



:: SOUND ::
:: GENDER ::
:: FEMINISM ::
:: ACTIVISM ::
SGFA2014

15th, 16th & 17th October 2014

Creative Research into Sound Arts Practice (CRiSAP)
London College of Communication

Sound::Gender::Feminism::Activism2014

What, in the historical present, might constitute an activist life in sound?

Creative Research into Sound Arts Practice (CRiSAP)

London College of Communication, University of the Arts London.

This two-day research event seeks to query the place and performance of activism within discourses and practices of sound arts, sound-based arts and experimental musics that are engaged with gender, feminist and queer politics.

Our invited keynotes are **Tara Rodgers** (USA) - author of *Pink Noises: Women On Electronic Music and Sound* (2010) - and **Maggie Nicols** (UK) – musician, improviser, vocalist, activist.

The event incorporates presentations, performances and screenings from academics, musicians, artists and performers selected through a peer-review process, each taking a different approach to the question:

What, in the historical present, might constitute an activist life in sound?

This year's presenters are: Alison Ballance, Anja Kanngieser, Ann Antidote, Anna Benedikt, Anna Raimondo, Annie Goh, Christopher DeLaurenti, Claudia Wegener, Elin Øyen Vister, Emma Lilwall, Evan Ifekoya, FYTA, Franziska Rauh, Freya Johnson Ross, INVASORIX, Iris Garrelfs, Kerstin Schroedinger, Lucia Farinati & Claudia Firth, Mark Harris, Mindy Abovitz, Mitra Kaboli, Philip Cornett, Rebecca E Davies, V.A. Phoenix, Victoria Gray, Virginia Kennard & Emi Pogoni.

The peer review panel for SGFA2014 were Cathy Lane, Angus Carlyle, Holly Ingleton, Tanya Boyarkina, Ximema Alarcon, Charlotte Flax, Laura Seddon and Artur M Vidal.

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About:

Sound::Gender::Feminism::Activism2014 (SGFA2014)

SGFA2014 follows on from the Her Noise: Feminisms and the Sonic events and symposium at Tate Modern in May 2012 (<http://hernoise.org/interactions/feminisms-the-sonic/overview/>) and the Sound::Gender::Feminism::Activism research event at London College of Communication in that same year (<http://hernoise.org/interactions/soundgenderfeminismactivism/overview/>). The aim is to continue and expand upon dialogues and discourses related to feminism and sound, and to contribute to a growing network of researchers and practitioners who are contributing to the development of the field of feminist sound studies.

Creative Research into Sound Arts Practice (CRiSAP)

CRiSAP is a research centre of the University of the Arts London dedicated to the exploration of the rich complexities of sound as an artistic practice. Our main 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.

Her Noise

Her Noise was initiated by Lina Džuverović and Anne Hilde Neset in 2001 with an ambition to investigate music and sound histories in relation to gender, and to create a lasting resource in this area through building up an archive. In 2005, Lina and Anne co-curated *Her Noise*, an exhibition building on their research. The Her Noise Archive was donated to CRiSAP and now finds its permanent home in the University of the Arts London's Archives and Special Collections, at London College of Communication following a period of cataloguing by researcher Holly Ingleton, in collaboration with Cathy Lane (CRiSAP) and Irene Revell (Electra). (<http://hernoise.org>).

Timetable:

Wednesday 15th October

14.00 -17.00 Workshop with Maggie Nichols

In Our Different Rhythms Together

The workshop will establish a group dynamic where participants can feel safe and inspired: exploring the voice and other instruments – should people chose to bring them – and experiencing the joy and liberation of free improvisation and its relationship to individual and collective well being.

Thursday 16th October

10.00 Registration

10.25 Introduction to SGFA2014

10.30 Session One

Chair: Holly Ingleton

- Kerstin Schroedinger '(counter)-memory work: Film and Sound again'. Presentation.
- Alison Ballance 'Said - 2014 version'. Performance.
- Iris Garrelfs 'Beyond speech and song: exploring reactions to female vocal expressions in experimental sound'. Paper.
- Discussion.

11.50 Ann Antidote *There are vulvas around you if you choose to see.*
Video screening.

12.00 Session Two

Chair: Artur M Vidal

- Rebecca E Davies 'White Woman 'Cellist' '. Performance Lecture.

- Anna Benedikt ‘ “My idea is, to dissolve hierarchies [in a] single person. For this reason, I was always interested in Countertenors”
- Olga Neuwirth’s Hommage à Klaus Nomi as queer activism’.

Presentation.

- Virginia Kennard & Emi Pogoni *How do I look?* Video.

- Mindy Abovitz ‘The Dangerous Female: One Who Drums’

Presentation.

- Discussion.

- - - - - 13.30 Lunch - - - - -

14.30 Session Three

Chair: Angus Carlyle

- Mark Harris ‘The Materiality of Water’. Presentation.

- Elin Øyen Vister ‘The Puffin – practising strategies for listening to coexistence’. Performance talk.

- Victoria Gray ‘Some Somatic-Sound-Subject Fragments’.

Performance recital.

- Discussion.

15.50 Anna Raimondo *Encouragements*. Video Screening.

- - - - - 16.00 Tea and coffee break - - - - -

16.30 Keynote Maggie Nicols

Chair: Cathy Lane

Timetable:

Friday 17th October

Emma Lilwall *///ratatat/glitch/internal///* Durational Performance.

10.30 Keynote Tara Rodgers

Chair: Holly Ingleton

11.30 Session Four

Chair: Ximena Alarcon

- Annie Goh 'Confrontation, diplomacy, subversion – strategies for feminist activism in sound?'. Presentation.
- Franziska Rauh 'Excerpt from *Three Weeks in May* (1977) Radio within the Artistic-Activist Practice of Suzanne Lacy'. Presentation.
- Claudia Wegener 'The Women Sing At Both Sides Of The Zambezi' Presentation.
- Discussion.

12.50 Mitra Kaboli *Hardboiled Eggs*. Audio.

----- 13.10 LUNCH -----

14.10 INVASORIX 'AQUÍ Y AHORA: Non-professionalisation as a strategy'. Presentation and performance.

14.30 Session Five

Chair: Laura Seddon

- V.A. Phoenix 'Activating an Archive'. Presentation
- Freya Johnson Ross 'Sisterhood And After'. Paper.
- Philip Cornett 'Cambridgeshire LGBTQ Oral Histories'. Presentation.
- Anja Kanngieser 'Using Sound as a Method for Doing Politics'. Paper.
- Discussion

----- 16.00 Tea and coffee break -----

16.10 Emma Lilwall *///ratatat/glitch/internal///* Final performance.

16.30 Evan Ifekoya *Disco Breakdown: PREFORMLEC Edition*.
Performance.

16.40 Session Six

Chair: Cathy Lane

- Chris DeLaurenti 'A Half-Life in Activist Sound'. Presentation.
- FYTA 'FYTINI: An attempt towards the queerification of Greek music'. Performance-lecture.
- Lucia Farinati and Claudia Firth 'The Force of Listening'. Presentation.
- Discussion

18.00 Summary

Key Note Speakers:

Maggie Nicols

Free Improvisation: creative practice for liberation

My presentation will focus on how improvisation offers tools to practice liberated forms of community and a better society. Reflecting on my experience of working with inspirational mentors such as the pioneer of improvisation and community music John Stevens, and through performing and facilitating workshops and spaces such as the Gathering, a unique time and place where people can practice being in their different rhythms together, I offer insight into a creative practice that has been central to my life and work.

