

Entanglement: The Multiversal Score

Sue Lynch, Adrian Northover, Verity Susman, Artur Vidal perform Pauline Oliveros; France-Lise McGurn, Kimberley O'Neill and Cara Tolmie; Ash Reid and Liene Rozīte; Lisa Busby; Cathy Lane; Ain Bailey, Holly Ingleton and Johnny Pavlatos; Lucy Reynolds

Programme by Electra

“If we hold onto the belief that the world is made of individual entities, it is hard to see how even our best, most well-intentioned calculations for right actions can avoid tearing holes in the delicate tissue structure of entanglements that the lifeblood of the world runs through.”
Karen Barad, *Meeting the Universe Half Way: Quantum Physics and the Entanglement of Matter and Meaning* (Duke, 2007, p 396)

When Electra was invited to be the first organisation-in-residence at Wysing Arts Centre this Summer, two prominent interests seemed to intersect with Wysing’s annual theme of ‘The Multiverse’. Firstly, a continued investigation into the *feminist performance score*: with its potential for destabilising authorship, temporality and ‘originality’, it promises a form that is perhaps inherently ‘multiversal’. Secondly, to connect this investigation more directly to physical scientific thought with the work of theoretical particle physicist and queer feminist philosopher Karen Barad, whose concepts of *intra-action* and *agential realism* undermine the very notion of singular agency and collapse matter with meaning. In response, we invited contributions from a number of artists and composers with whom there had been an *entanglement* relating to this question of the *feminist performance score*.

Electra’s research in this area had begun with the staging of a performance of the Pauline Oliveros score *To Valerie Solanas and Marilyn Monroe, In Recognition of their Desperation* (1970) in the Turbine Hall, Tate Modern, as part of *Her Noise: Feminisms and the Sonic* (2012), jointly curated with Cathy Lane and Holly Ingleton. These ongoing conversations have led to further research and public moments such as the exhibition *Slow Runner* (Badischer Kunstverein, Karlsruhe, 2013) and the workshop *Here are some scores for you to do* (2014).

Many of today’s participants were directly or indirectly involved in one or more of these projects, in what we hope will be an ongoing conversation that reaches outwards to acknowledge and attend to further connections. Most were able to join the residency for a series of days, or even weeks, making new work and participating in reading and discussion.

Acknowledging Pauline Oliveros, whose work formed a major part of this trajectory, the programme begins with the performance of her 1977 score *Saxual Orientation*, performed by a newly formed saxophone quartet comprising Sue Lynch, Adrian Northover, Verity Susman, Artur Vidal. Today also marks the premier screening of France-Lise McGurn, Kimberley O'Neill and Cara Tolmie’s *Nos Algae*, work

developed from a collaborative performance of the same name, alongside a script developed by Kimberley O'Neill and Cara Tolmie whilst here in August, with copies available throughout the afternoon. Lisa Busby's performance installation builds on audio works previously developed for the *Feminist Durations* conference (Goldsmiths, March 2015), culminating in a new performance video made whilst in residence at Wysing alongside existing cassette tapes. Cathy Lane - who insisted on the need for this term *feminist performance score* - has adapted a recent work *Am I Here?* especially for this programme. Ash Reid and Liene Rozīte, and Ain Bailey, Holly Ingleton and Johnny Pavlatos, respectively make new and timely performances each putting the spoken word to use. Finally a poster by Lucy Reynolds, comprising her two new scores for *A Feminist Chorus at Wysing*, acts as a form of documentation of the residency itself - please do take a copy.

With many thanks to Wysing Arts Centre (Donna Lynas, Lotte Juul Petersen, Mark Searle, Richard Decordova, Bryony Graham, Lisa Wilkens, Louise Thirlwall, Chelsea Pettitt and others) for their enormous support throughout the year.

**3.30pm Pauline Oliveros, *Saxual Orientation* (1977)
Performance by Red Crane Saxophone Quartet (Sue Lynch, Adrian Northover, Verity Susman, Artur Vidal)**

This concert is the result of several weeks' regular gatherings around Pauline Oliveros' piece *Saxual Orientation* that gives the opportunity to hear the multiple identities of the saxophone. The Red Crane Saxophone Quartet are newly formed and came together to perform this piece, knowing each other from London's improvised music scene.

