



## **Auraldiversities**

A year-long programme addressing the 'auraldiverse turn' in Arts and Humanities research and theory, questioning how and what we hear, what we listen to and why, as situated within our contemporary milieu: that of ecological, existential, social, economic and epidemiological crises.

Entwined with sonically sensile organisms, sessions extend well beyond human worlds across spaces, states and species and into speculative acoustic realms of future listening.

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**Project contact:** Helen Frosi  
<https://www.soundfjord.org/contact>

## ***Listening in the Present Tense***

A focus on the particular moment of listening now, inside a pandemic. What do we hear and why do we listen? What are we listening for and what might we be missing? Can we listen with collective ears - together apart? How is listening useful - early warning system, or diagnostic tool?

Featuring examples of contemporary cultural dissemination during the pandemic and online accessible content, accessible sound walks, practical listening exercises, performative elements, and round-table discussions.

**Autumn 2020**

**Session 1: 13 November**

**Kate Carr . Budhaditya Chattopadhyay . Noé Cuéllar**

**Info & ticket links: [CHASE](#) / [Eventbrite](#)**

**Session 2: 10 December**

**Ella Finer with Yorgos Samantas and Urok Shirhan**

**Charlie Fox . Ingrid Plum . Dawn Scarfe**

**Info & ticket links: [CHASE](#) / [Eventbrite](#)**

**Chair: John Drever (Goldsmiths, University of London)**





**Image credit:** Kate Carr with plants.  
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**Kate Carr**  
**Pandemic sounds: then and now**

**Kate Carr (Independent)**  
**Pandemic sounds: then and now**

In this workshop Kate will re-present works from spring 2020, when she taught a series of online workshops, which focused on field recording and soundscape composition as a way of approaching and coping with the early stages of the Covid-19 pandemic. At this time, Kate also curated, *Interiorities*, a series of radio shows, which featured contributions of compositions using sound to examine, escape from, or re-configure the pandemic.

Kate will present this material as a way of examining what, if anything, has changed, about listening, sound and our compositional processes as the pandemic has slowly settled into the 'new normal'. This workshop will take the form of a discussion and listening session.

**Kate Carr's** work is focused on the links between sound, place and affect, and she works across composition, performance and installation. She is particularly interested in sound as a way of approaching broader processes of spatial constitution and contestation. Carr runs the sound art label Flaming Pines. [www.gleamingsilverribbon.com](http://www.gleamingsilverribbon.com)

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**Image credit:** Budhaditya Chattopadhyay, Ethnography, Luminaria ([www.luminaria.org](http://www.luminaria.org))  
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**Budhaditya Chattopadhyay**  
***Hyper-listening: praxis***



**Budhaditya Chattopadhyay (Independent)**  
**Hyper-listening: praxis**

Hyper-listening: praxis is a series of collective actions that operates as a set of exercises and conceptually triggered experiments involving the methodology of meditative listening that intends to explore the transcendental aspect of everyday sound and engaged learning about the self and its environment through a production of subjectivity. These actions help to locate multitude of associative thoughts, mindful ephemera, imaginations and memories emerging as a response to being in an immersive environment of contemporary urban life. These sonic thought-streams are guided as fertile auditory associations to engage independently, inclusively and contemplatively with the self and the personal environment. This on-going series of actions has been conducted in various arts, humanities and cultural institutions across Europe and Asia in workshop and other scholarly formats to mobilize and nurture an awareness of social inclusion and contemplative acceptance of the others in the context of today's turbulent times.

