



Sat 10 - Sun 11 Dec

CAVES, DWELLINGS & VIBRATION

Caves, Dwellings & Vibration is conceived as a sensorial exchange across research, mediation and performance highlighting Nottingham's extraordinary condition as a city built on a network of caves - being the UK's largest network of over 800 hidden beneath. In the framework of our exhibition *Hollow Earth: Art, Caves & The Subterranean Imaginary* and our research strand *Emergency & Emergence*, we present *Caves, Dwellings & Vibration*, a two-day programme deepening and complexifying our relationship with caves through talks, sound, film and performances.

Caves, Dwelling & Vibration aspires to look closely into the poetic and artistic knowledge and wisdom caves carry, to think about the notions of geologic and deep time, archaeoacoustics and the uses of caves as spaces of dwellings but also as spaces of upheaval.

Nottingham Contemporary's Live Programmes invited Ignota Books, in response to their publication, *Quantum Listening*, to conspire on performances that unfold in The City of Caves, underneath Nottingham Contemporary. The performances explore the roots and legacies of Deep Listening with a broad curiosity toward vibration, resonance and altered states.

Sat 10 Dec
Nottingham Contemporary

12:30 - 1pm

Hollow Earth Walkthrough
Rosa Tyhurst (Curator) and
Niall Farrelly (Assistant Curator)

1 - 1:45pm

Hollow Earth Walkthrough
Norma Gregory
(the founder and director
of Black Miners' Museum)

1:45 - 3pm

Lunch Break

3 - 4:30pm

The Shape of Emptiness
Flora Parrott and Frank Pearson

4:45 - 6:15pm

Keynote:
*Rethinking Geologic Subjectivity
in Broken Earths*
Kathryn Yusoff
moderated by Andrew Goffey

6:45 - 7:45pm

*Sounding/Listening: Pauline Oliveros' Sonic
Meditations*
Frances Morgan
at the Studio

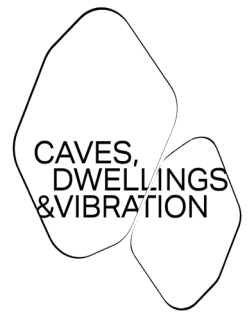
Sat 10 Dec
The City of Caves

8:30 - 9:15pm

Divine Resonance
Maxwell Sterling

9:15 - 10pm

Chest Cavity as Resonance Chamber
Evan Ifekoya



Sun 11 Dec
Nottingham Contemporary

12:30 - 2pm

sub_merge
Laura Emsley
in conversation with
Maria Angélica Madero

2 - 3pm

Lunch Break

3 - 4:45pm

aeramphore (climate remix)
Emma McCormick Goodhart
Jessika Kenney
in conversation with
Ella Finer

5 - 6:30pm

Bring breath to the death of rocks
Louis Henderson
in conversation with
Nicole Yip
(Chief Curator of Exhibitions
and Live Programmes)

6:45 - 8pm

Sonic Meditation
Zeynep Bulut
Ignota Books

Sun 11 Dec
The City of Caves

8:30 - 9:15pm

Performance by Lucy Railton

9:15 - 10pm:

Performance by Paul Purgas

Presentations and speaker biographies:

Sat 10 Dec

Notting ham Contemporary

12:30 - 1pm

Hollow Earth Walkthrough led by
Niall Farrelly and Rosa Tyhurst

1 – 1:45pm

Hollow Earth Walkthrough led by
Norma Gregory

Join in for a walkthrough around the galleries and an overview of our exhibition *Hollow Earth: Art, Caves & The Subterranean Imaginary*. Mapping both specific sites and imaginary underworlds, *Hollow Earth* considers why and how so many artists, musicians and filmmakers have been drawn below.

Niall Farrelly is the Assistant Curator of Exhibitions at Nottingham Contemporary.