A key aspect of improvisation is how it creates a social space where people can practice being with others, with improvisation the framework to honour the contradictions, disjunctions and syntheses that emerge from the encounter. These interactions can occur through sound, rhythm, time, space and the non-verbal, even in situations where there may be apparent conflicts that prevent people from conventionally communicating. Improvisation, understood in this capacity to 'free' people from embedded social restraints, is a vital technique of revolutionary practice. It is a process that has no definite end, its results may appear intangible, but it is nonetheless profoundly transformative and real for those experiencing it.

Maggie Nicols is an improviser, composer, facilitator, teacher and creative catalyst. She has been an active participant in the European improvisational community since joining the Spontaneous Music Ensemble in the late '60s and was a co-founder of the Feminist Improvising Group. She continues to perform regularly to international audiences, and remains active in a number of different bands including Les Diaboliques (with Irene Schweizer and Joelle Leandre), Ouroboros, Trio Magique and Mesmerise. She is currently working with Deborah Withers and Natalie Brown to develop her residency in Drefach Felindre into a community facility for creativity, recovery and reclaimed

experience (Create-Ahh).

<http://www.maggienicols.com/>

<http://create-ahh.org.uk>

<https://www.youtube.com/watch?v=2rpRpWvbRcs> - Oral history film about Maggie Nicols

Tara Rodgers

Cultivating Activist Lives in Sound

Advocates of feminisms and gender diversity in electronic music and sound cultures may celebrate tangible successes of their activism, while simultaneously feeling the drag of advancing the same old critiques year after year. Feminist reformist efforts have reshaped how histories of electronic music and sound are written, how festivals are organized, how classes are taught, how knowledge circulates. Yet, the contours of the present moment - from the deeply-rooted, historical gendering of music and technology, to a neoliberal culture that diminishes time and feeling for creative and political work - demand structural, and indeed radical, change. This talk will address the conference's provocation: "What, in the historical present, might constitute an activist life in sound?" This question will be approached via the multilayered realms and radiating implications of creative sonic acts: the modes of time and feeling that structure creativity, the articulation of individual efforts to collective consciousness through social networking and media, agency in relation to the means of music production and distribution, and the ecological impacts of electronic technologies. If art is to grow from what Adrienne Rich called "a social compost nourishing to everyone," activist lives in sound may be cultivated through such labours of composting: small, deliberate, and accumulating acts across the above realms that are directed toward structural transformation.

Tara Rodgers (Analog Tara) is a composer, historian and critic of electronic music based in the Washington, DC area. She has presented work at the Tate Modern, the Museum of Contemporary Canadian Art, on the Le Tigre Remix album, and in many other forums. She is the author of

numerous essays on music, technology, and culture, and of *Pink Noises: Women on Electronic Music and Sound* (Duke University Press, 2010), a collection of interviews that won the 2011 Pauline Alderman Book Award from the International Alliance for Women in Music. She currently serves on the editorial boards of *Leonardo Music Journal* and *Women & Music*.

www.analogtara.net

Session One

Speakers: Kerstin Schroedinger, Alison Ballance and Iris Garrelfs

Chair: Holly Ingleton

Kerstin Schroedinger

(counter)-memory work: Film and Sound again

In the presentation I will bring together two film historically significant situations: so-called silent film being accompanied with live musical arrangement, and structural experimental films with images printed onto the optical soundtrack. Both forms of cultural production are challenging and define the relation of sound and moving image. I will propose the idea that gender relations as relations of production may have structural, formal or other analogies. I will look at certain cases, where these analogies might become apparent and are being used in productive or counter-productive ways.

I will show short scenes from silent films and explore silent films with contemporary soundtracks. Musical arrangements enable a certain possible actualisation through the soundtrack, that might open up a possibility of introducing the film to another context. I will argue that this can be appropriated as a feminist practice, when it applies aspects of how modes of cultural production have been gendered (for example through writing history as opposed to oral history) Using sound contrapuncturally, experimenting with contrasts to the screen activity and (a-)synchronicities can be used to apply strategies of re-appropriating narrative cinematic forms and also to reclaim and reposition film-historical standardisations.

In the second part I would like to explore a relation of avantgarde experimental structural film by artists Anabel Nicolson and Lis Rhodes, which produce a soundtrack through images printed onto the optical soundtrack. These works, I will argue, deconstruct a patriarchal supremacy of the image/the visual through a sort of decomposition of the organisation of the film material. My aim is to highlight the political

impact of these structural films in an understanding of not aiming for becoming visible, but rather re-composing in sound and image the ways in which history is told.

Alison Ballance

Said - 2014 version

The performance uses firsthand accounts of women's experiences and Ursula Le Guin's science fiction novel *The Dispossessed* as a starting point. The piece considers the crafting of narrative structures in stories and anecdotes. In doing so it wishes to undertake the circumstances and consequences of knowing other people's sadnesses and asks how this affects art making and story-telling.

The piece follows recent work that takes positions through insistent gestures: pieces that do not believe in giving into a sinking overwhelmingness. Instead the work carries on with aching jaws and sunny dispositions in a dark age. It wishes to state opinions and oppositions visually and linguistically without getting defined by that which it opposes; acting out its commitment to a feminist art that is not defined by the patriarchal gaze. The works believe in an activist art that analyses the politics of visibility and social systems - what and who is and is not visible, who wants to be visible and who does not.

Iris Garrelfs

Beyond speech and song: exploring reactions to female vocal expressions in experimental sound.

The female voice is not an unexplored theme, both in singing and in speech. This paper explores vocal expressions beyond verbal communication and music, specifically how female artists such as Viv Corringham or Jennifer Walshe experience the reception of their work. It was prompted by conducting an interview with Corringham in which she observed how in Britain, audiences and even artists active in experimental sound have been uncomfortable with such utterances (2013, personal interview). In my own practice similar dynamics were at play: pulling faces, grunting, shouting, animalistic noises seemed to evoke unease in some. In this paper I will explore whether such experiences are shared more widely amongst female practitioners, and if so, how we artists might respond in and through our work.

Session Two

**Speakers: Rebecca E Davies, Anna Benedikt,
Virginia Kennard & Emi Pogoni and Mindy Abovitz
Chair: Artur M Vidal**

Rebecca E Davies

White Woman 'Cellist'

Rebecca E Davies will present a performance lecture that meditates on the cultural icon of the 'White Woman Cellist': the subordination or sacrifice of her subjectivity to facilitate a faithful reproduction of normative Western classical music values.

Based in personal narrative yet supplemented with examinations of Man Ray's *Le Violon D'Ingres* (1924), and media-representations of the famous British cellist Jacqueline Du Pré, Rebecca will question the performing body of the 'White Woman Cellist' as a site for the reproduction of race, gender, and sexuality norms in the Western Classical Music tradition. On establishing an observation of this structure, Rebecca will suggest ways to avoid the violence of 'othering' that occurs within this system and culture.