**Budhaditya Chattopadhyay** is an Indian-born media artist, composer, researcher, and writer. Incorporating diverse media, such as sound, text, and moving image, Chattopadhyay produces works for large-scale installation and live performance addressing contemporary issues of climate crisis, human intervention in the environment and ecology, urbanity, migration, race, and decolonization. Chattopadhyay has received numerous fellowships, residencies and international awards. His works have been widely exhibited, performed or presented across the globe, and published by Gruenrekorder (Germany) and Touch (UK). Chattopadhyay is the author of *The Nomadic Listener* (2020); his writings on various issues around sound and listening regularly appear in peer-reviewed journals, magazines, and other publications internationally. Chattopadhyay holds a PhD in sound studies from the Academy of Creative and Performing Arts, Leiden University, and an MA in new media from Aarhus University; he has recently completed a one-year postdoctoral fellowship. [www.budhaditya.org](http://www.budhaditya.org)

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**Image credit:** Nestor, *Monoscopy* from *000 re: Vilém Flusser* (2019).  
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**Noé Cuéllar**  
**Beat Mesmerism Hollow**



**Noé Cuéllar** (Independent)  
***Beat Mesmerism Hollow***

Our current moment of collective restriction has led to a surge of online outreach in art communities, whose screen-bound artworks compete for human attention against pressing world affairs. There is no shortage of things to listen to, to view, to process – but there is a shortage of time, and of investment of attention to experience the depths of surfaces.

The corporate structures that accelerate digital economies surveil and peer into its users. By the same token, vast and non-transferrable realms of experience evade technological capture and reduction: the depths of unknown spheres. In 2018 a unit of time called a “flick” was designated by Facebook and Oculus to quantify the average time someone looks at a social media post. A flick is equivalent to one seven hundred and five million six hundred thousandth of a second. Is a flick a modern pop song? What is the shortest instant in which music can occur? Is the duration of music limited by its acoustic verberation? What kind of music do we have time for nowadays?

Rather than a score for acoustic execution, Nestor’s *Beat Mesmerism Hollow* is an induction for phonomnesia—the mental experience of sound, such as memories of speech or thoughts of music. By reading the score’s text, the listener’s imagination is to render its sounds willfully into music – unbounded by sensory, acoustic, or temporal limitations. Participants are invited to share their experience as a group, to piece together a scenario for this experimental music from each inner listening perspective.

In phonomnetical and acoustic listening alike, subjectivity is both a slice and a whole in relation to the vast dimensions in which we find ourselves, and which we share. *Beat Mesmerism Hollow* points to creative will, unquantifiability, and the impressions that the thought of music cast upon the mind – which can make anything sound.

Artist/composer **Noé Cuéllar** is founder of Future Vessel, a repository for unclassifiable documents to listen to, view, and hold, including works by Coppice [research consortium for experimental music] since 2009, and Nestor since 2018. He has performed and presented sound installations for numerous venues in Chicago including the Pritzker Pavilion, The Arts Club, Cultural Center, Goethe-Institut, University of Chicago, and Kavi Gupta; received commissions for new work from the Museum of

Contemporary Art Chicago and Experimental Sound Studio in partnership with the Chicago Park District, Chicago Film Archives. He has been artist-in-residence in various institutions internationally, and published music on artist-run labels including Another Timbre (UK), Aposiopèse (FR), Entr'acte (BE), Notice Recordings (US), and Senufo Editions (IT). [www.futurevessel.com](http://www.futurevessel.com)

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**Image credit:** Ella Finer, *Calling All*, The IW.  
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**Ella Finer**  
with **Yorgos Samantas** and **Urok Shirhan**  
*in the light of distant stars*

**Ella Finer** (Syracuse, London)  
with **Yorgos Samantas** and **Urok Shirhan**  
**in the light of distant stars**

*Historically, pandemics have forced humans to break with the past and imagine their world anew. This one is no different. It is a portal, a gateway between one world and the next.*

- Arundhati Roy, [The Pandemic is a Portal](#), April 2020

*Pandemic data are like the light of distant stars, recording past events instead of present ones.*

- Ed Yong, [America is Trapped in a Pandemic Spiral](#), September 2020

A talk-in-transit, as we move “between one world and the next”, in the “light of distant stars”, I invite us to consider what the present-tense in perpetual motion sounds like. With “call-ins” from artist Urok Shirhan and sound anthropologist Yorgos Samantas - correspondents from other time-zones and other cities - we will open into a collective discussion. This session will hold a space and time to think through different conceptions of/investments in composing History now and what we want and need from doing so. What are the ways we can both imagine and make our world anew on our way, as we go, in this shared and singular present-tense? And how might we attune to such a tense – a temporality Gertrude Stein named the ‘continuous present’ – by ear: as a sonorous tense, honouring time-travel and listening across/to difference?

