

## Hearing Study #6: Artwork Introductions and Artist Biographies

### Alice Hui-Sheng CHANG

#### Introduction

I recorded and studied two stories told by my three and a half year old bilingual (Mandarin/English) daughter, told to me in her bed mostly in Mandarin. Subject words came first, he or she, then often pauses, as she searched for what might follow next, often also repeated. "Then" were also used in these ways. Tones often started sweet when talking to me. Then dramatic changes built in textures and volumes, as stories were often full of emotions, jumps and shifts within two lines. Shouts and whispers also often used within five lines of story developments. Repetitions of counting words used before main object of surprise appeared. Repetition or pauses also used to wait, as her mind created the image or connected words to come. Sometimes she changed languages to describe the image, if she got stuck. My vocal response tried to capture some of these.

#### Bio

huishengchang.com

Born 1984 in Changhua, Taiwan, Alice graduated from RMIT University's MFA program (2006). Alice has also completed a MA in Experiential and Creative Arts Practices at the MIECAT Institute (2014). Since 2003, Alice has performed across countries in Asia, Oceania, and Europe. She focus on developing improvised vocal performance, and often collaborate with other artists around the world. In prompting vocal performance from audience, she treats it as small social experiments in the diversity in human social interactions. She found people in improvising, with language removed, they still have their own personality and personal cultural attachments. The space we are in plays a core part of influencing how we exist/interact. Alice has been involved in supported residencies in Australia, Taiwan, France, Portugal and Austria. Alice is now based in Tainan, Taiwan, founder of sound space – Ting Shuo Hear Say.

### Catherine Clover

#### Bio

My multidisciplinary practice addresses communication through voice, language and the interplay between hearing/listening, seeing/reading. Using field recording, digital imaging and the spoken/written word I explore an expanded approach to language within and across species through a framework of everyday experience. With listening as a key focus and the complexity of the urban as a shared sonic space, the artworks prompt transmission and reception through the fluidity, instability and mobility of voicing and languaging. The artworks are social in nature and frequently involve collaboration and participation with other artists and with audiences.

Brought up in London UK I arrived in Melbourne Australia, on the traditional lands of the Wurundjeri people of the Kulin Nation, as visiting artist through Gertrude Contemporary in the 1990s. My work has been exhibited and performed regularly both within Australia and internationally since the 90s. I teach in Melbourne at Swinburne University (MA Writing), RMIT University (MA Public Art) and hold a practice led PhD (Fine Art) through RMIT University.

<https://ciclover.com/>

## **Clare Halstead**

### **Introduction**

In the daily tangle of life it can be hard to find space to listen so I chose to pay attention to what I was hearing on a long train journey through France. A group of four people excited about going on a ski-ing holiday caught my ear, especially the irregular patterns of their lively conversation and the way that different pitches of voice gained my attention.

I took notes in situ on the journey and later worked out how I would represent this. In thinking through the relationships between listening for repetitive patterns in speech and music and creating my own written response I chose to add a visual element to emphasise rhythm and pattern in the act of reading – much like poetry, but these pieces aren't intended as poems.

The first piece is about differences between speech and music and the second one is my response to the group on the train.

### **Bio**

I have worked in the arts and cultural sector in south-east England for thirty years, working with artists and organisations to initiate and lead projects that engage people and open up opportunities for creativity, participation and learning. My own creative practice has included creating shadow theatre for children and writing fiction. I am a Fellow of the Royal Society of Arts and currently manage a creative hub in Worthing.

## **Dominique Hecq**

### **Introduction**

This experimental piece takes its title from Elizabeth Bishop's poem of the same name. The opening line echoes Bishop's first two lines.

