

**EMPRES × SONCITIES STUDIO**

**ART OF  
NOISES  
VI**



**STEREOPHONICA**



**THURSDAY, 25 NOVEMBER**  
— 18:00–22:00

**Modern Art Oxford**

\_\_\_\_\_ an evening of  
conversation, performances,  
and installations exploring  
sonic urbanism, sonic  
architecture, and spatial audio.

# SCHEDULE

**18:00–19:30**

Various Artists

**Cafe | Basement | Yard**

SAMPLING OXFORD

**18:00–22:00**

Merijn Royaards

**Project Space**

FALLING OUT THE NIGHT

**19:30**

STEREOPHONICA: A Conversation with Gascia Ouzounian

**Cafe**

**19:45**

Matilde Meireles

**Basement**

SUNNYSIDE

**20:00**

SAMPLING THE CITY: Daniel Hulme in conversation with Shiva Feshareki

**Cafe**

**20:15**

Shiva Feshareki

Opus Infinity (video performance)

**Cafe**

**20:30**

Gerard Gormley

**Basement**

OTO

**20:45**

Jonathan Packham

pavilion lovesong number 1

**Basement**

**21:15**

Photolanguage + Langham Research Centre    REWIRING BRUTALISM

**Cafe**

WE ENCOURAGE MASK-WEARING AT THIS EVENT WHENEVER POSSIBLE

# FEATURED ARTISTS

————— Shiva Feshareki —————

Gerard Gormley, aka being strangers —————

————— Daniel Hulme —————

————— Matilde Meireles —————

————— Gascia Ouzounian —————

————— Jonathan Packham —————

————— Merijn Royaards —————

————— Photolanguage (Robin Wilson and Nigel Green)

Langham Research Centre —————

(Iain Chambers and Robert Worby)

**PLUS**<sup>(+)</sup> ————— Students at Oxford Faculty of Music and Ruskin School of Art, curated by Melissa Chang:

————— Florence Allen ————— Diana Chang ————— Gabriella Claude —————

————— Mia Davison ————— Leia Devadason ————— Abbey Hardy

————— Kristy Huang ————— Leonard Nucinkis —————

————— Richard Spence ————— Maryam Wocial ————— Bilge Yilmaz.

# PROGRAMME

**Various Artists | 18:00–19:30**  
**(Cafe | Basement | Yard)**  
**SAMPLING OXFORD**

**SAMPLING OXFORD (2021)** brings together a collection of sound works by students in the Faculty of Music and Ruskin School of Art who took part in a soundscape and field recording workshop led by sound artists/composers Shiva Feshareki and Matilde Meireles. The workshop invited participants to experiment with field recording techniques and to create a short composition that may also be mapped by location as part of Shiva Feshareki's Sampling the City composition and residency programme in 2022. The works aired for Art of Noises VI: Stereophonica are produced in collaboration with EMPRES, and curated by Melissa Chang.

Participating artists include: Florence Allen, Diana Chang, Gabriella Claude, Mia Davison, Leia Devadason, Abbey Hardy, Kristy Huang, Leonard Nucinkis, Melodie Showell, Richard Spence, Maryam Wocial, and Bilge Yilmaz.

**Melissa Chang** read Music at Oxford University, where she was Oxford's first Organ Scholar from Macau SAR; she is also a pianist and DJ, and is now working as a nurse assistant at the Stroke Ward before applying for further studies. She is very excited to continue her interest in soundscapes and placemaking having produced a short film called 'Sonic Memories: Macau' during her undergraduate studies.

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# Merijn Royards | 18:00–22:00 (Project Space) FALLING OUT THE NIGHT

In 2020, as we all fell into deep successive lockdowns, clubs were left deserted, and our nightlives imploded. Created as a multi-channel sonic journey, **FALLING OUT THE NIGHT (2021)** tells the story of a breaking wave that formed in those empty club spaces, forced itself through the sleep drunk streets of London and Manchester this summer, and finally crashed into the opening nights of two of my favourite clubs in those cities, The Warehouse Project and Corsica Studios.

