

New Resonances

11–13 October 2018



Introduction

New Resonances is organised by Theatrum Mundi and the Onassis Cultural Centre, Athens, in partnership with Whitechapel Gallery, as part of the INTERFACES project supported by the Creative Europe Program of the European Union.

How is music shaped by the architectures and geographies we hear it in? What are the resonances between the politics, acoustics, memories, and publics that constitute spaces, and the music that is composed for them?

Classical music has co-evolved with the infrastructures for its dissemination – the church, the chamber, the concert hall, radio, and digital recording. Now, in the search for new audiences and ways of listening, the classical tradition is increasingly being taken beyond chambers and concert halls into spaces not designed for it, and parts of the city it was previously absent from. Can old music be transformed by bringing it into new settings with rituals that disrupt the concert format, or do these places require radical new sounds that respond to their own resonances?

In this three-day colloquium, we debate and experiment with the ways that classical music resonates with architecture. A series of panel discussions, performances, and workroom conversations bringing together composers, architects, researchers, artists and acousticians to discuss the potentials and problems in new geographies of classical music.

Programme

Thursday 11 October

19.00 – 20.30

When Do I Disappear? Brian Eno and Richard Sennett

(Zilkha Auditorium)

Brian Eno changed what it means to compose and perform music with experiments in generative and ambient sound, often designed with architectural spaces in mind.

Richard Sennett has spent a lifetime both performing music and writing about the way cities and urban cultures are crafted.

As we open two days of discussions about the ways music is shaped by the architectures and geographies it is made in, join us for a broad ranging discussion between the two thinkers, asking: when does the composer, performer, architect, or audience disappear?

Friday 12 October

11.30

Introduction

Christos Carras and John Bingham-Hall

11.45 – 13.15

Publics (Zilkha Auditorium)

Chair: **Sam Mackay**, Sound and Music with **Louis d'Heudieres**, composer and PhD candidate at University of Bath, **Lia Mazzari**, Artist and Funder of Silver Road, and **Sarah Jane Barnes**, PhD candidate at Queen Mary University of London

Can new music ever reflect the cultures of its heterogeneous publics, and should it attempt to? Are new spaces for performance bringing new relationships between audience and performer, or replicating those staged by the concert hall? What are the values in different formations of public that are gathered by new rituals of performance?

13.15 – 14.15

Lunch break

14.30 – 16.00

Politics (Zilkha Auditorium)

Chair: **Julia Eckhardt**, Q-02 Brussels with **Freya Jarman**, Reader in Music at University of Liverpool, **Elaine Mitchener**, experimental vocalist, movement artist and composer, and **Alexandra Lacroix**, French opera director and set-designer

What are the structures of music's engagement with the politics and controversies of the sites it is performed in? Should it recount, mediate, pacify, or stimulate discord? How do geographies like those of exclusion and inclusion shape what is written and heard?

16.15 – 16.45

Performed interventions

(Main Staircase and Gallery 4)

16.15 **University of the Ghetto
in memoriam of the Whitechapel Library**

An oral tribute by **Elaine Mitchener**
Main Staircase, duration: 15min

16.30 **non-curated (summertime)**

Ella Finer and **Flora Pitrolo** of the collective **The International Western** present a performance-composition based on the electromagnetic resonances of the Whitechapel Gallery.
An experiment in listening to the non-curated sonic dimension of the building and in bringing the building as sonic document into the archive.
Gallery 4, duration: 12min 33sec, spaces limited

16.45 – 17.45 **Workroom Conversations
on ritual /on voice**

(Study Studio, spaces limited)

How other artistic practises deal with questions of architectures and geographies? Does site shape dance, sculpture, installation or writing in a similar or different way to its resonance in music? Two smaller conversations between practitioners from different disciplines drawing on *Theatrum Mundi*'s regular sessions looking at how ideas become form.