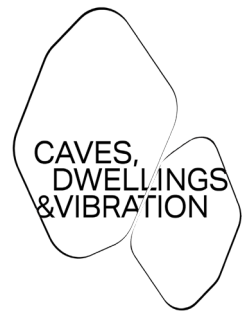
Rosa Tyhurst is the Curator of Exhibitions at Nottingham Contemporary.

Norma Gregory is a historian, social history arts curator and broadcaster with extensive experience specialising in African-Caribbean Diaspora through creative arts, in relation to the British context. She is the curator of *Digging Deep Black Miners' Heritage* and the founder and director of Black Miners' Museum.

3 - 4:30pm

The Shape of Emptiness,
a conversation between
Flora Parrott and Frank Pearson

The Shape of Emptiness borrows its title from speleologist and poet Frank Pearson's recent two-part article for caving magazine



Descent. The article describes the extraordinary discoveries in Fing Hopeless Pot in Lancashire by Pearson and the group of 'space miners' with whom Pearson explores the cave networks around Leck Fell every week.

In this conversation, Pearson and Parrott will describe their ongoing collaboration and correspondences of and around caving, which informs both Parrot's sculptures and textiles, and Pearson's poetry. They will give further insights into how underground openings, vertical caves, and waterfalls in Lancashire allowed further exploration of remembered caves in Mulu, Malaysia and how this corresponds to Pearson's imaginative work on translation of Laozi's Prose Poetry (with Lian Xiaomin and Yu Feixia).

Flora Parrott is an artist working in sculpture and textiles, she trained in Printmaking at the Glasgow School of Art and The Royal College of Art. The work explores subterranean spaces, deep darkness and everyday geologies. Recent projects include 'Rates of Decay', Quench Gallery in Margate, 'I'm In The Bath On All Fours', a project made in collaboration with South African writer, Lindiwe Matshikiza, recently shown at Eastside Projects in Birmingham as part of Sonia Boyce's 'In The Castle Of My Skin', and MIMA Middlesbrough in 2021. Parrott has exhibited nationally and internationally at spaces including: Legion Projects, Well Projects, Oi Futuro, Brazil, Projecto Fidalga, Brazil, Museum of GeoScience University of Sao Paulo, Oriel Myrddin, The Bluecoat, Tintype London, Wysing Arts Centre. Flora is a post-doctoral researcher on the European Research Council funded project Think Deep based in the Geography Department at Royal Holloway University London.

Frank Pearson has climbed mountains and descended caves in various parts of the world for nearly 50 years. He is a member of the Mulu Caves Project which aims to explore and survey the caves of Gunung Mulu National Park in Borneo. He searches for and explores caves in the Yorkshire Dales National Park and is the Northern Correspondent for Descent, the magazine of underground exploration, and for the British Cave Research Association annual conference, Hidden Earth.

His PhD was research into the development of cave exploration and subterranean consciousness through travel writing, poetry, prose fiction, philosophy, and geology and chemistry between 1680 and 1830. He studies Chinese language, literature and philosophy and collaborated with Lian Xiaomin and Yu Feixia in translating the Classical Chinese philosophical text, Laozi's Dao De Jing, published in China this year. He is interested in comparing Classical Chinese landscape and spatial aesthetics with those of Western thought. Though retired from teaching he still gives lectures and writes on cave exploration, the history of science, Romantic literature, Classical Chinese landscape poetry and painting. He also works part-time as a research assistant and editor, and he writes poetry. He is currently collaborating with the artist, Flora Parrott, on the Deep Thinking Project at Royal Holloway University

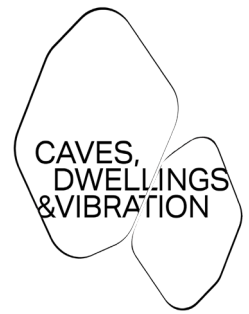
4:45 - 6:15pm

Keynote:

*Rethinking Geologic Subjectivity
in Broken Earths*
Kathryn Yusoff
moderated by Andrew Goffey