Anna Benedikt

"My idea is, to dissolve hierarchies [in a] single person. For this reason, I was always interested in Countertenors" - Olga Neuwirth's Hommage à Klaus Nomi as queer activism

My presentation aims to show how using high pitched male voices, like falsetto or countertenor, in contemporary music can have activist potential. According to Austrian composer Olga Neuwirth, composing for countertenors and falsetto voices potentially challenges or dissolves hierarchies, especially those between the sexes. In my opinion Neuwirth is right, and, additionally, I think that compositions featuring androgynous voices can also stage a critique of or intervention into normative identities. Because one of the central aims of queer theory is to put normative identities in question (Antke Engel), such compositions, therefore, can function as queer activism. Using the

example of the eccentric New Wave/Baroque Countertenor Klaus Nomi and Olga Neuwirth's *Hommage à Klaus Nomi*, which was performed for the first time at the Salzburger Festspiele in 1998, this paper examines composition as a site for queer activism.

Virginia Kennard & Emi Pogoni

How do I look?

One woman wants to look at another, but the other seems only comfortable with the male gaze. One woman silences the other. One looks too hard and loves too much and just wants the other to look back. Where is she looking if she cannot look at you?

How do I look? is a ten minute sound composition and structured dance improvisation first performed at Explicit: Implicit, a performance night as part of The Porn Project. Performed by Virginia Kennard and composed by Emi Pogoni, it is part of Virginia's ongoing research into the female gaze: how do I look at myself, at women, at my lovers.

Emi first created this composition for Virginia's improvised movement performance *Chocolate Soup*, Melbourne City Library, Australia, July 2013, using recorded monosyllabic sounds of a woman. The composition sounds like a woman who cannot speak, who is not allowed to speak. Virginia and Emi developed the composition to include distorted recordings of a man speaking. The resulting sonic work juxtaposes [un]gendered words with the gendered expectations of the gaze, to which Virginia performed a broken-hearted dance work, blind, for her ex-girlfriend.

Who is looking at whom? Who is performing for whom? Whose words are being spoken?

Mindy Abovitz

The Dangerous Female: One Who Drums

I will present the female drummer as the activist whose medium is sound. Through my body of work, which includes 19 issues of *Tom Tom Magazine*: a print magazine dedicated to female drummers with photographs, interviews, tech, art and reviews by, for and about these

dangerous figures and my multi-drummers performances at MoMA PS1, Perez Art Museum Miami and Frieze Projects NY, I will show how exoticized and welcomed/unwelcome the woman drummer is. The video of my MoMA PS1 performance titled: *The Oral History of Female Drummers*, which I conceived, produced and performed in Jan of 2013, involves 6 female drummers and a beatboxer spread throughout the silent museum. I will also discuss the business, marketing, performance, theory and social psychology of the dangerous female.

Session Three

Speakers: Mark Harris, Elin Øyen Vister and Victoria Gray

Chair: Angus Carlyle

Mark Harris

The Materiality of Water

Recordings of water have been an important focus for composers and sound and video artists. Works by Wendy Carlos (*Sonic Seasonings*), Jane Grant (*Fathom*), Annea Lockwood (*World Rhythms, A Sound Map of the Danube*), Hildegard Westerkamp (*Talking Rain*), Frances White (*Walk Through Resonant Landscape*), Jana Winderen (*Surface Runoff, Evaporation, Aquaculture*), and video works by Véréna Paravel (*Leviathan*), Pipilotti Rist (*Pickelporno, Supersubjektiv, Rain Woman*) feature the sounds of water as prominent sonic components. Whether similar qualitatively, water sounds have also preoccupied male composers from John Cage to Chris Watson. It's likely that there are acoustic features developed in these compositions that constitute a kind of listening that is different from what is experienced through other compositional approaches. This retrieval of frequently unmanipulated natural sounds accommodates what is offered up by one's environment and implies an ecology of matter distinct from other experimental sound practices. Luce Irigaray's concept of liquidity as a condition of movement and equivocation in *The 'Mechanics' of Fluids* has been cited to articulate a feminist dimension to Rist's videos, yet what other kinds of materialities are delineated by artists having recourse to an acoustics of fluids? If characterising these as gendered soundscapes over-essentialises the work and restricts women's participation in sound production, what draws these respective composers to the properties of water's materiality as these are accessed by its sound?

Elin Øyen Vister

The Puffin – practicing strategies for listening to coexistence.

The Puffin is a performance talk that invites people to become better

acquainted with a non-human through listening and responding, and it investigates ways in which listening and sonic awareness can inform what and how we communicate with the political, social and ecological environments we coexist in. *The Puffin* proposes a non-hierarchical listening; a horizontal interspecies listening.

“For the Amahuaca, the Koyukon, the Apache, and the various Aboriginal peoples of Australia - as for numerous other indigenous peoples - the coherence of human language is inseparable from the coherence of the surrounding ecology, from the expressive vitality of the more-than-human terrain. It is the animate earth that speaks; human speech is but a part of that vaster discourse.” - David Abram, *Spell Of The Sensuous*.

Victoria Gray

Some Somatic-Sound-Subject Fragments

Conceived as a performance reading, I propose somatic-sound as a field of sounds not-yet-heard, not-yet-made and not-yet-thought. Part academic citation, part poetics, the presentation ‘sounds out’ ways of attuning to somatic-sound as a ‘non-sonorous resonance’ (Ridout, 2008). The text proposes that when attuned to, the non-sonorous activity of muscles, glands, bones, fibres, nerves and fluids activate a life of vibration within the body, having the potential to disrupt hegemonic subject formations.

In this regard, corporeal feminist strategies that seek to amplify subjectivities not-yet-heard, not-yet-made and not-yet-thought, are made possible by listening to somatic vibrations. As a political gesture, a-tending to the sentient body brings new ‘sonic somatic’ (Migone, 2012) subjectivities to the fore, those that are historically and culturally derided and occluded, and hitherto sounded over by more dominant voices. Thus, a body attuned to somatic-sound is conceived as a feminist activist body ‘translating the unspeakable’ (Fraser, 2000).

The presentation embodies a number of ‘attuning’ voices; Erin Manning’s ‘affective resonance’ (2010), Lisa Blackman’s ‘parapsychological rhythms’ (2010), Daphne Oram’s ‘vibrating subjects’ (1972), Teresa Brennan’s ‘electric infections’ (2004), André Lepecki’s ‘parasitic noisifications’ (2012) and Kathleen Fraser’s ‘unknown voices...labouring in the dark’ (2000). These voices co-compose a series of proposals for activating and practicing an ethics, a poetics and a politics of somatic-

sound.

Session Four

**Speakers: Annie Goh, Franziska Rauh and
Claudia Wegener**

Chair: Ximena Alarcon

Annie Goh

Confrontation, diplomacy, subversion – strategies for feminist activism in sound?