Alexandra Lacroix, French opera director and set-designer
Andrea Luka Zimmerman, artist and filmmaker

Saturday 13 October

11.00 – 11.30

Introduction

11.45 – 13.15

Acoustics (Zilkha Auditorium)

Chair: **Christos Carras**, Onassis Cultural Centre
with **Laura Cannell**, performer and composer, **Ella Finer**, Artist Research Fellow in Drama and Performance at Queen Mary University of London, and **Gascia Ouzounian**, Associate Professor of Music at University of Oxford

How does new writing respond to the sonic resonances of ex-industrial and infrastructural spaces? How does the design of new spaces for music enable or constrain new music cultures? What are the values in different kinds of acoustic?

13.15 – 14.15

Lunch break

14.30 – 16.00

Memories (Zilkha Auditorium)

Chair: **Gareth Evans**, Whitechapel Gallery
with **Haig Aivazian**, artist, **Ruth Bernatek**, PhD Candidate at The Bartlett School of Architecture, UCL, and **Jennifer Walshe**, composer

How does composition make the past audible? Should music be shaped by histories of sites, or resist and reinvent them? What is the difference between working with personal memory and canonical history, which can often be in conflict with one another?

16.15 – 16.45

Performed interventions

Main Staircase and Gallery 4)

16.15

Worlds within Walls: Internal Music

Solo Acoustic performance – Overbow Violin & Double Recorders

Laura Cannell performs three short site specific pieces inspired by fragments of medieval music and shaped within the space of the Whitechapel Gallery walls. Wherever we travel each of us brings our own internal playlist and history of music. Inside every performance space or building, we hope that sounds of a performance strike a chord within our physical human framework as well as within the walls in which we listen collectively. We think in sound, speech, pitch, colour, pattern and rhythm. Do our eyes determine our responses to music and the architecture in which we hear it? You are invited to close your eyes.

Main Staircase, duration: 15min

16.30

non-curated (summertime)

Ella Finer and **Flora Pitrolo** of the collective **The International Western** present a performance-composition based on the electromagnetic resonances of the Whitechapel Gallery.

An experiment in listening to the non-curated sonic dimension of the building and in bringing the building as sonic document into the archive.

Gallery 4, duration: 12min 33sec, spaces limited

16.45 – 17.45

Workroom Conversations on traces / on memory

(Study Studio, spaces limited)

How other artistic practises deal with questions of architectures and geographies? Does site shape dance, sculpture, installation or writing in a similar or different way to its resonance in music? Two smaller conversations between practitioners from different disciplines drawing on Theatrum Mundi's regular sessions looking at how ideas become form.

Haig Aivazian, artist

18.00 – 20.00

Closing Drinks (for all attendees, Creative Studio)

Contributors

Haig Aivazian is an artist living in Beirut. Working across a wide range of media, he delves into the ways in which ideologies embed, affect and move people, objects and architecture. Often departing from known events, and weaving in lesser known narratives, he has explored apparatuses of control and sovereignty at work in sports, finance, museums and music.

Sarah Jane Barnes is working on a part-time PhD supervised by Nicholas Ridout and Martin Welton at QMUL. Her research looks at the effect on audience-performer relationships of alternative sites and conventions for new or experimental classical music in London over the past decade. She has worked as a freelance violinist for over ten years, largely in orchestras. Past creative projects include combined music and visual art events, house concerts and talks, and site-specific, promenade concerts.

Ruth Bernatek is a PhD. candidate in Architectural History & Theory at The Bartlett School of Architecture, University College London. Her research addresses the complex relationships between music and architecture in the 'Polytope Projects' (1967-1978), a series of large scale multimedia installations conceived by the composer and architect Iannis Xenakis. Taking an interdisciplinary approach to research, she draws upon her academic background in Art History, and musical training. Ruth is co-founder of Sound Making Space, a Bartlett Doctoral Initiative based at the School of Architecture. Her PhD. is funded by the London Arts and Humanities Partnership and has been generously supported by a Bartlett-CCA Research Collection Grant.

