

Call for works

Online sound art exhibition

Un-Earthed Festival

- £150 fee for selected work
- Deadline 17 May 2020, (midnight [BST](#))

As part of CRiSAP's forthcoming festival 'Un-Earthed: A festival of listening and environment', this online exhibition calls for sound works that explore the sonic condition of our cities around the world, interrogating how our urban spaces have been built in sound, and what our sonic agency is within them.

Over half the world's population live in urban environments; there are over 1000 cities worldwide including 30+ 'megacities' that house more than 10 million people each. Within just 10 years this will increase, and two thirds of the global population will live in urban environments. How have we built our urban environments in sound? How do these environments audibly differ from one another, and how are they similar? How is the urban sound environment constructed from the architecture, infrastructure, culture, society, laws, geographic region, voices, technologies etc that contribute to the sound environments? What was considered in the building of these sonic spaces, what was decided, and was this accidental or arbitrary? What are the sounds, the silences, and the rules for listening and audibility that operate within these spaces? When is it immovable, or mobile, and what are we contributing to this sound environment at an individual level? How, through creative sound-based acts, can we push and pull at this sonic urbanity - to test its edges, its weaknesses, its strengths, to explore the intentions behind it and to insert our own? How can we re-hear, re-think or re-sound what this sonic urban is, not as a design aspiration of the future, but as a survey of the present.

This open call invites relational sound works that interrogate our sonic urbanism and sound out our sonic agency within it – works that trigger a hearing below the surface of our urban sonic landscapes in order to find something else within those same vibrations, to hear the unspoken or the cancelled out, the restraints or opportunities that might be found there, demonstrating our possibilities within these often seemingly impermeable spaces.

While hosted online, selected artworks will require activation directly in public space by audiences (once this is possible again) – the online component to the work should be limited to a score / instruction / materials / direction or other, that leads to the realisation of the work within public space. The audience will be required to activate these works in order to experience them, to sound them out / listen to them / consider them / perform them in public spaces.

Any city or urban space around the world is intended to be the stage for these activations, and a process for feedback from audiences will be an ongoing aspect of the exhibition. By enacting these works in multiple sites, it is hoped that a shared hearing and exploration of our sonic cities side by side will be possible, a togetherness across the geographic distances, and new resonances that might prise open new ways of being within our cities.

This open call comes at a time when many of our urban spaces have changed significantly, our streets are currently in / have gone through a time of being empty of their usual animation, replaced with another way of being, our access restricted, and so the urban sonic landscape shifted considerably. Some apparently unstoppable sounds did cease, while others were revealed, increased or joined in. The urban sonic present suddenly changed - what does this reveal to us about the structure of our sonic city? Both artworks exploring this new Covid-19 urban sonic present, and artworks made previously, relevant to the previously animated urban sonic (that will resume / is resuming, in some configuration ...), are welcome. The exhibition will only launch once outdoor urban spaces are widely accessible again for non-essential usage – when it would be possible to enact these creative works. We imagine this exhibition to coincide with our return to our shared urban spaces, and to celebrate our being within them together again.

Specifications for submissions:

Proposed art works must be;

- Sound based / focused - but works do not need to result in sound (e.g listening based works are very welcome)
- Relational - requiring participation in order to be realised

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- Site-specific to an aspect of the urban, but not specific to a set geographic location, so that the work may be realised in any urban space around the world, e.g. an urban 'centre' / park / pathway in a commercial area.
- Hostable online, using text / sound / image / video / something easily embedded, to provide the score / instruction for the work.
- Not require anything more than:
 - a participating audience who are willing to enact the work
 - a mobile device with internet and optional headphones
 - simple props, provided these are easily accessible in cities worldwide.

The website will invite responses from the audience who complete these works, bringing together a fragmented trace of experiences that may reflect how our different geographic locations, architectures, cultures, and personal experiences shape these different sonic works. This request for feedback may be identified collaboratively, but proposals for questions to the audience are welcomed.

Application

Please submit the following in *one* PDF document:

- A brief artist statement (200 words max).
- A description of the work (250 words max).
- If your work is already made:
 - The work itself, sound / video / images etc. as it would be presented online. Please include instruction to the audience as to how to enact it. Please provide web links to sound and video.
- If the work is a proposal:
 - Specify if the work can be made within a fortnight or if it might take longer than this. Please also specify if you would need time after the lockdown restrictions have been lifted in order to create this work. Please include examples of other relevant works - a description (250 words max), and up to 5 sound / image / videos (3 mins duration max). Please provide web links to sound and video.
- The city / town and country that you have made this work in / about / for.
- The city / town and country that you currently live in.
- A link to your website or other channel showcasing your work.

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Please email your application to: crisap@arts.ac.uk by 17 May 2020 (midnight [BST](#)).

Timeline:

- Selected applicants will be notified in late May and asked to submit works within a fortnight.
- The online exhibition will be prepared in June.
- The launch of the exhibition has to remain TBC until we know more about our access to public spaces!

Commission Fee:

£150 for selected artworks.

This fee is for exhibition and inclusion as part of a research project - for which we'd like to include documentation of your work, and ask that you give feedback on the other works exhibited by activating each work (around 10 max) in your own urban areas, and sharing a small amount of feedback about these experiences with us.

Curated by Lisa Hall for CRiSAP

Part of CRiSAP's forthcoming festival 'Un-Earthed: A festival of listening and environment'. A critical reflection on our relationships with the environments that we share with other people and with other species.

Creative Research into Sound Arts Practice (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.

www.crisap.org