**Merijn Royards** is an artist-researcher guided by convoluted movements through music, art and architecture. The interaction between space and sound in cities with a history/present of conflict has been a recurring theme in his multi-media works to date. His 2020 awarded doctoral thesis explores the state-altering effects of sound, space and movement from the Russian Avant-Garde to today's clubs and raves. Merijn has been involved as a sonic practitioner with *Recomposing The City* and *Theatrum Mundi* and The Institute for Global Prosperity; he is one part of a collaborative practice with fellow artist-researcher and film-maker Henrietta Williams, and he is a founding member of avant-garde improv outfit Deemer.

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# STEREOPHONICA: A Conversation with Gascia Ouzounian | 19:30 (Cafe)

The relationship between sound and space has become central to both creative practices in music and sound art and contemporary scholarship on sound. Entire subfields have emerged in connection to the spatial aspects of sound, from spatial audio and sound installation to acoustic ecology and soundscape studies. But how did our understanding of sound become spatial? In **Stereophonica: Sound and Space in Science, Technology, and the Arts (MIT Press, 2021)**, Gascia Ouzounian examines a series of historical episodes that transformed ideas of sound and space, from the advent of stereo technologies in the nineteenth century to visual representations of sonic environments today.

**Gascia Ouzounian** is Associate Professor of Music at the University of Oxford, where she directs the ERC-funded project Sonorous Cities: Towards a Sonic Urbanism ([sonocities.org](http://sonocities.org)). Ouzounian's work is focused on philosophies, aesthetics, and technologies of sound and space, the central topic of her new book *Stereophonica: Sound and Space in Science, Technology, and the Arts* (MIT Press 2021). She is the artistic director of Optophono, a label that publishes interactive music and sound art.

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# Matilde Meireles | 19:45 (Basement) SUNNYSIDE

In a time where human contact is restricted for safety reasons, contact in this work takes place by — literally — listening closely to the sounds of objects which are very much part of my domestic daily life. During April 2020, I collected a series of sounds around my house on Sunnyside Street (Belfast, NI), including a wide variety of textures captured with different types of contact microphones, and multiple layers of electromagnetic interference caused by the growing use of electronic devices and the internet. These recordings form the basis of an exploration of the micro and extra-human sounds produced by the physical and virtual objects such as the radiator, the kettle, the shower, or the internet. **SUNNYSIDE (2021)** intertwines these elements to reinforce repetition, discovery, detail and loss of perception of time that characterises the experience of many during our current life in confinement.

**Matilde Meireles** is a recordist, sound artist, and researcher with SONCITIES, who makes use of field recordings to compose site-oriented projects focused on sound. Her projects often have a multi-sensorial approach to 'site' which draws from her studies and experience in areas such as field-recording, site-specific visual arts and design.

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# SAMPLING THE CITY: Daniel Hulme in conversation with Shiva Feshareki

## | 20:00 (Cafe)

The **Sampling the City** research project aims to explore the interconnection of sound with physical space, using state-of-the-art immersive spatial audio technologies; as well as how sound can be used as an 'information vessel' to connect cultures and histories together, in and around the City of Oxford. From early conversations with cultural stakeholders within the city, artistic themes have arisen around the perception of the institution; spatial and social barriers in Oxford and related geographic/social isolation of cultural 'scenes' in the city. These are the initial themes we are exploring, but we will pursue others as they arise through project development. The hope is to connect with other community cultural stakeholders and academic colleagues in the hope to obtain different perspectives from the city and explore potential collaboration(s). Contact us at [empres@music.ox.ac.uk](mailto:empres@music.ox.ac.uk) to find out more.

**Daniel Hulme** is Electronic Music Studio Manager at the Faculty of Music, University of Oxford; where he lectures on many aspects of studio practice, sound design, synthesis, computer music and other related areas. He is also an established music producer, engineer and a published composer. He is one of the founders and directors of the University of Oxford's EMPres group.