Laura Cannell is a composer and performer who draws on the emotional influences of the landscape both rural and urban, real and imagined.

With deconstructed violin bow and double recorders, she performs semi-composed, semi-improvised pieces which explore the spaces between ancient and experimental. Laura has released five critically acclaimed albums since 2014, and is regularly broadcast throughout the world including: BBC Radio 3, 4, 6Music, The World Service, Polish National Radio and NPR. Her albums have featured in many end of year lists including: The Guardian, MOJO, BBC Radio 3's Late Junction, The Wire and The Quietus.

Christos Carras studied philosophy at the University of Cambridge and continued his postgraduate studies at Paris I-Sorbonne, where he completed his PhD. From 2002 to 2005 he was the Project Director of MediMuses Network, a Euro-Mediterranean project funded by the European Commission. In 2006 he was appointed as General Director of the B & M Theocharakis Foundation for the Fine Arts and Music. Since October 2009 he has been the General Manager and Artistic Director for Music of the Onassis Cultural Centre, Athens. In May 2013, he was awarded the Chevalier de l'ordre des arts et des lettres by the French Ministry of Culture.

Louis d'Heudieres is a composer based in London. Louis has worked with soloists Weston Olencki, Alice Purton, Juliet Fraser, Jennifer Walshe, Samuel Stoll, Joseph Houston, Antoine Francoise, Eliza McCarthy, Gwenaelle Rouger, Ilze Ikse, Louise Hjorth Hansen, and ensembles Nadar, soundinitiative,

WeSpoke, Maulwerker, jetpack bellerive, orkest de ereprijs, Retro Disco, x.y ensemble, Scapegoat, Atlas Ensemble, Bastard Assignments, Hermes Experiment, London Contemporary Orchestra Soloists, Lontano, The Manon Quartet, and SWR Experimentalstudio Freiburg. His music has been broadcast on BBC Radio 3, Resonance 104.4 FM, and DR P2 (national Danish radio), and has been released on the Danish CDKlassisk label. He is part of the team that organises Kammer Klang, one of London's foremost new music series at Cafe Oto.

Julia Eckhardt is a musician and curator in the field of the sounding arts. She is founding member and artistic director of Q-O2 workspace in Brussels, where she has curated various research-projects. As a viola player, she has been involved in various collaborations with composers and improvisers, of which extensively with Eliane Radigue. She has taught and lectured at art institutes in Leuven and Brussels. She is co-author of The Second Sound, conversations on gender and music, and author of Grounds for Possible Music.

Brian Eno is a musician, record producer, and visual artist. He is best known for his pioneering work in ambient and generative music. A self-described "non-musician", Eno has helped introduce a variety of conceptual approaches and recording techniques to contemporary music.

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 ongoing project Sound Politics queries the ownership of cultural expression through sound, informing her event series Selector Responder: Sounding out the Archives at the British Library (as part of their Seasons of Sound 2017/18). She is a 2018 Sound and Music Composer-Curator, a trustee of Longplayer (longplayer.org) and artist fellow in the department of Drama, Queen Mary University of London.

Dr Freya Jarman is a Reader in Music at the University of Liverpool. Her work focuses on vocality and identity, particularly through the lens of queer theory, in relation to a range of musical genres. She is the author of *Queer Voices: Technologies, Vocalities, and the Musical Flaw* (Palgrave 2011), and editor of the *Journal of the Royal Musical Association*. Freya is presently working on a gendered history of singing high notes for Oxford University Press.

Alexandra Lacroix is a French opera director and set-designer who found her own lyrical company. Her work is a dialogue between different art fields. She creates new relationships between singers, musicians, performers and audience. As an artist she feels the responsibility to be aware of the topics of our society. Thinking about how to create new operas connected to

everyone's life, she engaged her work in 3 new operas, one about bullying in collaboration with the European network ENOA, one about transformation of the city, echoing urbanistic and social issues with Theatrum Mundi, and one about Shoah with IRCAM institution. With pieces from repertoire, she works on different layers and cultural references as well as everyday life.