What does it mean to be a geologic subject in the Anthropocene? When and where are the broken earths of the planetary? Thinking through undergrounds disturbs the plasticity of the surface and destabilises the politics of the present. In this talk, Yusoff will time travel in the broken earths of the Anthropocene in order to unearth the historical constructions of racialised undergrounds of Indigenous, Black and Brown life. Considering undergrounds as archetypes in the production of knowledge and the materialising of colonial worlds, Yusoff will give further insights into the mine and the cave to discuss accounts of materiality and geologic time. Understanding undergrounds as an affective medium of colonial earth, she will address questions of inhuman intimacy and subterranean tactics to redress the weaponization of geology.

Kathryn Yusoff is Professor of Inhuman Geography in the School of



Geography at Queen Mary, University of London. Her research examines how inhuman and nonorganic materialities have consequences for how we understand issues of environmental change, race and subjectivity. Most recently, she is author of *A Billion Black Anthropocenes or None*, Minneapolis (University of Minnesota Press, 2018), a SI on *Geosocial Formations and the Anthropocene* (with Nigel Clark) in *Theory Culture and Society, Epochal Aesthetics, The Mine in e-flux*, and *The Inhumanities in The Annals of American Geographers*. Her forthcoming book, *Geologic Life: Inhuman Intimacies and the Geophysics of Race* (DUP) addresses the racial geologies of rocks. She is recipient of the Association of American Geographers 2022 Award for Creativity in Geography.

Andrew Goffey works at the University of Nottingham where he is Director of the Centre for Critical Theory. He is the editor with Eric Alliez of *The Guattari Effect*, of *The Allure of Things* (with Roland Faber) and the co-author, with Matthew Fuller, of *Evil Media*. He has translated and edited books by, amongst others, Isabelle Stengers, and is currently completing projects on the micropolitics of software and on the ecological thinking of Félix Guattari.

6:45 - 7:45pm:

Sounding/Listening: Pauline Oliveros' Sonic Meditations
Frances Morgan

First developed by the composer in the early 1970s, Pauline Oliveros' Sonic Meditations invite participation, sharing and healing through a practice of focused listening and bodily awareness. In this workshop, we will listen to, imagine, remember and make sounds, guided by Oliveros' text scores for both group and solo Sonic Meditations. All are welcome regardless of musical or meditation experience or ability.

Frances Morgan is a writer, music critic and sound studies educator based at University of Lincoln.

Sat 10 Dec
The City of Caves

8:30 - 9:15pm

Divine Resonance
Maxwell Sterling

Written around 111hz, known as the divine frequency, this composition will invite the listener to switch off their prefrontal cortex, tap into their intuition, creativity and allow for healing from within.

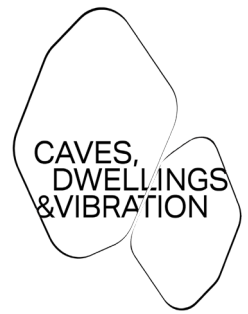
Utilising the innate resonance and frequency build-up in subterranean spaces, *Divine Resonance* exploits the depth and low register of the double bass as well as voltage-controlled oscillators. By tuning the double bass around 111hz, open strings can be struck, bowed and hit to create a feedback network, which when excited by the sound of the oscillators creates a sonic continuum, traversing from the primal to the post-apocalyptic.

Maxwell Sterling is a composer, producer, musician and artist, originally from Manchester. Maxwell's debut record *Hollywood Medieval* (Death of Rave, 2016) set out his fascination with the glitches between the traditions of acoustic and synthesized music. His album *Turn of Phrase* (AD93, 2021) takes inspiration from both Gregorian chants and hyper-modern digital processing and synthesis. Most recently in early 2022, his EP with Martha Skye Murphy, *Distance on Ground* (American Dreams, 2022) was released; a tape comprised of two long tracks focusing on the immediacy of musical communication.

9:15 - 10pm

Chest Cavity as Resonance Chamber
Evan Ifekoya

The chest cavity is the main area of resonance in the human body due



to its space.