My presentation draws on my recent personal experience of organising a panel on sound, gender and technology at an experimental and electronic music festival. This will be examined as a case study of feminist diplomacy. Through this example, several pertinent issues of the problematics of mainstreaming gender issues in the fields of music and sound will be addressed: How is it possible to bridge the ideals of these with an often hostile reality? How can one effectively raise an awareness of feminist, gender and queer issues in the generally non-feminist domain of music/sound culture? How to convince those in power of feminist arguments without them being ostracised as “just” gender issues, and therefore not of greater relevance? Considering three strategies - confrontation, diplomacy and subversion - it is my aim to examine the pros and cons of these tactics respectively, considering particularities of relevance for sound and music cultures but potentially of interest for the wider dissemination of feminist ideas in non-feminist areas.

Franziska Rauh

Excerpt from Three Weeks in May (1977) Radio within the Artistic-Activist Practice of Suzanne Lacy

The US artist Suzanne Lacy is known as one of the representatives of the so-called feminist art movement that arose in California during the 1970s. Her performance *Three Weeks in May* (1977), a multilayered event that aimed to raise awareness for sexual violence against women, is considered to be a canonical work in feminist art history. Still, reviews and analyses to date have never mentioned one part of this work that

seems critical for Lacy's activist approach: a ten-minute radio piece, performed live for the artist-run program Close Radio at KPFK in Los Angeles.

My presentation will examine the aesthetic strategies employed by Lacy in *Excerpt from Three Weeks in May*, (re-)producing narratives of gender and (public) space. I will emphasise how radio is embedded in Lacy's artistic practice and what the use of this specific medium offers to her activist approach. Therefore, a precise look at Close Radio (organized by Paul McCarthy, John Duncan, Nancy Buchanan, and Linda Frye Burnham) as the production context is necessary. I will assert that Lacy's radio piece is a form of (counter-)public in terms of staging an act of dissent, presenting counter-images of space and gender, and engaging women in alternative media practice.

Claudia Wegener

The Women Sing at Both Sides of The Zambezi

In 2012, I travelled across the Zambezi, to Zambia and Zimbabwe. I wanted to listen to my sister artists, storytellers and creative producers...

The Women Sing at Both Sides of The Zambezi begun with a travelling research of recordings becoming an online audio-archive, and a joint multimedia project with the filmmaker Priscilla Sithole in Bulawayo. In partnership with Priscilla, we have developed a programme to train women in local organisations in the digital production and creative distribution of film and sound recordings.

We want the voices and perspectives of African women artists to be heard when it means to join the huge task of connecting the continent to "the Global Information Society"... - and, vice versa.

In a restricted media environment, digital media tools can open alternative and creative possibilities for expression, for the struggle of women and, for developing together new ways of archiving women's stories and history...

I would like to bring the perspectives of African women artists to the SGFA 2014. Listening beyond the borders of the dominant Western, or Northern histories might allow us fresh views on our own struggle as

women and creative producers...

I would like to extend an invitation to all the women of the SGFA 2014 to create sonic responses to the women featured in the collection.

Blog / audio archive: <http://both-sides-of-the-zambezi.tumblr.com/>

Facebook group: <http://www.facebook.com/groups/506668076047173/>

All Africa Sound Map: <http://aporee.org/maps/projects/all-africa-sound-map>

Session Five

**Speakers: V.A. Phoenix, Freya Johnson Ross,
Philip Cornett and Anja Kanngieser**
Chair: Laura Seddon

V.A. Phoenix

Activating an Archive

I want to consider how cultural production can act as an archive of sound and of the subcultural practices that underlie it. Drawing on queer and feminist theory, I will discuss how it is possible to activate such an archive, in order to make it meaningful in the present, rather than a dusty repository consigned to the past. Specifically, I will be looking at my archive of recordings, going back 20+ years to my time as a queer activist in San Francisco. My interviews with cultural practitioners have formed the core of my films, radio shows and podcasts, realising both an archival and activist impulse, a claiming of space for marginalised voices across time. Some of my work can be visited at: www.vimeo.com/valphoenix and www.mixcloud.com/val_phoenix

Freya Johnson Ross

Sisterhood and After

The creation of *Sisterhood and After*, a large-scale oral history of the UK women's liberation movement, represents a significant milestone in the sonic documentation of the feminist movement. Using extracts from this wide-ranging archive of life-history interviews with 60 activists, this presentation explores the way in which sound, and particularly oral testimony, can nuance and challenge standard accounts of this now iconic activism. The oral histories and the process of listening to engage with them, offers novel opportunities both for research and activism, particularly when contrasted with other sources and in terms of intergenerational dialogue. This presentation hopes to generate discussion as to how, going forward, the archive can invigorate feminist activism.

Philip Cornett

Cambridgeshire LGBTQ Oral Histories. Disseminating oral history archives into cross-disciplinary LGBTQ exhibitions.

I will be presenting my work with sexYOUality, a Cambridge based LGBTQ youth group and their Heritage Lottery Funded project, LGBT 20:20 Vision. This project illustrates the value of local LGBTQ heritage and how it has shaped young LGBTQ people's experiences today, and our work is geared to combat homophobia and prejudice against LGBTQ people. The young people in the group have interviewed 18 LGBTQ individuals, and my role was to extract and deliver powerful audio-visual narratives for use within schools. As an educational tool it was used to challenge homophobia and bring awareness through group discussion of what was, and still is quite an invisible community in Cambridgeshire. In June 2014, they visited 20 different schools with the audio-visual pieces, and in July an event at the Fitzwilliam Museum debuted the visual and audio work. In August 2014 it was screened during *Queers in Shorts*, a monthly LGBTQ short film night at the Cambridge Arts Picturehouse. Ultimately, the growing archive aims to find activation and dissemination in a contemporary art exhibition context, and it is this translation I am currently exploring. Any insight or comments from fellow contemporary LGBTQ artists would be invaluable.

Anja Kanngieser

Using sound as a method for doing politics

This paper will introduce and explore the possibilities for using sound within political collaborations and organisation. Drawing on the militant sound practices of Ultra-red, the micro radio groupings of Tetsuo Kogawa, the deep listening work of Pauline Oliveros, and the sound mapping project of the London Sound Survey, I will propose that sound can act as a viable technique to explore political, economic and social conditions when close attention is paid to how sound practitioners engage with, and approach, the communities and spaces they are working in. This attention is crucial to producing relationships of solidarity, where sound becomes a method for working with, rather than representing, struggles.

Session Six

Speakers: Chris DeLaurenti, FYTA and Lucia Farinati & Claudia Firth
Chair: Cathy Lane

Chris DeLaurenti

A Half-Life in Activist Sound

I have spent a half life - 15 years - fashioning large-scale works from gritty, front-line field recordings I make at political protests and radical street actions, including *N30: Live at the WTO Protest 1999*; *Two Secret Wars*; *Live at Occupy Wall Street N15 M1 S17*; and *Do I fit the profile of a criminal?*

In this presentation, I will outline how activist sound offers an alternate model which emphasises listening over the visual, “showing” (mimesis) in place of narrative “telling” (diagesis), and a valorisation of place rooted in the tradition of soundscape composition. Unlike the “walk n’ talk” reportage heard on radio, these works capture oral history made in the moment, often under great duress with audio obtained where few are willing to risk their gear (or police assault). Unusual juxtapositions supplant omniscient narrators and named interviewees.