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# Shiva Feshareki | 20:15 (Cafe)

## Opus Infinity (video performance)

A Spatial Composition for Turntables, Ensemble and Bespoke Soundsystem (2019).

**Shiva Feshareki** is an award-winning British-Iranian experimental composer and artist, described as the most “cutting-edge expression of turntablism” and as “one of the most astonishing acts of musical alchemy of the last decade” (BBC Radio 3’s Tom Service). She exists at the intersection of many artistic scenes, experimenting with electronic & club music, concert & orchestral, art & design and free improvisation.

# Gerard Gormley | 20:30 (Basement)

## OTO

**OTO (2021)** is a stereo composition for modular synth, sampled voice and urban field recordings. The piece explores noise territories, and the natural rhythm and harmony contained within the field recordings, which are isolated, magnified, distorted, and reassembled to create a textural and evolving noisescapescape.

**Gerard Gormley** (aka being strangers) creates noise-based works that explore concepts of micro-sound. He works in electroacoustic music, audiovisual installation, and sound design for film. In addition to his work as a composer, he is active as a sound engineer in studio recording contexts. Gerard is currently a Senior Lecturer in Music at Buckinghamshire University, where he runs MA and BA programmes in Music and Audio Production.

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**Jonathan Packham** | **20:45**  
**(Basement)**  
pavilion lovesong number 1

Half a reflection on the (slow, medium, fast) rhythms of lane swimming, and half a tribute to a local pool I continue to hold dear in my heart.

**Jonathan Packham** is a composer, researcher and performer of contemporary music based in Oxford, UK. He is Stipendiary Lecturer in Music at Lady Margaret Hall, and writes, speaks and teaches on topics including the relationship between sound, space and the social, virtual reality, experimental notation, and electronic music.

**Photolanguage and Langham Research  
Centre** | **21:15** **(Cafe)**  
**REWIRING BRUTALISM**

Photolanguage and sound artists and composers at the Langham Research Centre come together to explore brutalist architecture at the intersection of photography, text, sonic recordings and composition. Incorporating new site locations from around Oxford City Centre, they ask questions about our present time, about the spaces we continue to inhabit collectively, and society's response to them — through music.

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**Photolanguage (Nigel Green + Robin Wilson)** was established in 1998 as a collaborative art practice working across image and text, developing experimental methods for the documentation of modern architectures and landscapes. Their solo exhibitions include *Transmodernity: Calais Reconstruction* (Galerie de l'ancienne Poste, Calais), *Dark Season Botany* (Museum of Garden History, London), and *La Revue Generale Brutaliste* (Institut Francais, London) and *Rewiring Brutalism* (Barbican Foyer Space). They have shown work in group shows at the Royal Botanical Gardens, Copenhagen and The Museum of Sketches for Public Art, Lund, Sweden. Their work has been published in *The Architects' Journal*, *Architectural Design*, *Church Building*, *Icon*, *On Site Review* (Canada) and the *RIBA Journal*. They are currently working on a book on Parisian Brutalist architecture for Blue Crow Media. See [Photolanguage.info](http://Photolanguage.info)

**Langham Research Centre (Iain Chambers and Robert Worby)** came together in 2003 with the purpose of using a studio as their instrument: a studio with microphones and also, crucially, several ¼" tape machines. From the start they were interested in manipulating sound on tape and in focusing on one sound source, or a small number of sounds. Their inspiration and enthusiasm are driven by the soundworlds produced by maverick composers working in the middle of the 20th century. Like an early music group's use of historic instruments, LRC continue to work with obsolete equipment including tape recorders, gramophone cartridges and sine wave oscillators, to perform authentic versions of 20th century classic electronic repertoire by John Cage, Alvin Lucier and others.

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# ACKNOWLEDGEMENTS

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**Art of Noises VI: Stereophonica** is co-curated by **Dan Hulme** (EMPRES) and the **SONCITIES research team** ([www.soncities.org](http://www.soncities.org)).

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**SONCITIES**

