

CHAMBER MADE

Chamber Made Project: *Listening Acts*

NEW WORK CONCEPTS

Rebecca Bracewell

In my previous work, I have explored how hearing aids have shaped my listening from a very personal perspective, focusing on the internal world of my hearing aids, and my unique relationship with them. Through *Listening Acts*, I would like to explore the ways that our ears spread throughout the world through networks of wires and signals, exploring technology beyond my own two hearing aids, whilst being informed by my experience with them. Something that I am curious about understanding more is how listening technologies expand and transform the shape of our bodies and their peripheries, including our ears. I am led by the image of ears as tendrils, a concept I have been exploring in recent months. While I am in the beginning stages of conceptualizing what this project will look and sound like, I know that I would like to explore these concepts through an audio-visual medium.

Biddy Connor

In 2021 I was the chosen artist for Chamber Made's Orange House by the Sea Residency. While there I reflected on my, at the time, active treatment for breast cancer. I had over a year and a half worth of recordings of chemo infusion machines and other hospital sounds. For *Listening Acts* I will continue the development of a work that started as a seed during the residency. It will use these recordings and look at how we react to sounds both when we know the source and when we don't know the source – particularly within a healthcare environment.

Fayen d'Evie

I propose to develop a new iteration of the *Essays in Vibrational Poetics* serial performance, a collaborative project that I and dancer Benjamin Hancock have developed to experiment with embodied typography. This performance initially evolved in dialogue with resonant brass sculptures made by blind artist Aaron McPeake. I would like to explore how to integrate a spatial audio trace of the choreography of performance, working with sound artists Madeleine Flynn and Aviva Endean. This would open access to blind audiences, and strengthen a new multisensorial quality to the performance.

Aviva Endean

For *Listening Acts*, I will create a work that explores and questions the perceived 'truthfulness' of binaural recording technology as representing some kind of normalcy or benchmark of standard hearing. Audience groups will listen through a multi-headphone system, as I perform live to a binaural head microphone. The performance will weave together small and intimate sounds, which play with our sense of proximity and spatial awareness, as well as layers of distant sounds triggered live in the space, and 'fake' or prerecorded elements which may take us out of our real location and into different acoustic spaces and alternate environments.

Anna Liebzeit

"Your silence will not protect you" - Audre Lorde

For *Listening Acts*, I will expand on my research of erasure and becoming inscribed, as a personal and broader Australian cultural phenomena. Drawing on personal lived experience of *Stolen Generations*, historical sites of power, methods of production, and institutions, I will explore the nuances of broken stringed instruments, voice and the body in space to create a unique rendering of the invisible.

Alexandra Spence

As part of *Listening Acts* I will present an immersive electroacoustic performance using a diverse set-up of sonic material - amplified objects, field recordings, analogue electronics, and voice - to explore the relationships between listening bodies (both sentient and non-sentient), sound and ecology. Sound, in its ephemerality and intangibility, allows us to re-imagine and re-create our surroundings through listening. I'm interested in exploring our relationships to objects in the hope that we might consider them with more care. If we acknowledge the vibrancy and resonance of everyday objects, how might this change our actions and thinking around them?

Tamara Saulwick

Drawing on the technical system developed for earlier works, *Alter* (Arts House 2016) and *My Self in That Moment* (The Substation 2023) which employ personal tablet devices as speakers and screens, I will create a 49 speaker audio-visual installation that places the listener in the centre of a synaesthetic vortex of spatialised sound and vision. The work considers the question of what and/or whose voice are we hearing once they have been captured, digitised, redistributed and channelled through machines.

Thembi Soddell

I will present an experiential sound installation exploring the impact of intergenerational trauma on mental health. This will develop from, and be a concrete expression of, my current research into family histories, intergenerational trauma, and the translation of 'first-person madness narratives' into sound and experiential installation forms. Of particular note is my interest in understanding how considerations of access, both practical and poetic, might shape the way the works are made and experienced by a diverse range of people.

Hannah de Feyter

I will create a multidisciplinary installation utilising both sound and video elements exploring Technologies of Remembering. Building on *Draifa* and *Diorama* (two works developed with You Are Here Canberra in 2019 and 2020), I'd like to keep exploring memory and place, specifically around the idea of memory houses (from the classical architectural mnemonic device) and the intersections between the way that memory is stored within the body and within virtual spaces.