Sam Mackay is a researcher and writer, and works with Sound and Music—the national charity for new music. Between 2013 and 2017 he was co-Director of London Contemporary Music Festival. He holds a PhD in Ethnomusicology from City, University of London. Recent writing has appeared in *The Wire* and in the audio festival Radiophrenia (Glasgow CCA).

Lia Mazzari is an artist who works with sound, environment and performance. In her individual and collaborative work she uses loose structures and an array of instruments including cello, whips and anything else at hand, to create performances and compositions that are at once delicate, harrowing, physical, playful and absurd. As an event curator, she founded Silver Road in 2016, a non-profit arts platform devoted to site-specific and time-based art practises. Recent Artists involved: Farmers Manual, Joe McPhee, Benedict Drew, Aine O'Dwyer, Lina Lapelyte, Path Thomas, Angharad Davies etc.

Elaine Mitchener is an experimental vocalist, movement artist and composer, whose work encompasses improvisation, contemporary music theatre and dance. Elaine studied voice at Trinity College of Music, London and now studies with Jacqueline Bremar. She has performed at numerous UK and European festivals and venues including Aldeburgh Music, London Contemporary Music Festival, Café Oto, 56th Venice Biennale, London ICA, Ultima Festival Oslo, and SAVVY Contemporary (Berlin) among others. Elaine has worked with an array of leading musicians and artists including Moor Mother (aka Camae Ayewa), Mark Padmore, Steve Beresford, Tansy Davies, Van Huynh Co, John Butcher, Apartment House, London Sinfonietta, Christian Marclay, Phil Minton, Irvine Arditti, George E. Lewis, Jason Yarde, Mark Sanders, Otolith Group, Sylvia Hallett, Sonia Boyce, Royal Opera House, Rolf Hind, Tansy Davies, Mark Padmore, Lucy Bailey, Pat Thomas.

Gascia Ouzounian is Associate Professor of Music at the University of Oxford. Her book *Stereophonica* (forthcoming from MIT Press) examines a range of phenomena in relation to sound and space: space in early modern acoustics; psychological studies of auditory perspective; early stereo and binaural technologies; wartime listening devices; multichannel electroacoustic music; sound installation art; sound and noise mapping; and acoustic urbanism. Ouzounian co-directs the group *Recomposing the City*, which brings together sound artists, architects and planners

in investigating sound in urban environments. She is artistic director of Optophono, a label that publishes interactive music and sound art.

Flora Pitrolo is a cultural critic whose work in music and performance concentrates on archives of experimental European scenes from the 1980s to the present. She broadcasts as *A Colder Consciousness* on Resonance FM, runs the record label ACC Records, and has written widely on underground performance and electronic music both as an academic and as a journalist. Her most recent large project is the artist book *Syxyt Sorriso & Altre Storie* (Rome: Yard Press, 2017). She is currently co-editing a volume on non-Anglophone disco scenes and running a series of events in collaboration with the Skopje-based cultural association 5060.

Richard Sennett has written about social life in cities, changes in labour, and social theory over the course of the last five decades. At an early age he became engaged with music, particularly the cello, attending the Juilliard School in New York. He has had a public career, first as founder of the New York Institute for the Humanities, then as President of the American Council on Work. For the last three decades, he has served as a consultant to various bodies within the United Nations. Five years ago, he created *Theatrum Mundi*, whose board of trustees he now chairs.

Gareth Evans is a London-based writer, editor, film and event producer and Whitechapel Gallery's Adjunct Moving Image Curator. He is also co-curator of Porto's Forum of the Future, Flipside Festival, Swedenborg Film Festival and Whitstable Biennale.