I will also present several models and examples of activist sound while addressing how makers of such work might, in Paul Gilroy’s words, create “...a social corona that could nourish or host an alternative sensibility, a structure of feeling that might function to make wrongs and injustices more bearable in the short term but could also promote a sense of different possibilities, providing healing glimpses of an alternative, moral, artistic, and political order.”

FYTA

FYTINI: An attempt towards the queerification of greek music.

Within the dystopia of contemporary Greece, there is only one way: “something better change”. Before things change to the worse, structures have to be addressed and traditions questioned. The established creative world does not deal with a hands-on shifting of

power and the political avant-garde does not always understand the necessity of the creative re-appropriation of narratives behind the ideas of greekness, mostly involving national identity and patriarchy. Exactly at these crossroads, we have decided to establish Fytini, a net label / project that attempts to destabilise power structures as well as aesthetical clichés that dominate greek music. To achieve this queerification of musical traditions, we move in four parallel, equally important axes: - We highlight marginal subjectivities, stressing queer, feminist, psychoanalytic approaches and assist/form creative sub-communities around us. - We aim at destroying/dismissing traditional forms of the current music milieu, being influenced instead by DIY messthetics scenes from all over and hoping at creating new queer ears. - We despise artistic over-seriousness and dangerously separative mechanisms as the concepts of low and high-brow music. - We do not participate as a mediator in a financial exchange system, offering all music for free download. For the purposes of this event, we shall be presenting a performance, within which a young man who wants to start his own queer diy label visits a duo of professionals to get advice. The two professionals, the Queerologist and the Aesthetician, will instruct the well-meaning but clueless youth around the fundamental values of Fytini, going back and forth between form and content, the aesthetic and the political, and their inescapable conjunctions.

Lucia Farinati & Claudia Firth

The Force of Listening

Drawing ideas from our current research on the role of listening in the context of contemporary crossovers between art and activism, we would like to trace the legacy of feminist Consciousness Raising practices in this intersection. Listening has been overlooked in terms of political theory and in this particular context we would like to place the emphasis on the importance of the ear not as passive but as an active, embodied and reciprocal participant. Through conversations with groups and individuals including sound activists Ultra-red and the collective Precarious Workers Brigade we will frame our investigation within theories of voice and politics informed by Hannah Arendt and feminist philosophy. As well as acknowledging ongoing issues of gender we would like to explore wider issues around listening such as time, power relations, group formation, conflict, protocols and ethics. We will investigate what might constitute a space for politics particularly

given the contested and compromised nature of art, public space and freedom of speech within neo-liberalism. The work will be presented in a dialogic form.

Videos and Performances:

Ann Antidote

There are vulvas around you if you choose to see.

- Video, Podium Lecture Theatre, 16th October

A queer art collective – The Strange Life of the Savages - has been installing rope bondage sculptures shaped as vulvae in urban environments, as a way to confront by-passers with representations of femininity, body, and sexuality. The places are chosen out of aesthetic reasons or because of a specially high patriarchal, sexist or capitalist content. In this film we depict some of the installed vulvae as well as the process; the voice over (by Sadie Lune et al.) explains the troubles and tribulations of people with vulvae, makes the bridge between the urban installation and current queer topics, and underlines the necessity and meaning of solidarity networks (and defending the safe-space(s) which diverse communities have been creating).

Anna Raimondo

Encouragements

- Video, Podium Lecture Theatre, 16th October

Video of an intervention in urban space by Anna Raimondo, Brussels, 2014. After having collected the encouragements of women of several ages, origins, and sexual and religious backgrounds, the artist walks through Brussels' urban spaces and uses these texts simulating a conversation on her cell phone.

Emma Lilwall

///ratatat/glitch/internal///

- Durational performance, 17th October. Final performance 16.00, 17th October.

A household table stages the juxtaposition of the domestic, beside the electronic tools used for sound creation. A sewing machine, fabric, sewing needles, glue, a turntable, a sampler, speakers of various sizes and a Mac are layed out in front of the artist. Throughout the day, the artist will work with a sewing machine, creating an outer garment to wear

from military fabric. She will use the sewing machine needle to cut into a CD, creating playable records which produces unpredictable sounds. The samples of this will be looped to create a tangible soundscape, and will culminate in a short performance where the artist will use her voice together with the compiled audio. The artist, dressed in the garment, will explore notions of 'rage'. The struggle of a woman as a sound artist and activist are embodied in this performance where the artist juggles the audio and the physical. The relationship between the objects raises the consideration of object orientated ontology.

Mitra Kaboli

Hardboiled Eggs

- Audio, Podium Lecture Theatre, 17th October

Hardboiled Eggs is a first person narrative exploring intersexed bodies. It is the story of two individuals, Cary and Beta and their separate experiences of bodily discovery, isolation, pain and eventual community building – pleasure and love.

INVASORIX

AQUÍ Y AHORA: Non-professionalization as a strategy

- Presentation and Performance, Podium Lecture Theatre, 17th October

The presentation consists in a video screening of two video clips of the songs *Nadie aqui es ilegal* (Here No One Is Illegal), *El ano nos une* (The Anus Unites Us) and a performative dialogue of the song *Macho intelectual* (Intellectual Macho) aims to open up a discussion about the potentiality of songs as a form of queer-feminist protest and of non-professionalisation in collective practices. The collectively written songs, videos and live-presentations question gender roles and the intentions of artists – including ourselves – as well as reflect on precarity and dream about alternative and/or utopian ways of living and being. In our working process we have focused less on professionalising our ability to write and perform songs, we have rather embraced our autonomous skills – the capacity to listen and articulate together what we experience, to take decisions and to take bodies and emotions into account – in an attempt to go beyond the usual and well-trained means and media of our individual artistic practices. Through exploring different ways of being and working together unprofessionally we foster the activist potentiality that precisely relies on how we learn and unlearn collectively

and how we address our audience in different contexts.

Evan Ifekoya

Disco Breakdown: PREFORMLEC Edition

- *Performance*, Podium Lecture Theatre, 17th October

What does it mean to explore the role of the Pop star as part of one's art practice? *Disco Breakdown: PREFORMLEC Edition* seeks to address this question through a presentation of artist videos. First, a music video for the song 'Disco Breakdown' and secondly a series of clips documenting songs performed live.

The Artist/Performer (ArPer) will provide a series of provocations to annotate the moving image on display. ArPer is investigating how an attempt to inhabit the role of a pop star may also serve to undermine or challenge the normative ways in which the role manifests itself. As a specially black and queer performer, how does a non-conforming body contribute to this process of disruption?

Speakers:

Alison Ballance

Ballance is an artist based in London. Currently showing in *Concerning The Body Guard* at The Tetley Gallery, Leeds and she has recently published an article in *The Occupied Times: Art, Activism and Politics* Autumn 2014. Recent exhibitions include *Passport to Pimlico*, London 2014; *My/Your Art Licks*, London 2013; *Liminal Space*, TAP Southend, 2013; *Project 0 Jupiter* Collaboration, London, 2013; *Crossing the Line: Propeller Island 9*, X Marks the Bokship London , 2012.

