

Your Ears Later Will Know to Listen – Large Print Artwork Labels

Gallery 1

Satch Hoyt

Contrapuntal Passages of Us

2021

Acrylic on canvas

Courtesy the artist

Satch Hoyt

Score #1 & 2

2020

Acrylic on canvas

Courtesy the artist

The Calling In Of The Silent Codes

2019

Acrylic on canvas

Courtesy the artist

Satch Hoyt

This Dream is Serial Not Token

2017

Acrylic on canvas

Courtesy the artist

A millisecond to mute the voice that anchors freedom

2017

Acrylic on canvas

Courtesy the artist

In This Time Zoned Space with Queen Nzinga

2017

Acrylic on canvas

Courtesy the artist

On Galactic Paths Of More Tomorrows

2017

Acrylic on canvas

Courtesy the artist

Tear Drop Tension Defies Gravitational Pull

2017

Acrylic on canvas

Courtesy the artist

In his youth, Satch Hoyt (b. 1957 London, UK) would play percussion at the Notting Hill Carnival and listen to radical activists at Speaker's Corner in London's Hyde Park. The artist describes his paintings as 'cartographic depictions, un-fixed graphic scores, and cosmic constellations' that map 'the eternal migration of the Afro-sonic signifier' and mark a defiance of time

and forced migration. They begin with the forced voyages from the African continent of people captured and enslaved during the era of the transatlantic slave trade, people who carried with them sounds, languages and stories.

In his wider project of *Afro-Sonic Mapping*, Hoyt retraces a ‘mnemonic network of sound’, which he describes as the sole companion of enslaved African peoples forced to the Caribbean and the Americas. In many of Hoyt’s paintings this journey is mapped on the canvas with the African continent on the right-hand side and the Caribbean and Americas on the left-hand side, the horizontal axis representing the journey across the Middle Passage. Motifs such as drumsticks, octave balls, caves and bones appear, representing the people who took their own lives during the transatlantic voyage. A utopian planet floats at the centre top in some paintings, with the vertical axis representing what Hoyt describes as a journey of spiritual resolve from ‘slave ship to spaceship’.

Satch Hoyt

Un-Muting Beyond Misspelt Borders

2025

17-channel sound installation, 23 min 16 sec

Courtesy the artist

***Un-Muting Beyond Misspelt Borders* is a newly commissioned sound work composed, produced and performed by Satch Hoyt as part of his long-term *Un-Muting* project. Its starting point is a recording session that took place at the British Museum in October 2023, where collection care staff listened to Hoyt playing antique African instruments usually preserved in silence in the museum collections. Lasting one hour, the session was guided by sonic motifs Hoyt had in mind, rather than a written score. The recordings were then reworked by Hoyt in a studio and layered with**

further recordings of African and Western instruments from the artist's own collection.

For Hoyt, *Un-Muting* is a form of 'sonic restitution', a performative challenge to the silent confinement of instruments and sounds within Western conservation standards, awakening and celebrating the hybridity, resilience and creativity of the Black diaspora.

Credits

Ancient African instruments: Trumpets (Kuba), Sanzas (Chokwe, Lega, Kongo, Yao), Ilimba (Nyamwezi), Whistles (Chokwe, Luba, Pende, Bambara), Talking Drum (Yoruba), Slit Drum (Kuba, Yaka, Tetela, Songye), Bell (Tetela), Rattles (Yoruba, Luba, Bamileke, Pende) and Flutes (Kuba, Kongo, Mossi, Bambara)

Western instruments: Flute, Electric Flute, Roland Handsonic, Synthesisers, Glockenspiel, Wooden Xylophone and assorted hand percussion

Composed, arranged, produced and performed by Satch Hoyt

Engineered and co-produced by Dirk Leyers

Recordings of musical instruments held by the Department of Africa, Oceania and the Americas at the British Museum by Adam Laschinger

Studio recordings of African instruments from Satch Hoyt's collection by Dirk Leyers

Uncredited Female Chant on wax cylinder recording by Karl Edvard Laman (c. 1910), held by the Berlin Phonogramm-Archiv

Additional sound design and production by Call & Response Studios

Gallery 0

Making Ends Meet - Nottingham Oral History Collection

1982–84

Digital audio

Courtesy of Nottingham Local Studies Library

Oral histories are recorded interviews which gather people's memories of the past. Oral transmission of stories and traditions has existed for centuries across cultures, but the practice of recording people's life stories with sound recording technology was formalised after the Second World War. In the UK in particular this was part of a broader movement directed at collecting folk traditions that were perceived to be disappearing. Oral history is sometimes referred to as 'history from the bottom up', due to its focus on bringing underrepresented voices and identities into the 'writing' of history.

This playlist features excerpts from Making Ends Meet: Earning a Living in Nottinghamshire 1900-1950, a project proposed by former councillor Robert Howard and ex-miner Peter Wyncoll, and realised as a collaboration between Nottingham Central Library and the University of Nottingham. Recorded on reel-to-reel tapes between 1982 and 1984, these interviews gathered personal memories around working lives and the main sources of employment in Nottinghamshire: textiles, mining, pharmaceuticals, engineering and agriculture.