### **Bio**

Dominique Hecq grew up in the French-speaking part of Belgium. She now lives in Melbourne on the land of the Wurundjeri people of the Kulin Nation. Hecq writes across genres and disciplines—and sometimes across tongues. Her creative works include a novel, five collections of short stories and twelve volumes of poetry. Among other honours such as The Melbourne Fringe Festival Award for Outstanding Writing and Spoken Word Performance, The Woorilla Prize for Fiction, The New England Review Prize for Poetry, The Martha Richardson Medal for Poetry, and the inaugural AALITRA Prize for Literary Translation in poetry from Spanish into English, Dominique Hecq is a recipient of the 2018 International Best Poets Prize administered by the International Poetry Translation and Research Centre in conjunction with the International Academy of Arts and Letters. A runner up in the 2022 Carmel Bird Digital Award, *Smacked & other stories of addiction* is her latest book in English.

## **Eric Wong**

### **Introduction**

This is a pretty straight forward description of my experience of the speech. Before finalizing my idea, I thought about the similarities between how most Cantonese speakers from Hong Kong recite Chinese classic poetry and western meters, of which both 4/4 and 3/4 are common. However, due to my lack of

understanding of Chinese poetry (and Chinese traditional music in general), I decided to choose something from everyday speech instead.

The speech I use for my contribution has a direct relationship with music as it is about music. It is about a song that the speaker, who is a musician himself, is so passionate about. There is a steady rhythm in his speech that is repeating and it sounds almost like an extension of the song, with a hint of harmonic tension and resolution in it, albeit it being a speech with no chords underneath it.

## **Bio**

Born 1981 in Minneapolis, grew up in Hong Kong, studied psychology at the University of Minnesota, and audio production and engineering at the Institute of Production and Recording.

Currently based in Berlin. He performs works of his own and other composers', as a soloist as well as in groups including BISTRE, Panomorph, möbelgruppe, and collaborators including Fredrik Rasten, Siri Salminen, Johnny Chang, Matthias Müller, Guilherme Rodrigues, Brad Henkel, Ute Wassermann, Sayori Izawa, Yan Jun, Beat Keller, and Derek Shirley. Wong has released records for solo and group projects on labels Edition Wandelweiser, Creative Sources, and Inexhaustible Editions.

His works focus on perception of sound, as well as spatial relationships between sound sources and audience.

## **Gascia Ouzounian**

### **Bio**

Gascia Ouzounian is Associate Professor of Music at the University of Oxford. As a foreigner—a Lebanese-born ethnic Armenian with Canadian citizenship—who lives in England and works at an elite English university following an 8-year stint in Belfast, she often notices how English voices reflect (or in some cases resist) British imperialist power; and how they assert and produce social order at home.

## **Melissa Alley**

### **Intro**

For this study, I used a recording of a hypnosis session where I regressed a friend to some key childhood memories. The sounds between the words, the breaths and swallows were interesting because of their staccato nature and were pregnant with emotion. I put them on a loop and made what I term as an auto trance painting, where I connect to something, some photo, an object or in this case, the recording and let the piece evolve un-impinged in the hope that it reveals some essence of the subject. The act of hearing the repetitive sounds put me in to trance and their rhythms influenced my brushstrokes.

I tried to allow the painting to evolve naturally without forcing any imagery. Interestingly, I now see faces and forms such as children playing on the bottom and to the right that were not created deliberately. Hopefully, this piece has revealed something that was held within these sounds that would otherwise have been unseen. It has been an interesting challenge to allow them to dictate the painting.

N.B. The original recording was for a film, a collaboration with Paul Tecklenberg and can be viewed here: <https://vimeo.com/manage/videos/216498813>

### **Bio**

Melissa Alley studied Fine Art Painting at Central St Martins where she was taught by Cecil Collins. Her interview on the subject is contained within *In Celebration of Cecil Collins: Visionary Artist and Educator*, compiled by Nomi Rowe, Tate Publications, 2008. Alley is currently attending the Turps Banana Off-Site Program under the mentorship of Marcus Harvey, Ansel Krut and Joanna Kirk. She has exhibited widely in the UK with her paintings as well as her performances using her training as a hypnotist and mesmerist within an artistic setting. Melissa co-curated 'DIY 19 Variations on the Theme of Wallpaper' with Paul Tecklenberg which was reviewed in Time Out, Metro, Vogue Italia and made the Time Out top ten exhibitions in 2000 review. She exhibited at the Venice Biennale in 2017 and 2019. Her short film, *Sessions: Park Keepers Room*, a collaboration with Paul Tecklenberg was exhibited at the 2017 Venice Biennale in Empire II, supported by the British Council and toured to Tallinn, Berlin, Madrid, Paris and Oaxaca. In 2021, her piece "Auto Trance Portrait of Young Woman with Checked Skirt" was selected by Eve Rothschild RA and Vanessa Jackson RA for the Royal Academy Summer Exhibition. Her work is held in the collection of The College of Psychic Studies.