Resonance = internal frequency.

A drum, a bowl and a hum

Resonating in and through

The chest cavity as cave, as resonance chamber

A networked system, a feedback loop.

Evan Ifekoya's work in community organising, performance, sound, text and video is an extension of their calling as a spiritual practitioner. They view art as a site where resources can be both redistributed and renegotiated, whilst challenging the implicit rules and hierarchies of public and social space. Through archival and sonic investigations, they speculate on blackness in abundance. Strategies of space holding through architectural interventions, ritual, sound and workshops enable them to make a practice of living in order not to turn to despair.

They established the collectively run and QTIBPOC (queer, trans*, intersex, black and people of colour) led Black Obsidian Sound System (B.O.S.S.) in 2018. Presentations in 2022 include a solo exhibition at Migros Museum, Zurich and a moving image commission with LUX in collaboration with University of Reading. They have presented exhibitions, moving image and performances across UK Europe and Internationally, most recently: Herbert Art Gallery and Museum as nominees of the Turner Prize (with B.O.S.S. 2021); Gus Fischer New Zealand (2020); De Appel Netherlands (2019) and Gasworks London (2018).

Sun 11 Dec
Nottingham Contemporary

12:45 - 2pm

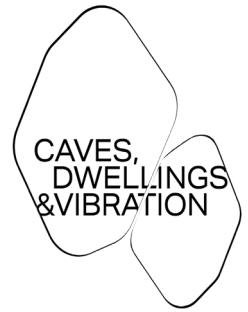
sub_merge
Laura Emsley
in conversation with
Maria Angélica Madero

Reflecting on her early childhood experiences of spelunking and caving, Laura Emsley will talk about how caves reshaped her artistic practice and interweaved connections between geological, environmental and anthropological. Over the last 25 years, Emsley has been working with subterranean networks and descending into the deep earth from France to South Africa to challenge dominant and linear narratives as well as modes of being. She states "The cave is the place where what is inside your head and outside merge and it's impossible to tell the difference."

Laura Emsley (b. Cape Town, South Africa) is a London based artist. She works across a range of media including papier mache, painting, sculptural objects and video, often realised as large-scale immersive installations. In her works, she takes on the role of explorer paleoanthropologist with a mixture of irony and authenticity. Her projects have been facilitated by residencies and site-specific exhibitions including at The Cradle of Humankind, UNESCO (South Africa), Pech Merle Cave (Maison des arts George et Claude Pompidou (France) and Nordnorsk Kunstnersenter (Norway).

María Angélica is an artist, curator and researcher. At the London Interdisciplinary School, she's Associate Professor and Lead on Prep Culture and Content Creation. She is also Honorary Professor at El Bosque University in Colombia, where she was Head of Art from 2015 to 2020. During her time at El Bosque she redesigned and accredited the programme with a radical take on art education. Studied art at Los Andes University in Colombia. She has a Masters in Sculpture from the Slade School of Fine Art, UCL and a Master in Philosophy and Contemporary Critical Theory in the CRMP at Kingston University. She is part of several collectives like (Play)ground-less, UHIM (Heterogeneous Unity of Moving Images) and No te oigo (contemporary music).

She cares about contemporary visual culture, technology and radical education.



3 - 4:45pm

aeramphore (climate remix)
Emma McCormick Goodhart
Jessika Kenney
in conversation with Ella Finer

A proto-cave, a haptic dramaturgy in darkness, *aeramphore (climate remix)* remixes its mother piece *aeramphore's* atmospherics in realtime, morphing environment into a spatiotemporal membrane lifeform that breathes, secretes, images, and accretes in transmillennially porous feedback loops.

Guided by notions of maceration and skin-contact, connected to moonmilk biomatrix-derived scent *Exuvia* (exhibited), Kenney vocalises live remotely, remixing *aeramphore's* source recordings, and McCormick Goodhart performs in situ.