Symposium presentations include: 'If nature is no longer a mere background for human activities, what change does this entail for the arts and the social sciences?' - presentation to Bruno Latour's SPEAP visit to Goldsmiths Visual Sociology Department, 2012; and the symposium *Life will be Frozen Peaches, Baby, Dream Your Dream!* (organised by Nina Wakeford and Kirsty Roberts), Piet Zwart Institute Rotterdam, 2012. She is currently on the Goldsmiths MFA program graduating in 2015.

Anja Kanngieser

Anja Kanngieser is a lecturer in sociology at Goldsmiths College, with a background in geography and communication studies. Her work focuses on the intersections of political and economic territory, contemporary labour and production, voice, technology and social movements. Anja is primarily interested in the ways in which people strategise, antagonise and collaborate to create the living and working conditions they desire. Bringing into dialogue political economic theory with audio practices, she is engaged in the experimentation and invention of sound-based methods in the social sciences.

Ann Antidote

Ann Antidote is an autodidact DIY artist, active in the fields of bondage, video, performance and land art. She has been active in the promotion of consensual lifestyles (polyamorous, queer and kinky/bondage/sex-

positive) as respect-deserving options. This political (and personal) aspect permeates her artistic production in Berlin, where she lives, and beyond.

Not regretting a former life in physics, she quit her non-art-related day job in 2009, and brought most her projects to concrete form under the protective umbrella “The Strange Life of the Savages” as full-time occupations.

Currently she is busy giving a series of workshops all over Germany and finishing a couple of performances and videos, mostly in cooperation with others.

More information see: <http://www.strangesavagelives.net>

Anna Benedikt

Anna Benedikt is currently a Ph.D. candidate at the University for Music and Performing Arts Graz (Austria) where she also holds the position as a University Assistant and as Deputy Director of the Centre for Gender Studies. She studied Musicology and Gender History at the University of Vienna (Austria) and the University of Nottingham (United Kingdom). Her interdisciplinary interests are diverse and vary between Music since 1900 esp. Contemporary Music, Women in post 1945-Music, Disability Studies, the Body and Music, Cultural Studies and Gender Theory.

Anna Raimondo

Anna Raimondo is an Italian artist based in Brussels. In 2012, she completed a MA in Sound Arts at the London College of Communication (University of the Arts). Since then, she has been invited to several international exhibitions such the solo show *Beyond voice. Me, you and everyone who is listening* at Arte Contemporanea Bruxelles (Be), and festivals including the 5th Marrakech Biennale (Ma); Espace (IM) Media in Sporobole Art Center (Sherbrooke, Ca); Dirty Ear at Errant Bodies (Berlin, De); the public art festival Paraphrasing Babel (Maastricht, Nl); Ruído Branco at the Jaqueline Martins Gallery (São Paulo, Br); the Nouzah Fenja – Festival de Casablanca (Ma). Her radiophonic works have been broadcast in different countries and languages: Kunst Radio (At); Deutschlandradio Kultur (De); ArteRadio (Fr); Rai (It) ; RTBF (Be). Her curatorial projects mainly focus on sound and radio art and have been presented in such venues as the V&A Museum (London, UK) and Le Cube-Independent Art Room (Rabat, Ma). With Younes Baba-Ali,

she co-curates Saout Radio, a platform for sound and radio art based in Morocco. With Amélie Agut, she initiated the itinerant radio project on sonic memories, *Echoes*. Raimondo's research explores listening as both a political and aesthetic experience, using sound as a tool to create relational spaces. By voice, language and sonic ambulation, in-between performance and interventions in public space, her work proposes a negotiation between verbal and non-verbal communication, while inviting the audience's active involvement.

Annie Goh

Annie Goh is an artist, researcher and musician working primarily with sound, space, electronic media and generative processes. Born in Birmingham UK, she has been based in Berlin since 2008, where she studied a DAAD-funded MA in Sound Studies at the University of Arts (UdK) Berlin. In 2012, she completed a one-year artistic research project on media philosopher Vilém Flusser and sound funded with a scholarship from the Berlin House of Representatives. She graduated with outstanding achievement from the class Generative Art/Computational Art with Alberto de Campo at the UdK Berlin in 2013. She also holds a BA in German and European Studies from the University of Manchester. Recent exhibitions and performances include Arthackday at LEAP and transmediale (Berlin), NK (Berlin), Tokyo Wonder Site (Tokyo), NGBK (Berlin), Heidelberger Kunstverein (Heidelberg), Ars Electronica (Linz) and Klangstaetten Stadtklaenge (Braunschweig). As a theorist, she has published articles in *Positionen*, *Flusser Studies*, *Acoustic Space* and *Zeitschrift für Semiotik* (Journal of Semiotics). She has co-curated the discourse program of CTM Festival since 2013. She was awarded the Elsa-Neumann Scholarship of Berlin in February 2014 for her project *Myths of Echo* and is currently a guest lecturer at the UdK Berlin.

Christopher DeLaurenti

Christopher DeLaurenti follows his microphones into unusual confluences of sound, silence, music and speech. A chronicler and maker of activist sound, his installations, sound works, albums, and multifarious live performances, include *N30: Live at the WTO Protest, November 30, 1999*; *Two Secret Wars; Live in New York at the Republican National Convention Protest September 2 - August 28, 2004*; *Wallingford Food Bank; Live at Occupy Wall Street N15 M1 S17*; and *Do I fit the profile*

of a criminal? In April 2014, his article, “Towards Activist Sound”, was published on the website of *The Wire*.

Christopher performs at exhibitions, concerts, and festivals, most recently at the Third Practice Festival (Richmond, 2013), Whitney Biennial (New York, 2012), and INSTAL (Glasgow, 2010).

Christopher writes, “To listen is to liberate. I start with myself: I make field recordings to teach myself to listen, to open my ears, as well as to open the ears of those who hope to hear and live in the world anew.” Most of his work is free: You can hear and read more at <http://www.delaurenti.net>

Claudia Wegener / Radio Continental Drift

Radio Continental Drift was founded in 2005 by a vagrant sound and radio artist as a “broadcasting house in the bag of a listener”, an online amplifier of unheard voices and a training vehicle, which could set up studio wherever tools and skills of the art of listening are needed and welcome. Together with local communities, artists and organisations, radio continental drift develops and facilitates collective audio radio projects based on skills-training in audio-media, oral history techniques and a creative use of ICTs.

Radio/ productions with, WDR Studio Akustische Kunst (G); ORF Kunstradio (A); Monitor Swedish Radio; Resonance FM; Audio Arts; CRiSAP; open-air radio SOAS (UK); Radia (EU); Cjam (CA); YLE radio1, Laehradio (Fin); SAfm (RSA); Joy FM Lusaka (Zambia); Gruenrekorder; radio aporee (G); Vibro/ Double Entendre; Collectif MU (F).

audio collections: <https://archive.org/details/radiocontinentaldrift>

switchboard/ blog: <http://www.radiocontinentaldrift.wordpress.com>

Elin Øyen Vister

In my recent work as a sound and performance artist, I have been interested in the intersections between ecology, feminism and queer theory, particularly in relation to listening as an artistic practice, but also in relation to societal topics of becoming and being. Diversity; bio diversity, gender diversity and cultural diversity, are all closely linked with

the oppression of 'the other' in various ways. Diversity could be said to be the epiphany of existence; fluid, open, transformative, transgressive, just like the eco systems of the planet.