## **Nigel Brown**

### **Introduction**

I spend a lot of time following the contour of spoken word, searching for hooks of comprehension. But, as a native English speaker living in southern Taiwan, I often relax into a musical mode of listening. This is especially the case when surrounded by the complexly tonal Taiwanese Hokkien language, spoken to varying degrees around the country but usually dominant amongst older generations in the centre and south. Whilst I can get by with Mandarin, now the official language of Taiwan, I understand almost no Taiwanese. Perhaps my lack of comprehension is the main factor in this musical listening, but I'm sure the additional tones of the language and the commonly expressive delivery and vocal character of its often elderly speakers also play a role.

This recording was made in Xinying, at a large public park in the centre of the southern regional town. Xiangqi, a strategy game with similarities to chess, is commonly played on permanently installed concrete tables in parks. These are social gathering points for groups of mostly men above retirement age, who often spend many hours a day playing, watching and chatting.

Within the framework of play and the social context of the gathering, the exaggerated persona of the player on the left is easy to hear as a kind of improvised performance. He takes the role of gentle aggressor, playfully goading and throwing down challenges, his repetitive delivery punctuated and accented by the click of the xiangqi pieces hitting the board with each play. The names of the game pieces echo between the present voices alongside swear-word exclamations. His calm opponent, intently focussed on the game, is seldom heard, while the first player fields criticisms of his strategy by spectators and carries the rhythm with the energy of his recurring chuckle. The repetition inherent to game play is made audible by the player's spoken interactions and the tonal and percussive inflections of Taiwanese Hokkien language.

### **Bio**

Nigel Brown is an Australian sound artist based in Taiwan, who enjoys working within a situation of instability and negotiation. This approach applies across improvised performance, composition, installation, and sound design.

Recent works have been created for diverse contexts and spaces including MOCA Taipei, Taitung Art Museum, Tainan Art Museum, Madou Sugar Industry Triennial, and TheCube Project Space.

As a film sound designer, Nigel works across narrative feature film, documentary and video art. For theatre and dance Nigel specialises in the integration of sound in complex physical environments.

Improvised sound performances are based on sonic possibilities revealed through modifying, deconstructing and extending the piano accordion. Solo and group performances have occurred in Australia, Asia and Europe.

In 2016 he relocated from Melbourne, Australia, to Tainan, Taiwan to establish Ting Shuo Hear Say with Alice Hui-Sheng Chang. Ting Shuo Studio is a space for the promotion of listening practice and experimental music.

[www.nigelbrownsound.com](http://www.nigelbrownsound.com)

[www.tingshuostudio.org](http://www.tingshuostudio.org)

## **Paul Tecklenberg**

### **Introduction**

For this study, I listened to the *World at One* on Radio 4 on Friday 4<sup>th</sup> March. The news reader's pitch, tone and enunciation are calm and consistent and delivered to BBC standards. The delivery did not betray the emotion of death and destruction as cities are shelled and civilians killed. The study is based on the first five minutes of the program and the repeated words are:

- Russia/Russian 18 times
- Ukraine/Ukrainian 10 times
- BBC 5 times
- War 6 times
- Nuclear 4 times
- Western 4 times
- NATO 4 times
- Putin 3 times
- Shelled 3 times

This abstraction of data confirms the dominance of Russia over Ukraine. But if you add 'Western' and 'NATO' to Ukraine, it is equal. Which confirms that NATO and the West are involved in this conflict. Also, other words are omitted such as refugees, Volodymyr Zelenskiy and casualties.