**Ella Finer’s** work in sound and performance spans writing, composing, and curating with a particular interest in how women’s voices take up space; how bodies acoustically disrupt, challenge, or change the order of who is allowed to occupy–command–space. Her research continuously queries the ownership of cultural expression through sound, informing lectures, performances, and events, including current projects: her moon is a captured object, an experiment in “orbital translation” for The City Talks Back (Theatrum Mundi and Onassis Stegi); *Burning House/Burning Horse*, a bonfire night sound essay for Almanac Projects and Wave Studies, three co-authored interconnecting essays for Infrasonica.org. Recent writing includes [Feminism and Sound](#) (CUP, 2020) and [Listening in Common in Uncommon Times](#) (Kenyon Review Online, 2020). Her first book *Acoustic Commons and the Wild Life of Sound* (Errant Bodies, Berlin) is forthcoming. [www.ellafiner.com](http://www.ellafiner.com)



**Yorgos Samantas** is engaged in urban anthropology and the environment, sound, voice and contemporary art, and has worked as a sound designer, field-recordist, scientific editor for the radio, art mediator and educator, and a dj. His work with sound, walking and locative media aims in the production of anthropological knowledge "beyond text". He is participating in [TWIXTlab](#), in [akoo-o](#) transdisciplinary group, and has taken part in research projects between art and social sciences such as "[learning from documenta](#)" & "Fones".

Working at the intersection of performance, visual arts and critical theory, **Urok Shirhan**'s practice explores the politics of image, sound and speech in relation to (national) identity. Manifesting mainly through performance and writing, her projects are often entangled with found materials and narratives informed by her family history of political migrations. As an Iraqi-born, once asylum-seeker turned "new" Dutch citizen, issues surrounding displacement and belonging are of particular interest. Shirhan is currently a Research Fellow at BAK basis voor actuele kunst in Utrecht, The Netherlands. <https://urokshirhan.com>

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**Image credit:** Charlie Fox, Unkempt Beauty, installation, 2020.  
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**Charlie Fox**  
**Charming Foxes -**  
*listening in and with a non-human ear*

**Charlie Fox** (InspirallLondon)

***Charming Foxes - listening in and with a non-human ear***

As cities emptied - hollowed out in lockdown - by night, a skulk of urban foxes leaves their comfortable earths to set out on a hunt for food and entertainment, listening and tracking their territories for rival scavengers and 'wildlife'. In this session, we will be exploring what was heard, what sensed, witnessed and experienced precisely in this period of interregnum; of the other, walking the city, and of our co-existence with other inhabitants, other species and ways of hearing.

**Charlie Fox** is the artistic director of counterproductions.

counterproductions promotes socially and politically engaged artistic practices: collaborating with different publics on live art, education, and experimental art projects both in the UK and Internationally. Recent projects, "Itinerary" and *FoodFace/FaceFood*, *Smile More Please* and *The Comm(o)nist Gallery* have taken place within art spaces, and without, in parks, public squares, shops. In 2007 counterproductions produced and co-curated a large-scale exhibition, SHIBBOLETH (Dilston Grove, CGP London) and in 2008 international project exchange PAVILION (Art Caucasus, Tbilisi). counterproductions also produced a twenty-four month programme with decentredspace (Decentredspace - Marseille-Provence 2013/14, France/UK). Since 2015 he has been Director of the collective artist-led project InspirallLondon, producing and curating an array of artistic performances, interventions, festivals and expositions across London. He is currently exploring live sound, and the intersection of art and urban ecology, particularly aspects of our Watery Commons. <https://www.inspirallondon.com> . <https://charliefox.org>

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**Image credit:** Ingrid Plum, Taut portrait.  
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**Ingrid Plum**  
***Still Life***



## **Ingrid Plum**

### **Still Life**

*Towards a new language of qualifying descriptors of listening states.*

An online interactive AV work where viewers observe, engage with and participate in creating a foundation of new language for describing the various listening states and the attributes of these different states.