Sue Lynch: Tenor Saxophone, Flute, Clarinet and Composition, studied Fine Art at Coventry College Of Art. In the 1980s she toured with The Happy End Big Band. Sue Lynch is currently a member of David Petts-'Remote Viewers', with John Edwards, Mark Sanders, Caroline Kraabel, Adrian Northover and David Petts. She also performs with Eddie Prevost, Jennifer Allum, Adam Bohman, Richard Sanderson, Steve Noble and Sharon Gal. She is co-promoter of 'The Horse Improvised Music Club' with Adam Bohman and Hutch Demouilped.

Adrian Northover: saxophones, recordings with B Shops for the Poor, The Remote Viewers, Sonicphonics (with Billy Bang), The London Improvisers Orchestra, Ensemble Trip-Tik, Anna Homler, Ricardo Tejero, and various duo CDs with Adam Bohman. Adrian plays on the London club scene with a wide range of musicians, including solo saxophone performances. Recent events include Fete Quaqua with John Russell, and gigs with Al Margolis, also Roland Ramanan's Tentet. Current projects include 'Hard Evidence' with John Edwards and Steve Noble, playing the music of Thelonious Monk, Vladimir Miller and Notes From Underground, AMG, with Marcio Mattos and Guillermo Torres, and duos with Tasos Stamou, and Daniel Thompson.

Verity Susman is a composer and musician based in London. She began her career as lead singer and multi-instrumentalist in the experimental rock band Electrelane. More recent projects include film scores, visual artist collaborations, music for contemporary dance, a choral work for the London Gay Men's Chorus, and a multimedia solo live performance that toured around Europe. In 2014 she completed a masters degree in Studio Composition at Goldsmiths College. She is active as a saxophonist, recently playing on a new release by the electronic composer Beatrice Dillon, and performing with a variety of improvising musicians including Maya Dunietz, Steve Beresford, Max Eastley and the London Improvisers Orchestra. She has a new improv band, Cup, which is also performing at this festival.

Artur Vidal is a Spanish-born saxophone player and sound artist who grew up in Paris and currently resides in London. As such, he has performed in Europe, Asia and America. His work is interested in listening and improvisation. As an active member of the improvised music scene, he has been playing and recording with musicians who include Eddie Prévost, Phil Durrant, Jennifer Allum, Roger Turner and Sébastien Branche, with whom he makes up the improvising saxophone duo 'Relentless'. He has currently completed an MA in Sound Arts and started in 2013 a research degree at London College of Communication.

4.30pm France-Lise McGurn, Kimberley O'Neill and Cara Tolmie, *Nos Algae's* (2014-15), video with sound (30 mins); Scripts generated by Cara Tolmie & Kimberley O'Neill (2015)

Nos Algae's is a collaborative video work by McGurn, O'Neill & Tolmie that combines documentation from a performance at Tramway, Glasgow with fictional scenes and pre-recorded material. *Nos Algae's* takes place in an invented space; the artists' own private club-cum-bedroom-cum-stage. The content is derived from the three friends' correspondence, where personal reflections on performance, feminism and music are exchanged alongside fictional scripts. In turn, the depiction of intimacy is complicated as personal reflections collide with a collaborative soundtrack and fragmented scenes juxtaposing 'acted' and 'naturalistic' modes of performance.

Alongside the video, though not in direct relation, is *Scripts*, work generated by Cara Tolmie & Kimberley O'Neill through writing exercises: automatic writing, writing in response to co-selected quotations, Q&A collage and 'google doc' concurrent writing. These are extracts from work undertaken by the artists during their time at Wysing in August.

Cara Tolmie, Kimberley O'Neill and France-Lise McGurn are three artists who work collaboratively. Their intersubjective performances combine video, painting,

sound and installation. Recent projects include 'Nos Algae' Tramway, Glasgow and 'Amygdala N.O.S' at South London Gallery.