For my response to this study, I decided to make light drawings on photographic paper using key words. With 50/50/50 I made pin-prick stencils of each state in the USA and placed them in an enlarger and moved the photographic paper under the projected light to capture an image. They are made 'blind' which means I don't know what they look like until they are developed. I used the same process, but I wanted to echo the calm and consistent delivery of the BBC, so I used film-based stencils with all the words the same size and typeface. The font is 'National First', which seems appropriate. I removed BBC from the list and condensed Russia/Russian and Ukraine/Ukrainian down to Russia and Ukraine. In war, territory and your citizenship overlap and almost become one.

The first series, I moved and paused the drawing of the paper to correspond with the number of repeats in the study. The first set were random and chaotic. The second series, I reduced the area I exposed, but also, the Putin stencil slipped, which gave it a stronger presence. The third series, I moved the paper in arcs to deliberately intensify each word and occupy more space. The final series, I stripped it back to 'Russia', 'Ukraine' and 'war' and dispensed with counting the repetitions. The chains of words stream over the print like vapour trails and overlap and collide.

<https://www.paultecklenberg.co.uk/#/50/50/50-avenue/>

### **Bio**

Paul Tecklenberg studied sculpture at Nottingham Trent University and a masters at the Slade School of Fine Art, UCL. Shortly after graduating, he co-curated *'DIY 19 Variations on the Theme of Wallpaper'* with Melissa Alley. The exhibition was reviewed in Time Out, Metro, Vogue Italia and made the Time Out top ten exhibitions in 2000 review. He has consistently had solo shows in the UK including *Bodies and Anti-bodies* in

Nottingham which made the Guardian's critics choice top five exhibitions in the UK list. In 2008 he was elected a life member of the London Group that was established in 1913. He has participated in more than 43 exhibitions with the group in the UK, Holland, Italy and the USA, four of which, he curated. Paul has exhibited with Central Booking NYC and was in *'Now You See It... Color & The Mind's Eye'*, *'Earth Works'*, *'Attract/Repel'*, *'Chemical reaction'*, *'Anatomical/Microbial/Microcosms'* and *Art & Science*.

He is the first artist in residence at the Swedenborg Society and he made work in response to the writings and building dedicated to Emmanuel Swedenborg, a scientist and mystic.

Paul has exhibited at the Venice Biennale in 2017 and 2019 in shows with the full backing of the British Council. In 2020, his sculpture *'Magnetic North'* was selected by Richard Deacon RA for the Royal Academy Summer show and Eve Rothschild RA selected *'Jacob's Ladder'* the following year. In 2022, Paul was elected a life member of the Royal Society of Sculptors. He has shown with commercial galleries including England & Co, Flowers and Patrick Heide Gallery and he has work in private collections in the U.K., Belgium, Holland, France, Italy, Germany, U.S.A, Brazil, Australia, Hong Kong, South Africa and Japan.

## **Peter Greenwood**

### **Introduction**

Kraftwerk Autobahn 1972 single 02-01

I listened to Kraftwerk's Autobahn 1972, the track section from 8:26 mins to 8:41 mins, on repeat. There is electronica computerised drum and bass with an overdub of synth. It has a wash of sound that could possibly be determined as a simulation of waves or wind or water. Its direction goes from one ear to the next and back

again on my Sony WH1000MX headphones its very playful. It's got an undulating flow to it that I really love it feels very uplifting and emotive. There is a real sense of urgency and drive to the backbeat. You can almost hear the algorithm crackling away underneath it all. I particularly like the rigid pulse intersection between the electronic dynamic steady percussive beat and the organic grainy flow of the synth. In my piece I've tried to emulate that crossway in a visual manner. I created it on an Apple Mac computer in a vector programme using a pen tool with vector points that could be stretched and aligned to get a flow of movement.