Emma McCormick Goodhart is an artist based in New York City, who experiments across media, timescales and modes of practice. Interested in fathoming deep-time developments of sensing, especially in sound, alongside technosensory futures, she has presented work at Belmacz (London), Bergen Assembly (Norway), Haus der Kulturen der Welt (Berlin), Kunsthalle Zürich, Le Musée d'Art Moderne de la Ville de Paris, Montez Press Radio (New York), Pioneer Works (New York), Storefront for Art & Architecture (New York), and The Merchant House (Amsterdam), among other sites. Her writing has been published by e-flux Architecture, Flash Art, frieze, Luncheon, MOLD, Open Humanities Press, PIN-UP, Sternberg Press, and Vestoj. She was recently an artist resident at Sitterwerk Foundation in St. Gallen, Switzerland, and collaborates with nose Barnabé Fillion.

Jessika Kenney is a sound and voice artist, composer, and writer living in Los Angeles. Collaborations with Emma McCormick Goodhart have ranged from the sounds of suckling to their ongoing in-depth dialogue on the cave. Kenney was able to visit and record in Goa Putri (Princess

Cave) in Indonesia while performing in Melati Suryodarmo's Ruwatan Bumi (Ceremony for the Earth) at Borobudur Temple this last August. Kenney's recorded work includes the albums Aestuarium, Face of the Earth, and Reverse Tree all with Eyvind Kang, as well as a solo record entitled ATRIA. Upcoming events include NYC performances of Alvin Lucier's So You and a new work by Marina Rosenfeld.

Ella Finer's work in sound and performance spans writing, composing, and curating with a particular interest in how women's voices take up space; how bodies acoustically disrupt, challenge, or change the order of who is allowed to occupy—command—space. Her research continuously queries the ownership of cultural expression through sound; often through collaborative projects centring listening as a practice of deep attention, affiliation and reciprocity. She is currently finishing her first book Acoustic Commons and the Wild Life of Sound, a work considering the inherent power in/of that which falls outside of administrative control — as a way of thinking through the sonic as critical agitator: how sound resists categorisation in the archive; how sound makes and disperses knowledge beyond the bounds of the institutional building.

5:00 - 6:30pm

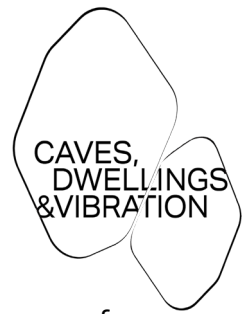
Bring breath to the death of rocks

Louis Henderson

in conversation with Nicole Yip (Chief Curator)

Bring breath to the death of rocks, 2018, 29 min

Wandering from a study of the handwritten memoirs of Toussaint Louverture in the French National Archives to the prison cell in the Jura mountains in which they were written, the film proposes an archaeology of the colonial history of France buried within its landscapes and institutions. Many millions of years ago the Jura was a tropical ocean, as it metamorphosed into the mountain range it is today it left behind large sedimented layers of time, creating the strata that fold along the horizon line. If stratigraphy is the writing of strata, here we have a reading of this strata in which the fossilised history of Louverture can be brought to life



through a geologic haunting. The film dramatizes the escape of

Louverture's ghost from his castle prison into a form of marronage and errantry within the fields of snow and a dark baroque-like cave. Through historical detournement the past is revisited in order to imagine an alternative future, and in doing so the film offers what Édouard Glissant described in the introduction to his play *Monsieur Toussaint* as "a prophetic vision of the past."

Louis Henderson is a filmmaker and writer who experiments with different ways of working with people to address and question our current global condition defined by racial capitalism and the ever-present histories of the European colonial project. Henderson's films and installations have been shown in various international film festivals, art museums and biennials and are distributed by LUX and Video Data Bank. His writing has been published in both print and online in books and journals. At present, Henderson is a doctoral candidate at the École Nationale Supérieure d'Arts de Paris-Cergy. His research looks into the riverscapes of the East of England and Guyana through "spiral retellings" of the works of Wilson Harris and Nigel Henderson. He lives and works in Paris and Berlin and is a member of the SWRG.