5.15pm Ash Reid and Liene Rozīte, *very often always* (2015)

I guess the problem is is that all of these, I mean any idea of a like subject who, you know, not to get all like fucking apparatus-y about it, but like you know, any, like anything that is deemed normal or ok or like mentally stable is also like not a real thing and you know it's like yea,

I guess it's like what do you, what do you address in these structures and what, would be different and how, how do you, how do you make people feel like ok when like everything is so kind of fluid and there's no way of like kind of like guaranteeing anyone's gonna actually be able to feel happy in every single part of themselves because everything is affected by everything else

so

so yea

so we're all doomed

Since 2012 Ash and Liene have performed together using mainly their telephones. In conversation about women, labour, performativity and subjecthood, the duo's recent projects have included 'anyway, we can talk about our performance because this is, life' as part of the exhibition 'VH-16-22-7-12-3-22-5 Dreams of Machines' by Victor & Hester at Transmission Gallery, Glasgow and '200 people want your job', a pre-recorded intervention at Google Useless Radio's live show 'Future of Entertainment', Old Hairdressers, Glasgow.

5.45pm Lisa Busby, *Future//Past: a series of interventions into The Greatest Hits of The Spice Girls* (2015)

This work, developed over the course of a year, comprises six audio works for walkman, and the newly completed video performance made whilst on residency at Wysing, alongside the projected score of the whole cycle:

Sonic Interventions [presented on tape]

- 1 Stop 800% original duration
- 2 Spice up your life Passed through 3000 limiters, overlaid with corruption
- 3 2 become 1 3 reflections without original
- 4 La Isla Forever Side by side, 10% original duration[s]
- 5 Because Miley hasn't got back to Kathleen Grrl/Girl Collage
- 6 Future//Past 20 voices - together, phasing, separately

Performance Instruction

1 Wannabe: A story from A to Z Text presented alphabetically and video performance [Appendices = Guide to location of words in original text and performers annotated score]

Lisa Busby is a musician, artist and DJ. She performs and composes with bands Rutger Hauser and Sleeps in Oysters. She is particularly interested in using domestic or outdated playback media as instruments and developing extended technique for these new instruments, but also works in installation and site specifically. Past works have involved the building of large-scale environments or installations both indoors and out, within which she undertakes long duration, sounding performances, in some cases living and making music within the installation for weeks at a time. Her recent works have combined Fluxus-inspired score-writing with collage and DJ practices. In her day job she is Lecturer in Music at Goldsmiths, University of London, and runs two research projects: Editions of You, a celebration and showcase of self-publishing, self-releasing musicians and the handmade editions and releases they create, and Shit! I can DJ that explores experimental and crossover DJ practice.

7pm Cathy Lane, *Am I Here?* (2014-15)

Am I Here plays with ideas of absence and presence; with the past and present; and degrees of embodiment and disembodiment. Included are recordings of Lane speaking at other times and in other places - transmitting from the past and from more remote locations - as well as live speech, exploring the nature of the disembodied voice, past histories and “capture”.

Cathy Lane works with spoken word, field recordings and archive material to explore aspects of our listening relationship with the multiverse, in particular how sound relates to the past, our histories, environment and our collective and individual memories from a feminist perspective. Her CD 'The Hebrides Suite' was released by Gruenrekorder in 2013.

7.45pm Ain Bailey, Holly Ingleton and Johnny Pavlatos, *our word is our bond* (2015)

our word is our bond is a collaborative performance between Ain Bailey, Johnny Pavlatos and Holly Ingleton, based upon a performance score derived from histories of colonial immigration legislation. The performance of this score engages processes of narrative performativity, further derived from queer feminist theorist Lynne Huffer's *Are the Lips a Grave: A Queer Feminist on the Ethics of Sex* (2013). *our word is our bond* emerges through a socially embedded model of reading, which by necessity, engages in and sees to problematise the confessional scene through the demand to

'speak the truth' embedded within current discourses of nationality and citizenship. Such a model of reading insists on the narrative dimension of subjectivity and belonging whilst simultaneously embodying alternating identifications and disidentifications "between subject and other, narrator and narratee, text and world" (Huffer 2013, 70). The performance of this score as a socially embedded reading then provides a means by which we may learn not only to speak, but also to listen in a different idiom, as an ethical listening for the differend. *our word is our bond* performs this listening, as one in which the gaps between self and other are woven into the fabric of the narrative.