### **Biography**

I grew up in Hull, Yorkshire UK, had a great childhood there, lots of freedom bombing around on bikes and getting into trouble. I got Grade 4 GCSE Art at school which is nearly the worst you could get. I was an apprentice signwriter after school. Being Dyslexic and a signwriter is not a good mix. I always wanted to be an illustrator as there were illustrators in my family, including William Heath Robinson. So eventually I studied illustration at Brighton University as a mature student and I've been an illustrator for 24 years now. I work from a big old 1930's building that is a shared studio with a bunch of illustrators. I've worked under two names and had 5 different styles. I still live in Brighton on the south coast of the UK. I have two children (grown up now) and two chickens (not grown up). Sent from headquarters.

## **Shauna Laurel Jones**

### **Introduction**

This piece was written after applying Lockwood and Anderson's Hearing Study #6 to a one-on-one session with my Pilates instructor, Suzy. The repetitive nature of an exercise class provided a rich context for listening for speech patterns—all the more so given Suzy's performance background and her deliberate, even musical, use of her voice. Attending to repeated words like "good," "breathe," and "and," I noticed they had colourful lives of their own given the variety of ways in which Suzy verbalised them. Rising inflection at the end of words functioned like commas, allowing spaces for my movements to form ligatures between her phrases. Further, patterns in Suzy's vocal quality (changes in pitch range, tempo, dynamic, attack, etc.) aligned with transitions between instructional mode and casual chat, markers of her linguistic code-switching. Conducting the hearing study while carrying out my exercises proved challenging, but it resulted, unexpectedly, in deeper respect for Suzy's skill as a teacher.

## **Bio**

Shauna Laurel Jones is a writer at the crossroads of aesthetics, nature, language and identity. Originally from the US, she studied art history at the University of California, Santa Barbara. She then spent a decade in Iceland, where she immersed herself as a writer, translator and educator in Reykjavík's vibrant art scene before earning a degree in environmental studies. Since 2018, Shauna has lived in London. Her recent essays have appeared in *Orion* and *Carve* magazines, and forthcoming work includes a contribution to an anthology published by the British Trust for Ornithology as well as a chapter in *Animal Dignity: Reflections on Our Respect for Other Species* (edited by Melanie Challenger). Shauna was shortlisted for the 2021 Nan Shepherd Prize for underrepresented voices in nature writing and is currently working on a book proposal on migratory birds.

## **Yang Yeung**

### **Introduction**

Lockwood-Anderson. HEARING STUDIES #6. From an imperative "Start", to an open invitation "You may", and to a series of questions we are free to pick up. I have chosen to dwell in these three in one: "How are the repetition patterns used in everyday communication. Are they a need? Or a nuisance?" I use questions a lot in my teaching. My aim is to use questions to prompt students into their own chain of questioning, to settle for reasonable interpretations while preserving ambiguities and complexities of the classical texts we study. I have learnt from Hannah Arendt that thinking is never itself. To question is to think that which is not yet itself. Questions put in a classroom might be taken as tests – too much authority, too soon. Questions might also be too impatient that they offer closure prematurely – too many assumptions, too soon. Can I do better?

## **Bio**

Yang Yeung is a writer on art and an independent curator. Her recent publications include "caring is a quality: on being touched by Alecia Neo's Care Index" (for Dance Nucleus, Singapore), an exhibition essay on Francis Alÿs' solo *Wet feet \_\_ dry feet: borders and games* (for Taikwun Contemporary, Hong Kong), a review of Sumei Tse's practice (for Taipei Fine Art Museum, Taiwan), and a review of Kwok-hin Tang's practice in *Yishu*. She initiated independent project A Walk with A3 (HK, 2015-7) to support the right of art to be in the streets. She was awarded the Asian Cultural Council Fellowship in 2013-14. In 2019, she was art writer in residence with Contemporary Art Stavanger (Norway). She founded the non-profit soundpocket in 2008 and is currently its Artistic Director. She is Lecturer in the General Education Foundation Programme of the Chinese University of Hong Kong, teaching ancient and modern classics.