Attendees will be asked to sign up in advance and peruse a series of questions and prompts. The audio and visuals of the work focus on content that extends listening states, within the existing canon of: deep listening (Oliveros); reduced listening (Schaeffer); Critical Listening & Analytical Listening (Moylan); and, Listening-In-Search (Truax).

Together attendees will focus on developing a new language, or terms, for listening states that are pertinent to our current existence within both the pandemic and further developments in listening and sound production, and will investigate the impact online compression, choice of listening hardware and surrounding environments have for the viewer in engaging with these sounds and videos.

**Ingrid Plum** (UK/DK) is a singer and composer who uses her voice with extended technique, improvisation, field recordings, percussion and electronics. Described by The Guardian as “gorgeously atmospheric vocal techniques woven around field recordings & electronics” she has performed and exhibited internationally since 2002, creating work that combines Folk Music, Contemporary Classical Music and Sound Art.

Incorporating her research into folk traditions with field recordings, and studying directly with Meredith Monk, her recent performances have been described as “succinct and nourishing... a luxuriant space between almost excessive precision and looser improvisation” by The Wire. Her work has been featured in The Quietus, reviewed by The Wire, played by Late Junction, BBC Radio 3, and performed live in session at Maida Vale Studios. Plum was commissioned for International Women’s Day 2019 by The Verb, BBC Radio 3. Recently, her self-soothing sculpture, sound and scenes series ‘Dulme’ featured on Radio 3’s Unclassified.

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**Image credit:** Dawn Scarfe.  
Photo: Benjamin Borley.  
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## **Dawn Scarfe** ***Navigating Remote Soundscapes***

**Dawn Scarfe** (Associate Lecturer, UAL)  
**Navigating Remote Soundscapes**

Given that there is no 'land' in soundscape (Schafer 1967), how do we orient ourselves when we listen to sounds from remote, unseen places? This listening session and workshop explores live 'open microphones' from the 'Acoustic Commons' network. These audio streams are tuned to the ambience of particular places, and positioned as 'intangible resources' to be shared with listeners elsewhere. So what might we make of these resources, individually and collectively?

We will experiment with different ways of identifying and describing our personal responses to the sound of distant places. We will consider how the specific technical means of engagement might impact on our listening. And we will explore whether the practice of listening together to remote streams might, over time, become a route into new understandings of the environment.

NB. All attendees will need a pair of headphones.

**Dawn Scarfe's** work involves tuning into things. She uses devices such as 'bivvy broadcasts' and 'listening glasses' to explore fragile connections between people and places. She co-curates SoundCamp: an annual international festival of sound and ecology with a base at Stave Hill in Rotherhithe, and Reveil: a live, crowd sourced, 24hr broadcast of daybreak sound. Other collaborations include remote exchanges with B-PLOT (NY) and Jiyeon Kim (SEL).

Her compositions have been aired on BBC Radio 3 and Resonance FM. She has shown work at Café Oto, Union Chapel, Tate Modern, Full of Noises, Q02, ZKM, La Casa Encendida, Museumquartier Vienna, and New Mart Seoul. Residencies include an 'Embedded' programme with Sound and Music and Forestry Commission England. She has contributed texts to Performance Research, Uniformbooks, Leonardo, Soundscape, and Environmental Sound Artists (Oxford University Press). She is a visiting lecturer at London College of Communication.  
[www.dawnscarfe.co.uk](http://www.dawnscarfe.co.uk) . [www.soundtent.org](http://www.soundtent.org)

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# CHASE

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**Consortium for the Humanities and the Arts South-East England**