Ain Bailey is a sound artist and DJ from London. Her electroacoustic compositions utilise field recordings, sounds and processing. These are inspired by ideas and reflections on silence/absence, architectural urban spaces and feminist activism. Her compositions are created for a variety of forms, including multichannel and mixed media installations, moving image soundtracks, dance and live performance. Bailey, together with Dr Karen Wells of the Department of Geography, Environment and Development Studies at Birkbeck, University of London, is a recipient of a 2015 Leverhulme Trust Artist-In-Residence Award. The residency project 'AGORA' investigates the idea of the forming of a public/congregation within architectural spaces through compositions - sites include The British Museum and St. Georges, Bloomsbury.

Johnny Pavlatos is a DJ, composer, blogger, reader & social media critic. His practice addresses questions of socio-cultural subjectivity, exploring issues of queerness, inclusion and exclusion through sound art, radiophonic art, performance and public installations. Johnny's projects aim to develop a socially engaged practice which is formalised in collaborative performances with other artists, leaning towards public performance. Past projects have included the public sound installation P.I.A.N.O., funded by an Australian Public Arts research grant, and the collaborative project Plateau_589, a year-long Artist Run Initiative in a disused shopfront in Melbourne, Australia, exhibiting audiovisual interventions by local artists to passers by. Currently, Johnny hosts JOAK: into the great electronic unknown on www.radioprovoque.com.

Holly Ingleton is a cultural worker and feminist sound studies scholar whose transdisciplinary performative practice explores sound in an expanded and often dematerialised field through archives, conversations, interventions, hidden herstories and historical amnesias, tuning into feminist frequencies within sites of the juxtapolitical. Holly is involved as archivist and educator for the Her Noise Archive, editor of www.hernoise.org and founding co-collaborator of Sound:Gender:Feminism:Activism. She has performed and exhibited in the UK, Australia and Greece, talks at festivals and symposia internationally, has published in *Reflections on Process in Sound and Women and Music: A Journal of Gender and Culture* (forthcoming) and has recently completed the doctoral research, *Composing Paradoxes: Feminist Process in Sound Arts and Experimental Musics*. Holly

currently lives in London and is Associate Lecturer Sound Arts and Design at London College of Communication.

Lucy Reynolds, *A Feminist Chorus at Wysing (2015)*, poster

A Feminist Chorus at Wysing explores collectivity as an intimate and discursive practice, closer to the subjectivities of consciousness-raising than public vocal declamation. In the first iteration, one side of the poster, the score is composed from the texts chosen by participants on Electra's residency (Lisa Busby, Holly Ingleton, Ash Reid, Irene Revell), and its chorus is a record of conversation shared amongst them; on the other side, lyrics selected by the Leverhulme Scholars who spent six weeks at Wysing this Summer in parallel with the residency. The former culminated in a performance on 25th July where the audience were invited to read aloud, or to themselves, as they walked around the perimeter of the farm house; the latter was performed by the scholars themselves, speaking the lyrics out of the windows of the far side of the house during an event on 22nd August.

The Feminist Chorus is an ongoing art work, engaging with the question of feminism, authorship and collectivity, that emerged from an exploration of voices speaking texts of feminist wisdom in unison at an impromptu performance event at the Camden Arts Centre, where cut ups of feminist writing were distributed to an unprepared audience. The performance related to the examination of collectivity, feminism and film in the film installation *Anthology*, for which eighteen women artists conceived film loops based on the revolutions in Gertrude Stein's poetry, whose syntax brought a political force to language and its hidden meanings. At the Glasgow Women's Library in 2013, a further Feminist Chorus celebrated the work of the library in advocating and empowering women through the printed word, for a spoken word performance specific to the vigorous and committed context of Glasgow feminism.

Lucy Reynolds is an artist and writer interested in the generative power of the spaces, discourses and memories of feminism. She has lectured and published extensively, most particularly focused on questions of the moving image, feminism, political space and collective practice. Her most recent published articles include: 'Maya Deren: Thresholds to the Imaginary', *International Journal of Screendance*, Vol 3, Spring 2013 and 'Wayward Canons and Sacred Spaces: New Forms of Cinephilia in Artists Moving Image,' for *Millennium Film Journal*, no 59, Spring 2014. Recent projects include *Winter Garden*, a curated exhibition of performance, installations, writings and screenings at Flat Time House, London. Her own films, performances, sound works and installations have shown in galleries and cinemas nationally, most recently in *Film in Space* at Camden Arts Centre, the Blue Coat gallery touring exhibition *3am: Wonder and Paranoia*.



ELECTRA