While researching bird sense, and close and intimate relationships between humans and birds, I found myself slowly becoming a kind of humble representative of the Auk family. I have since begun to take on the role as a facilitator between human and nature, returning to the spiritual in-betweenness of past times and still living shamanic traditions. The Puffin is an intruder, born to rid our times of the human-nature dichotomy.

Emma Lilwall

Emma Lilwall, born in Edinburgh in 1972, is an emerging sound artist who has fronted a punk / ska band for over 20 years. They are still performing to niche audiences such as the Horsedrawn Collective, which consist of many families living 'on site' in trucks and caravans, as well as underground venues throughout the UK. Her band were well known at the free festivals of the 80's and 90's as well as at raves and squats around the UK. Emma now performs as a solo artist at illegal free parties introducing audio art to a new audience. She also brings her performances into gallery. Having just completed a first class Fine Art BA at UWE, she is now the Graduate Fellow at Spike Island, Bristol. In 2012 she won the GAIN scholarship for travel and trained with the Meredith Monk Ensemble in New York, and interned with Janet Cardiff at the New York Armory. Her practice examines genre, drawing on the ethos of punk, and destabilising expectation. By shifting the framework that holds the audio, she challenges stable identities and borders through her art.

Evan Ifekoya

Evan Ifekoya is an Artist and Educator with an interdisciplinary practice, exploring the politicisation of culture, society and aesthetics. Appropriated material from historical archives and contemporary society make up the work. By 'queering' popular imagery and utilising the props of everyday life, the aim is to destroy the aura of preciousness surrounding art. Normative viewpoints are challenged using familiar tropes of the media, pop culture and education.

With a critical approach to technology, aspects of how it mediates

our lives permeate throughout the work. Performance is approached with the same sensibility by including elements of how we express ourselves digitally today. Social media and mobile technology act as co-performers in the live event.

Recent performances have taken place at ngbk, Berlin, Ovalhouse Theatre and Rich Mix, London, as well as The Marlborough Theatre, Brighton.

Current educational projects include working with Tate London, National Portrait Gallery, Only Connect Create and Camden Arts centre, amongst others. Evan works collaboratively as part of Collective Creativity: Reflections into QTIPOC Creative practice.

www.evanifekoya.co.uk

FYTA

FYTA is a conceptual audiotextual duet aiming at the destruction of everything greek. They have released 4 non-music records and organized a mammoth 7-day, 1-week-long, 50-artist participating anti-art interactive happening at the Athens Biennale, October 2013.

Fil ieropoulos has studied audiovisual poetics for over ten years and has a PhD from the University of the Creative Arts. He teaches experimental film at Buckinghamshire New University. Fil has presented works in various showcases around Europe and most recently completed a collaboration with greek counter-folk diva Mariza Koch.

Foivos Dousos has been studying psychology and psychoanalysis for six years and is currently doing a PhD on the poetic correlations between text, geography and technology. He publishes small-run poetic fanzines and writes for influential queer greek journal qV.

Sophia Apostolidou has finished her studies in modern greek literature and shifted into cultural analysis, currently being a researcher at the University of Amsterdam. She is involved in various feminist, queer and body-politics groups in greece and the Netherlands and is singer and poetess for the electro-punk band Ta Troktika.

Franziska Rauh

Franziska Rauh, M.A., lives and works in Bremen. She studied Cultural Studies, Musicology and Science of Arts at the University of Bremen. Since 2009 she is project coordinator and research assistant in the Centre for Artists' Publications at the Weserburg, Museum of Modern Art

in Bremen. Since October 2011 she is working for the research project “Radio Art: On the Development of a Medium between Aesthetics and the History of its Socio-Cultural Impact“ funded by the Volkswagen Foundation. Within this context she co-curated the exhibition “Beyond the Radio. 25 Years of Art Radio-Radio Art” and co-organized the international Symposium “Radio As Art: Concepts, Spaces, Practices: Radio Art between Media Reality and Art Reception” (Bremen, June 5-7th, 2014). Her PhD project is titled “On the Political Potential of Radio Art. Strategies of Artistic Production of (Counter-)Publix”.

Freya Johnson Ross

Freya Johnson Ross is completing her PhD at the University of Sussex and worked as a researcher on Sisterhood and After, now archived at the British Library. Her research interests span feminist and gender theory, sexualities, and social policy. She is also engaged with sound-based art focused on the interactive and emotive experience of listening.

INVASORIX

INVASORIX is a working group interested in songs and music videos as a form of queer-feminist protest, composed of eight visual women artists who are between 25 and 36 years old and live and work in Mexico City: Daria Chernysheva, Waysatta Fernández, Nina Hoechtl, Maj Britt Jensen, Natalia Magdalena López, Liz Misterio, Naomi Rincón-Gallardo and Mirna Roldán. Since Spring 2013 they have met regularly to collectively write songs that are based on their experiences: on precarity and on power dynamics in their environments, among others. Through a continuous dialogue among each other and with their imaginative friends, such as Gloria Anzaldúa, Pina Bausch, bell hooks, Pedro Lemebel, Silvia Rivera Cusicanqui, María Sabina, Patti Smith and Annie Sprinkle, they have written so far three songs in Spanish (*El ano nos une/The Anus Unites Us*, *Nadie aquí es ilegal/Here No One Is Illegal*, *Macho intelectual/Intellectual Macho*) that question gender roles and the tasks of artists, reflect on precarity and dream about alternative and/or utopian ways of living and being. In May 2014, they premiered *El ano nos une* in the frame of a decolonial feminist book launch in Cuernavaca (Mexico).

Iris Garrelfs

Iris Garrelfs is a sound artist working across performance, installation and fixed media. She often uses her voice as raw material, which she transmutes “into granules of electroacoustic babble and glitch, generating animated dialogues between innate human expressiveness and the overt artifice of digital processing” as *The Wire* magazine put it. Her work has featured in exhibitions and festivals internationally including GSK Contemporary at the Royal Academy of Arts, Gaudeamus Live Electronics Festival, Visiones Sonoras in Mexico, International Computer Music Conference in New York. She is just finishing an AHRC funded PhD at London College of Communication where she also teaches on the BA Sound Art and Design.

www.irisgarrelfs.com

Kerstin Schroedinger

Kerstin Schroedinger is a film maker and musician. She is a PhD candidate at Westminster University and works as assistant lecturer at Zurich Academy of the Arts.

Her recent films are produced in collaboration with Mareike Bernien (Berlin). In their work they seek to critically interrogate image productions and to produce and reproduce images as a material of thought. Their historiographical practice aims to question the means of production, historical continuities and ideological certainties of representation.

Lucia Farinati and Claudia Firth

Lucia Farinati (Italy/UK) is an independent curator based in London and the Director of Sound Threshold, an interdisciplinary curatorial project that explores the relationships between site, sound and text. She is currently working on a choral reading of the book *Autoritratto*, by art historian and feminist Carla Lonzi.

Claudia Firth (UK) is an artist and cultural theorist. A founding member and regular contributor of *Nyx*, journal for the Centre for Cultural Studies (CCS) at Goldsmiths, University of London she has also written for the journal at Birkbeck College and DIS online magazine. She has recently co-authored a forthcoming photo essay for *The Embodiment of Resistance*, a publication also produced by (CCS).

