

# Reverberations: A Response to the Her Noise Archive

Chelsea Space and online [ualmacc.com/reverberations](http://ualmacc.com/reverberations)

13 - 24 September 2021

Monday-Friday, 10am - 5pm

Closing event: Friday 24 September (details to follow).

**Reverberations: A Response to the Her Noise Archive** is an exhibition investigating radicality within noise and sound art, in the digital age. It takes place online, on-air and at Chelsea Space. Curated by MA Curating and Collections (MACC) students at Chelsea College of Arts, Reverberations features work from a range of black, Asian, global-majority-heritage (BAGMH) and gender-queer practitioners to cultivate an intersectional legacy of feminism within sound arts. Including Turner Prize nominees, Black Obsidian Sound System (B.O.S.S.), poet Anaïs Duplan and interdisciplinary artist Himali Singh Soin, to the next generation of underground practitioners from Europe, Asia and North America.

**Reverberations** is presented in relation to Her Noise – a 2005 exhibition at the South London Gallery that gathered artists who use sound to investigate social relations, inspire action or uncover hidden soundscapes. A parallel ambition of the project investigated music and sound histories in relation to gender, with the curators, Lina Džuverović and Anne Hilde Neset creating a lasting resource through the archive that is now housed at UAL University Archives and Special Collections Centre. The Her Noise Archive includes video interviews, audio, texts and fanzines that celebrate the empowering effect of 'doing it yourself' in resistance to the mainstream.

Thanks to Irene Revell, Lina Džuverović and Anne Hilde Neset, Hana Noorali and Lynton Talbot, Georgina Orgill, Hannah Grout and the University Archives and Special Collections Centre, all the participating artists, musicians, curators, specialists, the Chelsea Space team and LUX for their support.

**Reverberations** takes place across three platforms: a series of digitally curated email newsletters, live performances and film screenings at Chelsea Space and a radio broadcast via Reverberations FM.

Subscribe to the email newsletters via the project website [www.ualmacc.com/reverberations](http://www.ualmacc.com/reverberations). Containing artworks, texts and moving image pieces, the digitally curated newsletters represent a digital loophole, a free exhibition space in an age of increasing rents.

The first week (13-16 September), Chelsea Space will be transformed into a recording studio, hosting four days of live performances. Visitors will be able to view this process externally onsite via the window of the gallery. Booking is not required. In homage to DIY's historical connection to pirate radio, the gallery performances will be broadcast daily at 11am during the exhibition's second week (20 - 24 September) via Reverberations FM.

In the second week (20-24 September), the gallery will screen films from the LUX archive, showcasing works by queer, BAGMH and disabled artists involved in art, sound and activism.

Booking is required and can be accessed via the Chelsea Space website.

A closing event featuring a live performance by Sumita/IndoorGoblin, will celebrate the show's final day on Friday 24 September. Details to be announced.

Across these channels, Reverberations has four conceptual strands: The Self and Sound, Sound Swallows Space, Mapping Intersectionality as Infrastructure, and Soundcheck.

The Self and Sound resists conventional identity through language. The newsletter features work by Anaïs Duplan and the Shanghai-based DJ collective NVSHU. Performances by Rebecca Lennon and Sumita/Indoor Goblin will be broadcast via Reverberations FM, with a repeat live performance from Sumita/Indoor Goblin at Chelsea Space to celebrate the show's final day on 24 September. Sumita/Indoor Goblin will respond to Marina Rosenfeld's participatory piece Emotional Orchestra (2005), featured within the Her Noise Archive. As part of the film programme, Chelsea Space will screen Jenny Brady's Receiver (2019).

Sound Swallows Space queers sound and noise. The newsletter features Pink Suits Band, Himali Singh Soin, Libby Deaux and Wei Zhou, to explore the idea of queer legacy passed down over generations through storytelling and radical space making. In connection, Dr Phoebe Patey-Ferguson and artist Nicol Parkinson have been invited to Reverberations FM to discuss the histories of queer punk feminist performance. Chelsea Space will screen George Barber & George Snow's Art of Noise: Legs (1987).

Mapping Intersectionality as Infrastructure explores networks of care enacted through listening. The newsletter features LI YILEI's H.A.T.C.H. (Hatching from the wondrous trance I lay) (2021), an inquiry into tropes of phenomena, existence, power dynamics, and the politics of sound and listening. The work will be discussed further on the radio show, alongside a segment with academic and activist Janine Francois discussing intersectionality, sound, and the institution with one of the show's student curators. Chelsea Space will screen Evan Ifekoya's Okun Song (2016).