Jennifer Walshe was born in Dublin, Ireland. Her music has been commissioned, broadcast and performed all over the world. She has been the recipient of fellowships and prizes from the Foundation for Contemporary Arts, New York; the DAAD Berliner Künstlerprogramm, the Internationales Musikinstitut, Darmstadt and Akademie Schloss Solitude among others. Walshe has written a large number of operas and theatrical works, including *XXX_LIVE_NUDE_GIRLS!!!* an opera for Barbie dolls, available on DVD from Mere Records and most recently *Die Taktik*, a commission for the Junge Oper Stuttgart, which completed a month-long run in Stuttgart in 2012. Her visual work has been exhibited most recently in the Chelsea Art Museum, New York; Project Arts Centre, Dublin and the ICA, London. www.milker.org
www.aisteach.org

Andrea Luka Zimmerman is the co-founder of the artists' collectives *Vision Machine* and *Fugitive Images* and was the winner of the Artangel Open Award 2014 for the collaborative feature *Cycle* with Adrian Jackson (*Cardboard Citizens*). Andrea's films include: *Erase and Forget* (2017, 88mins) which premiered at the 2017 Berlin Film

Festival, Estate, a Reverie (2015, 83mins) tracks the passing of the Haggerston Estate in East London and the utopian promise of social housing it once offered, with a spirited celebration of extraordinary everyday humanity, and *Taskafa, Stories of the Street* (2013, 66mins) explores resistance and co-existence through the lives of the street dogs of Istanbul and is voiced by John Berger.

About

Theatrum Mundi

Theatrum Mundi is a Charitable Incorporated Organisation, with the charitable aim of improving the understanding of cities through education and research. We think that collaboration with artists can offer city-makers — architects, planners, engineers, and urbanists — critical approaches to the way their crafts shape the public life of cities.

Public life for us is a broad term describing the ways people live together in cities. Politics, communication, and the arts constitute this shared culture as much as the architecture of everyday streets and public places. Our concern is for the ways the public lives of cities, in all their forms, are understood and designed. We aim to enrich these by engaging urbanists in co-production of knowledge, culture, and design, with artists, writers, performers, and scholars. We convene practitioners and scholars in workshops, seminars, public events, and creative projects. We also publish independently and through other platforms. Established now as a charity based in London, our projects and programmes operate internationally with a wide range of partners.

Theatrum Mundi was founded at LSE Cities in 2012, as a series of conversations led by LSE Professor of Sociology Richard Sennett and Dr Adam Kaasa. It was established as a research project at LSE Cities through seed funding from Nesta, and at the Institute for Public Knowledge at New York University through a grant from the Mellon Foundation. After 5 years of incubation and through the kind support of colleagues at both NYU and LSE, it became an independent charity in 2017.

www.theatrum-mundi.org

Onassis Cultural Centre

The Onassis Cultural Centre — Athens is a cultural space which hosts events and actions across the whole spectrum of the arts from theatre, dance, music, cinema and the visual arts to digital and hybrid art and the written word. It showcases contemporary cultural expression, supports Greek artists, cultivates international collaborations, explores the boundaries between science, art and society, and promotes lifelong learning for people of all ages.

www.sgt.gr

Interfaces

Interfaces is an international, interdisciplinary project focusing on bringing new music to an extensive range of new audiences. It involves a partnership of organisations from a wide range of European countries having a broad spectrum of experience in fields such as performing, multi-media exhibitions, new media, acoustic and electroacoustic research and education. This trans-sectoral approach is the key to opening up new perspectives on both the creative dimension of the project and the central objective, which is to engage new audiences of all ages and those potential audience segments which, for a variety of demographic or cultural reasons have not yet been exposed to the music of our time.

The coordinator of the network is the Onassis Cultural Centre (GR). The INTERFACES project is possible thanks to the support of the Creative Europe Programme of the European Union.

<http://www.interfacesnetwork.eu/>

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