Nicole Yip is Chief Curator of Exhibitions and Live Programmes at Nottingham Contemporary.

6:45 - 8pm

Sonic Meditation
Zeynep Bulut and Ignota Books

Zeynep Bulut will talk about listening to depth, surface, and margins of sounds, considering Deep Listening practice, developed by composer Pauline Oliveros. Drawing on Oliveros' collected writings, *Sounding the Margins* (Deep Listening, 2010), and *Quantum Listening* (Ignota, 2022), she will discuss multiple modalities of sound, listening, and sensing and re-configuring a physical and social environment. As part of the talk, she will also present a sonic meditation.

Zeynep Bulut is a Lecturer in Music at Queen's University Belfast. Her research interests include voice and sound studies, experimental music, sound and media art, technologies of hearing and speech, and music and medicine. Her first manuscript, titled, *Building a Voice: Sound, Surface, Skin* (under contract with Goldsmiths Press), explores the emergence, embodiment, and mediation of voice as skin. Her articles have appeared in various volumes and journals including *Perspectives of New Music*, *Postmodern Culture*, and *Music and Politics*. Alongside her scholarly work, she has also exhibited sound works, composed and performed vocal pieces for concert, video, and theatre, and released two singles. Her composer profile has been featured by British Music Collection. She is a certified practitioner of Deep Listening, and project lead for the collaborative research initiative "Map A Voice."

Ignota Books is an experiment in the techniques of awakening. Founded in the last days of 2017 in the Peruvian mountains, Ignota publishes at the intersection of technology, myth-making and magic. Deriving their name from Hildegard of Bingen's mystical 'Lingua Ignota', the press seek to develop a language that makes possible the reimagining and reenchantment of the world around us.

Sun 11 Dec
The City of Caves

8:30 - 9:15pm

Performance by Lucy Railton

The cyclical event of emitting and receiving sound simultaneously raises questions around the coexistence of inspiration and reciprocity, and how the listener plays a collaborative role as they deal with their ability to shape and influence sound by their presence and engagement. The physical space also takes on an active role as resonator and container of its own histories and language. Within it, Lucy's guided performance will aim to honour these relationships and name listening as our most precious tool to sense, absorb and empathise with our surroundings

and with each other.

Lucy Railton is a cellist and composer who has lived and worked in London, Boston and Berlin since starting her performance practice in 2004. Her own music making studies the interaction of sound (tone, colour, intonation, timbre), space and perception, drawing on tuning practices and long-duration form to explore the limits of our sensory abilities as listeners and receivers of sound.

9:15 - 10pm

Performance by Paul Purgas

Paul Purgas will assemble a new sound performance, constructed entirely with materials from the archive of Deben Bhattacharya, a key pioneer in the development of field recording in South Asia and a figure who shaped the global sonic understanding of non-Western sound. The performance will gather excerpts from Bhattacharya's extensive body of work captured across India and the Middle East, creating an archival reflection on themes of time and geography, and incorporating elements of ancient music, ritual acts and environmental recordings.

Paul Purgas is a London based artist and musician working with sound, performance and installation. Originally trained as an architect, he has presented exhibitions and performances with Tramway, Kunstverein Gartenhaus, Camden Art Centre and Spike Island and he is currently a resident of Somerset House Studios in London. His written output includes essays for the Unsound:Undead collection published by Urbanomic/MIT Press and the radio documentaries Electronic India and Krishnamurti in England for BBC Radio 3. He is one half of the electronic music project Emptyset working with electroacoustic and computer music, broadcasting and spatialised sound. Emptyset has presented work at the Architecture Foundation, London, the Roberts Institute and Tate Britain's Performing Architecture programme, performing recently with Sonic Acts and Berghain for Transmediale 2020.