Sound Check takes inspiration from zines featured within the Her Noise Archive to investigate the future of DIY culture within sound systems. For the radio show, Nzinga Soundz will perform an hour-long set of reggae, soul and dub inspired by their music's DIY spirit. Its companion newsletter is presented as a digital zine featuring excerpts from curator Cairo Clarke's project Presentism and Sonic Territories (2020), illustrations by DJ Anu Ambasna, an interview with Nzinga Soundz and a conversation between Shalikh Walters and Ora Ataguba of Sable Radio to collectively question 'Is DIY dead?' Chelsea Space will screen Black Obsidian Sound System's film Collective Hum (2019).

### **Artist works/biographies:**

**Anu Ambasna** is a British Indian illustrator, broadcaster and DJ from London. Her illustration work acts as a diary, drawing from personal experiences, conversations and the depths of her imagination. Previously a resident DJ at Balamii and BBC Asian Network, she now holds a monthly slot on NTS. Created during Covid-19 lockdowns, An Ode to da Club (2021) longingly celebrates the joys of collective experience on nightclub dance-floors.

**Ora Ataguba** is a DJ, promoter, creative producer and co-founder of Sable Radio. Ora's creative practice stems from serving, platforming and centring marginalised communities in the music industries.

**Black Obsidian Sound System (B.O.S.S)** are a London based collective. Building on sound system culture, they aim to bring together a community of queer, trans and non-binary black and POC involved in art, sound and activism. Collective Hum, 2019 (LUX, 6m44) explores the 'collectivity in the desires, motivations and stories that foreground the histories and present(s) of Black British Sound'. The piece uses multiple narrations and sound clips to create a polyphonic score, which soundtracks footage of collective gestures, movement and bodies. In Collective Hum no one voice nor body is privileged above another.

**George Barber & George Snow** are a musical duo whose early independent music-video releases bypassed censorship rules to voice marginalised identities. Their film, *Art of Noise: Legs* (1987) is a video for their song of the same year, 'Legs'.

**Jenny Brady** is an artist based in Dublin, working with the moving image to explore ideas around translation, communication and the relationship between sound, speech and meaning. She was the inaugural IMMA 1000 artist-in-residence at the Irish Museum of Modern Art and is a studio artist at Temple Bar Gallery + Studios, Dublin. Her film *Receiver* (2019) shows a heated dispute over the phone concerning a protest for hearing-impaired students at a university. This short film shows us that silence is a form of resistance.

**Cairo Clarke** is a curator, writer and facilitator whose work is informed by an urgency for slowness, a re-imagining of pace, production and relationships across arts and cultural spheres, taking an intersectional and collaborative approach. Their text, *Presentism and Sonic Territories* (2020) questions what we want the world to sound and feel like.

**Libby Deaux** is a multimodal artist who works within visual art, performance, and drag. Working within direct visual and sound influences, they manage to encompass the queer scene into provoking and facetious imagery which tends to resonate with many audiences. Their painting *Noise is Beauty* (2020) speaks towards a queer identity and experience within the modern world.

**Anaïs Duplan** is a trans\* poet, curator, and artist. Duplan is the founding curator for the Center for Afrofuturist Studies, an artist residency program for artists of colour, based in Iowa City. As an independent curator, he has facilitated artist projects in Chicago, Boston, Santa Fe, and Reykjavík. *Why Does It Feel Natural to Want to Be Stable for the Lady in the Mirror?* is one of the 3 film works from "A POEM BY AN DUPLAN", a set of three video-poems. It is an experiment in melding the video screen with the page-of-text; the videos feature a line-by-line feed of three of Duplan's poems.

**Janine Francois** is a Black British Feminist, Critic and Writer and is known for her insightful, critical but piercing perspectives on race and social justice. Janine's practice deconstructs whiteness (and race) within cultural and academic institutions by way of writing, curating/ producing, research, teaching and consultancy.

**Evan Ifekoya** is an artist and energy worker who through sound, text, moving image and performance places demands on existing systems and institutions of power, to recentre and prioritise the experience and voice of those previously marginalised. The practice considers art as a site where resources can be both redistributed and renegotiated, whilst challenging the implicit rules and hierarchies of public and social space. *Okun Song* is identification across mixed realities – 'Between the Two my Heart is Balanced' by Lubaina Himid, 'There must be an angel' by Eurythmics and the Yoruba myth of the Olokun – god/goddess from the sea. *Okun Song* was commissioned by A- -Z. (from LUX).

**Sumita/IndoorGoblin** is, in the artist's words "a minder of my inner fantasy realms. It's a character my brain created to express. I enjoy exploring the mystical worlds of the imagination, and love inviting others to join me." As a songwriter, Sumita combines poetry with visual ideas and sounds, including piano, paintbrush, pencil, pixel-pointer, plasticine and other materials. *Indoor-Goblin* is a vehicle for expressing these ever-changing worlds in new ways, and they are not afraid to embrace each idea as it appears.

