range of ideas of what is felt through encounters with philosophy, sonic arts, feminist thought. It highlights laboured bodies entangled with posthuman

contingencies of food preparation, family and social history, ritual, tradition, social geography, local politics and women's oppression.

A noisy kitchen is felt as a musical sounding in the everyday rhythm of lived intensities.

Biography

Juliana España Keller is a Canadian sound artist and educator living and working in Melbourne, Australia. Juliana submitted her practice-led PhD, in Arts at the Victorian College of the Arts, University of Melbourne (June 2019). Her thesis dissertation, *Sonic Recipes from a Public Kitchen: Participatory Feminist Performance Art*, unpacks a creative practice where resonating with agency and amplifying the experiential is intensely experienced.

For Juliana, a sonic recipe is a creative act that transverses hierarchies of power relations that organize diverse forms of life. Juliana considers how feminist new materialism can be 'put to work', creating daring dissonant sonic narratives feeding posthuman ethical practices and feminist genealogies. Juliana is responding collectively to the local with a systemic understanding of material phenomena in an immersive sonic performative installation.

Juliana leads and choreographs the sound performance art collective Sonic Electric in Melbourne.

PANEL 4B: Voice & Language

Day 2 | Saturday 5 October | 4.15pm – 5.55pm | Ground Floor

Romy Rüegger

I Am The Wall Where Will You Be Main Frequencies

Mari Matsutoya

On Queering Miku

Angeliki Diakrousi

Let's Amplify Unspeakable Things (*remote contribution*)

Elena Knox

Image may contain

Anna Raimondo

Nothing to Declare (*remote contribution*)

Romy Rüegger | I Am The Wall Where Will You Be Main Frequencies

Abstract

I Am The Wall – Where Will You Be Main Frequencies is an audio-based performance. It follows several trains of thought on shared subject positions, and a group of gendered and futuristic digital voice pre-sets on their search for colonial legacies in speech. An auditive and performative exploration of sound-joined rooms, voice break, sounds like metal and listening as positioning in space. Reinforcing the I, destabilising the I, eating the I, unlearning the I.

Biography

Romy Rüegger, artist and writer, lives between Zurich and Berlin. In her performances she works with layers and montages of social, historical and architectonical spaces, developing counter narratives as places of encounter and unlearning. She is a lecturer and researcher at Zurich University of the Arts.

Mari Matsutoya | On Queering Miku

Abstract

The disembodied and synthesized female voice is expected to perform the security of the mother, allure of the lover, carer of the nurse, submission of the assistant and act as a softening agent for hard and impenetrable technology. When embodied, they either wear aprons or school uniforms. Considering the female Japanese voice in popular culture, how does its synthesis reflect the current position of women in society, and how can these be subverted to pave the way for a more open, inclusive and respect-full society. The presentation attempts to bring to light some of the historical and cultural particularities of the feminine voice in Japan. Taking a closer look at the Hatsune Miku phenomenon and the reception of the Vocaloid, the presentation also imagines a parallel cyber-feminist timeline, questioning in whose image the virtual character is created, for which audience, to what end. The presentation looks at the ways in which the project *Still Be Here* (a project involving myself and four other artists) was successful or otherwise in reflecting the significance of her multiplicity such as through the various producers that ultimately make up her identity or the Creative Commons licensing of her image.

The language around technology also contributes to the entrenchment of the one-way gaze (male-female jacks for instance). Looking toward cyberfeminist techniques of subversion, these masculine linear narratives of power and submission are there to be tapped and disrupted. In the audio series “sumatto,” the Japanese phonetic pronunciation of smut, the unexpected narration of female porn written for women by women by the Yokos and Kyokos of text-to-speech is embodied in a shiny packaging. Audiences are invited to bring their own headphones, “plug in” and enact the gendered use of language in technology.

Biography

Born in Tokyo, raised in London and currently residing in Berlin, Mari Matsutoya's work often reflects on the mediation between disciplines and socially constructed systems of power such as language, focussing on the miscommunication and glitches that occur in their transfer from one to the other. Having studied German literature before fine art and sound, her focus is on language and its limits, in the interfacing of binaries, and the things that fall through the gap. Her current focus is on the voice as acting medium. Previous shows, performances and talks include the Barbican, Tokyo Wonder Site, and Transmediale/CTM festival, Goethe Institute.