Together they are currently co- writing and researching *The Force of Listening*, a book on the role of listening in contemporary conjunctions between art and activism. This will be published by Errant Bodies Press, as part of their Doormats series in Autumn/Winter 2014. They have recently run a workshop on collective listening together at the Bergen Academy of Art and Design as part of the Nordic Sound Art Program and the Dirty Ear Forum, November 2013. They are also both members of a cultural activist collective.

Mark Harris

Mark Harris is an artist living in London and Cincinnati. Recent solo shows include Wexner Center, Columbus, 2007; 2 kolegas, Beijing, 2006; Weston Art Gallery, Cincinnati, 2008; Country Club Gallery, Cincinnati, 2010; and Delaware Center for the Contemporary Arts, 2014. Group shows include *High Times* at the Wellcome Collection, London 2011; *London Open* Whitechapel Gallery, London, 2012; and *Dial Collect* at SOMArts, San Francisco, 2013.

Recent publications include “Countercultural Intoxication: An Aesthetics of Transformation” in *The Countercultural Experiment: Consciousness and Encounters at the Edge of Art*, University of Minnesota Press, 2011; “A Local Culture: tradition and risk in Cincinnati” in *here.*, Pennsylvania Academy of the Fine Arts, 2011; and “Cinema, studio, tools” in *Proto-Tools 1*, Flat Time House, London, 2014.

Mindy Abovitz

Mindy Abovitz is an NYC based self-taught drummer and drum machine programmer with a Masters in Media Studies who started Tom-Tom Magazine; the only magazine about female drummers, in 2009. Tom-Tom is full color print magazine based out of NYC that is currently distributed globally and is carried by Guitar Centers & Barnes & Noble nationwide. She hopes to impact the music industry through print media, new media, showcases, panels and community interactions and see a 50% increase of female drummers in the next ten years. The magazine has a feminist mission and seeks to raise awareness about female percussionists from all over the world and hopes to inspire women and girls of all ages to drum, while strengthening and building the community of otherwise fragmented female musicians. Mindy has lectured, performed and held panels at: University of Cambridge

London, The Institute, Sarah Lawrence, Carnegie Melon, Smith College, UCSD, UCLA, CalArts, RISD, Perez Art Museum Miami and MoMA PS1 amongst other institutions. She has received press in *FADER* magazine, *Paper* magazine, *BUST*, *Bloomberg Businessweek*, *Miami New Times*, *LA Weekly*, *Miami Herald*, *Gawker*, *Smithsonian* and *Arthaps*.

Mitra Kaboli

Mitra Kaboli is a breakfast enthusiast. Additionally, a freelance audio engineer, media producer and fishmonger. She is one the producers of the Audio Smut podcast and is currently working with WNYC, Latino USA and other various projects. She would like to do sound for your next video project.

Philip Cornett

Philip Cornett is a genderqueer sound artist, with a burgeoning practice that explores the vast notions of identity, gender, sexuality and normativity through various combinations of sound, installation, and performance art. Having spent a few years within domestic isolation/bliss coming to terms how nurturing, protective and influential these private inner spaces can be— the artist has begun transitioning into a more visible public presence. Working with the Cambridge-based sexYOUality, a LGBTQ youth group he currently is exploring oral histories of local LGBTQ individuals with the intention to curate a series of exhibitions. He is currently a Fine Art MA student at the Cambridge School of Art, and alumni of the MA Sound Arts programme at the University of the Arts London (2010) and Sonic Arts BA at Middlesex University (2007).

Rebecca E Davies

Rebecca E Davies is a cellist and sonic artist working in live performance environments, as well as virtual and gallery contexts. Her practice is currently exploring the relationship between sonic improvisation and various social structures relating to gender and sexuality.

V.A. Phoenix

Fascinated by the intersection of politics and creativity, V.A. Phoenix was involved in the nascent queer activist scene in San Francisco, writing for *Homocore* zine, *San Francisco Bay Times* and *Deneuve*, where she

became the magazine's arts editor. While researching her 1994 article "From Womyn to Grrrls" (cited in *Sexing the Groove*), she embarked on a long-term research project on women and underground culture, which led to her moving to London in 1995. Anthologised in *The New Our Right to Love*, she has freelanced for print and online outlets such as the *FT*, *The Quietus*, and *Alternative Press*, as well as helping organise two Ladyfests. She makes short films, produces the radio show *Odd Girl Out*, and is helping to organise a Riot Grrrl/Queercore strand for this year's Fringe! festival in London. Currently, she is working toward an MRes in Media and Communications at Goldsmiths, University of London.

Victoria Gray

Victoria Gray has presented performance, video and sound work nationally and internationally, including France, Germany, Italy, Poland and the USA. Often durational in length, her works utilise strategies of stillness and slowness to question the politics of time and space in relation to the production of bodies and subjectivities. Her works aim to activate the political potential of bodies attuned to their affective trans-subjectivity and which speak through a corporeal language. Relevant presentations include, *The Queen's House: Royal Museums Greenwich*, London (2014), *8th Biennial of Photography*, Poland (2013), *Abandon Normal Devices Festival*, Liverpool, (2011) and *Grace Exhibition Space*, New York, USA (2010).

Her research has been presented at conferences including; *PSi #19 Now Then: Performance & Temporality*, Stanford University (USA); *TaPRA, Performance and New Technologies*, The University of Glasgow, (Scotland), *Theatre and Resonant Politics*, Brunel University, (London) and *DEVOTION: Alchemic Relations of Sound and Body for Contemporary Female Artists*, Dance City, (Newcastle Upon Tyne). She has published practice-led research in peer-reviewed journals and edited books including; *Journal of Dance & Somatic Practice* (2012); *Kinesthetic Empathy in Creative & Cultural Practices* (2012), *Choreographic Practices* (2013), and *Reading/Feeling* (2013).

Currently, she is a PhD candidate in Fine Art at Chelsea College of Arts, University of the Arts, London.

Virginia Kennard & Emi Pogoni

Emi Pogoni is a sound artist from Auckland, Aotearoa New Zealand. She graduated from the New Zealand School of Music with Honours in Composition and Sonic Arts. Her recent compositions include *The Way We Fall*, a dance work performed in Auckland, Wellington and Dunedin; *How to Make Friends and Appear Normal*, a dance work performed in Auckland, Wellington, Christchurch and Dunedin; and sound documentation and design for exhibition *To and Fro*, Artspace, Auckland.

Virginia Kennard is a performance artist and movement practitioner from Wellington, Aotearoa New Zealand. She studied Mathematics at Victoria University of Wellington and Contemporary Dance at UNITEC, Auckland. Her body of work includes *The Lady Garden*, a performance installation of live naked women as desexualised objects; *What is body positivity?*, a spoken word piece about body image; *i am standing on the threshold of a decent conversation*, a choreography about not being heard, for 3 dancers and a vocalist; and performance research into *How do I look?*, a solo work about the [gendered] gaze.

Credits: Vincent Konrad and Rose Blake (voice artists); Darren Maynard (recording engineer).

The Programme Committee for SGFA2014 was Cathy Lane, Angus Carlyle and Holly Ingleton.

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