**Rebecca Lennon** works across media including video, text, performance, sound and music to think about and play with the non-linear shapes and rhythms of the voice, memory and the speaking body. Exhibiting internationally, across contemporary art and experimental music platforms,

radio and recently, publishing, Rebecca graduated from the Slade School of Art London MFA in 2010 and is a visiting lecturer at universities such as Arts University Bournemouth and Royal College of Art.

**NVSHU**, meaning “women’s skill”, is a Shanghai based DJ collective focused on teaching women and those in the local queer community how to DJ. Asian Eyez and Amber Akilla, both multi-disciplinary in their creative practices, continued to steer the project in new directions, maintaining an open and fluid approach with an aim to connect, inspire and engender a rebellious and fearless attitude into the work and spaces they create. NVSHU has collaborated with various artists including LGBTQIA+ activist/artist Wonton Witch; Umfang, co-founder of record label Discomwan and LA-based AR artist Jenny Yoo on their own Instagram filter inspired by the heart sutra. The project has also worked with brands including Nike and Red Bull with features in NOWNESS, Paper Magazine and L’Officiel.

**Nzinga Soundz** is a DJ sound system established in the early 1980s by Lynda Rosenior-Patten and June Reid. The sound has played at concerts, corporate events and community-based events across the UK and in the Gambia, Barbados and Sierra Leone. Rosenior-Patten and Reid have also presented papers at conferences at Goldsmiths University, the University of East Anglia, and Birmingham City University. The duo will perform an hour-long set of reggae, soul and dub inspired by the DIY spirit of parties and festivals where sound systems emerged. Sound systems are at a crossroads; they face increasing academic attention but mounting costs and regulations challenge their persistence within communities. As the UK’s longest running all-women sound system, DJs Ade and Junie’s set champions women in music and explores the scene’s complex identity.

**Nicol Parkinson** is a non-binary sound artist whose research area is sound in Live Art in the 1970s. They have been invited to Reverberations FM to discuss the histories of queer punk feminist performance, with attention to the 1976 exhibition Prostitution at the ICA by COUM Transmissions.

**Dr Phoebe Patey–Ferguson** is a practising live artist and frequently works as a dramaturg for contemporary performance makers. They teach as an associate lecturer in the Department of Theatre and Performance at Goldsmiths. They have been invited to Reverberations FM to discuss the histories of queer punk feminist performance, with attention to the 1976 exhibition Prostitution at the ICA by COUM Transmissions.

**Pink Suits Band** are a Non-Binary, Queer Feminist Punk Rock & Rage duo based in Margate, UK. Formed in 2017, they make loud aggressive political punk noise as well as dance, physical theatre, film and art. The written piece called Noise is... by Pink Suits Band expresses their creative and thoughtful response to Her Noise project. From the form and context of what is noise and how it can be heard, Pink Suits Band incorporates the noise into both their bodily feelings and emotional experience to engage with a non-binary discourse and sincere empathy while encountering cultural discrepancies.

**Himali Singh Soin** is a writer and artist based between London and Delhi. The video work How to startle the unbelieving is an erasure of what’s left of the only archive about an Indian girl who was used by the British Empire as a clairvoyant to travel to the Arctic in search of Franklin and his lost men. Underlying Himali’s voice, in which text has been cut up to make noise, is the shattering of ice crystals, morse code, and her friend JJ Wehl playing the theremin.

**Nat Li Lin Steinhouse** is an artist based in London. They have been commissioned to produce the jingle for Reverberations FM. In the artist’s words:  
“I devise performances, often using movement and sound.

I like making work the audience can participate in.  
I like learning and teaching through my art.  
I often use words and I often hate words.”

**Shalikh Walters** is a writer from a working-class and multi-cultural community in Sheffield. She is currently working for Site Gallery supporting all Multi-Media Programmes, as a Western Jerwood Creative Bursaries Fellow. She has also been chosen to be a mentee on the I Like Networking 2021 programme.

**LI YILEI** is a Chinese conceptual artist working primarily with sound, performance and installation. As a gender non-conforming individual with Aspergers, the experience fluctuates between chaos and sometimes painful stillness, reflecting various conditions of being. Founder of NON DUAL collective, focusing on tracking early-career artists working within and beyond the discourse of the diasporic E/SEAsian identity. Li's works are manifestations of an inquiry into tropes of phenomena, existence, power dynamics, and the politics of sound and listening.

**Wei Zhou** is a Chinese filmmaker and visual artist based in Glasgow, UK. Her works often reflect on the topics of multi-sensory and eroticism, her recent research and practice investigate the domination/submission dynamics between audio-visual, as well as other senses. Fluid presents an autobiographical story tracing the filmmaker's very own personal growing-up experiences of love and desire as a Chinese born and raised queer woman. This work was selected for Scottish Queer International Film Festival 2017.

---

ENDS

---

Direct all enquiries to [macreverberation@gmail.com](mailto:macreverberation@gmail.com)