Angeliki Diakrousi | Let's Amplify Unspeakable Things

Abstract

Let's Amplify Unspeakable Things is an online platform of exploration and research, regarding marginalized female voices. The project invents methods through which censored voices can self-mediate, amplify and make a new space in which their discourse has currency. The platform works as an active archive, allowing to be organized and accessed as the visitor desires. It contains a visual documentation of a series of workshops that were held by the artist together with Christina Karagianni, inside and outside of Leeszaal, a reading room in Rotterdam. Selections of recordings of the workshops are collected and named according to the realized activities. In a second layer, a set of podcasts revisits and overlays the audio material with the artist's own voice. On top of this, online visitors are asked to contribute to the archive by listening to it, and recording themselves repeating what they find worthy of attention. The project is based on the concept that amplification can provide presence through repetition and multiplication, as the structure of the workshops and the website reveals. It is a digital utterance that serves as a reminder of early forms of excluded female expressions called "ololyga", a high-pitched cry of women. The project itself is a process of feedback and iteration of actions, intervening in what is considered to be public either in a matter of space or spheres. Part of the workshops happened together with Wereldvrouwen, a group of immigrant women in Rotterdam, in the context of the project Women@Art.

www.hub.xpub.nl/eaiaiaiai/

Biography

Angeliki Diakrousi works and researches in the fields of art and architecture. Based in the Netherlands, she is currently an Onassis scholar. Her research focuses on the politics and structures of art, architecture and technology, and their infusion into public spheres. She has participated in and initiated projects that deal with public space interventions, amplification of female voices, online pirate libraries, archives, collective web platforms, free software and networks. Diakrousi works collectively, exploring frictions and spaces emerging through her personal engagement and a process-based approach. In 2017 she participated in projects supported by Sign Gallery, Groningen and TENT, Rotterdam. Her work has been published internationally, in the Mediterranean 18 Young Artists Biennale, and in Nomina Nuda in the Philippines. She is an architecture graduate of the University of Patras (2015), and a recent graduate of the Experimental Publishing Master at Piet Zwart Institute in Rotterdam (2019).

Elena Knox | Image may contain

Abstract

The performance *Image may contain*, is against the prevailing power of the visual image in our contemporary society, experimentation with sonics offer more choice in self-identification; more possibilities of disguise, fluidity, queering. Technologically treated, there is the facility to perform vocal 'drag'. This speaks directly against the propensity for helpful software systems (Siri, Alexa, etc.) to be voiced by a synthesized female voice. Further, artificial intelligence is recently employed to make visual images more accessible to diverse populations; to decrease their stranglehold. Example: *Image may contain: 2 people, people smiling, people standing and shoes, sky, cloud, skyscraper, hat, tree, outdoor and water*. What may a 'female' voice contain?

Biography

Based in Tokyo, Elena Knox is a researcher in the Department of Intermedia Art & Science at Waseda University. Her work cuts through digital media, performance, sculpture, sound, music and installation. As a vocalist, she currently performs as Intimate Machine, spanning songs and live improvised ambient and industrial noise. In 2015 she co-curated (as duo Actual Russian Brides) compilation *Intone: Voice Abstractions* on Clan Analogue Recordings. *Intone* was nominated for an Australian Art Music Award for Excellence in Experimental Music. Knox's doctorate in Media Art from UNSW Australia Art & Design won the Dean's Award for Excellence in Postgraduate Research.

Anna Raimondo | Nothing to Declare

Abstract

Nothing to Declare is a video documentation of a performance. What if our symbolic and biological vaginas express themselves? What if we shy away from the dominant language to explore our complexities? What if we meet in the resistance of the silence, in almost inaudible sounds and vibrations? What if we provoke short-circuits in the way we are represented and we represent ourselves? Led by these questions, the artist made an intervention in the fine art school Escuela de Bellas Artes El Yrurtia in Buenos Aires embodying classic art works dealing with the representation of women in traditional art history. She posed naked save for a megaphone at her pubis.

Biography

Raimondo's work is a medium for encounters, questioning her gender perspective and her daily feminism. It's a journey into the social diversity while creating possible areas of interaction. Via performances, videos, sound and radio art, the artist has travelled numerous countries in Europe, Africa, South America. Voices, bodies, daily objects become evidence of multiple identities, revealed and questioned.

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