The Nottingham Local Studies Library holds the collection these excerpts come from, alongside transcripts, within its Oral History collection.

For more information on accessing this collection, please contact the Nottingham Local Studies Library: localstudies.library@nottinghamcity.gov.uk

Nottingham Oral History Archive

Sections of recording with Nicky Algar by unnamed interviewee (b. 1908, Aston Terrace, Nottingham) discussing the memory of being given a second-hand doll at Christmas

Digital audio, 3 min 2 sec

Courtesy of Nottingham Local Studies Library

2.

Nottingham Oral History Archive

Section of recording by Billy Paton with unnamed interviewee (b. 1911, Clarence Terrace, Sneinton, Nottingham) discussing tricks played by children in the streets

Digital audio, 2 min 43 sec

Courtesy of Nottingham Local Studies Library

3.

Nottingham Oral History Archive

Section of recording by Simon Harris with unnamed interviewee (b. 1917, Wood Lane, Hucknall, Nottingham) discussing school life

Digital audio, 1 min 32 sec

Courtesy of Nottingham Local Studies Library

4.

Nottingham Oral History Archive

Section of recording by Nicky Algar with unnamed interviewee (b. 1892) discussing poor housing and sanitary conditions

Digital audio, 1 min 58 sec

Courtesy of Nottingham Local Studies Library

5.

Nottingham Oral History Archive

Section of recording by Rob Hughes with unnamed interviewee (b. 1909, Mill Street, Mansfield) discussing home life

Digital audio, 1 min 57 sec

Courtesy of Nottingham Local Studies Library

6.

Nottingham Oral History Archive

Section of recording by Nicky Algar with unnamed interviewee (b. 1908, Cycle Road, Lenton, Nottingham) discussing cycling outside the city

Digital audio, 2 min 20 sec

Courtesy of Nottingham Local Studies Library

7.

Nottingham Oral History Archive

Section of recording by Malcolm Heyhoe with unnamed interviewee (b. 1924, Croydon Road, Radford, Nottingham) discussing selling rabbits door to door

Digital audio, 2 min 18 sec

Courtesy of Nottingham Local Studies Library

8.

Nottingham Oral History Archive

Section of recording by Malcolm Heyhoe with unnamed interviewee (b. 1924, Croydon Road, Radford, Nottingham) discussing using tar as treatment for whooping cough

Digital audio, 1 min 24 sec

Courtesy of Nottingham Local Studies Library

9.

Nottingham Oral History Archive

Section of recording by Rob Hughes with unnamed interviewee (b. 1899, Myrtle Avenue, Sherwood Rise, Nottingham) discussing working at Jardines

Digital audio, 2 min 35 sec

Courtesy of Nottingham Local Studies Library

10.

Nottingham Oral History Archive

Section of recording by Simon Harris with unnamed interviewee (b. 1899, Craven Street, Hyson Green, Nottingham) discussing working on trams as a conductor

Digital audio, 2 min 19 sec

Courtesy of Nottingham Local Studies Library

11.

Nottingham Oral History Archive

Section of recording by Malcolm Heyhoe with unnamed interviewee (b. 1924, Croydon Road, Radford, Nottingham) discussing working at Raleigh

Digital audio, 2 min 46 sec

Courtesy of Nottingham Local Studies Library

12.

Nottingham Oral History Archive

Section of recording by Malcolm Heyhoe with unnamed interviewee (b. 1924, Croydon Road, Radford, Nottingham) discussing Radford baths as a child

Digital audio, 3 min 7 sec

Courtesy of Nottingham Local Studies Library

13.

Nottingham Oral History Archive

Section of recording by Sandra Healey with unnamed interviewee (b. 1913, Repton Road, Highbury Vale, Nottingham) discussing swimming in the River Leen

Digital audio, 1 min 57 sec

Courtesy of Nottingham Local Studies Library

14.

Nottingham Oral History Archive

Section of recording by Julie O'Neill with unnamed interviewee (b. 1902, Carter Gate, Nottingham)

discussing visiting the Scala Cinema on Market Street as a child and Hippodrome as an adult.

Digital audio, 4 min 1 sec

Courtesy of Nottingham Local Studies Library

15.

Nottingham Oral History Archive

Section of recording by Sandra Healey with unnamed interviewee (b. 1902) discussing ‘The Marsh’, The Walter Fountain, shops, fish and chip stalls and ‘Punch and Judy’

Digital audio, 1 min 49 sec

Courtesy of Nottingham Local Studies Library

Gallery 2

Arturo Kameya

Sonido Majestic III (Majestic Sound III)

2024

**Acrylic and clay powder on canvas Courtesy the Artist
and GRIMM, Amsterdam | London | New York**

Sonido Majestic (Majestic Sound)

2024

Acrylic and clay powder on wood

Courtesy Collection Valentine, NL

Arturo Kameya (b. 1984 Lima, Peru) utilises his own memories and personal archive of popular myths, historical events and experiences from Peru to reflect on the complexities of urban environments and societal contradictions as well as his own upbringing in Lima in the 1990s. The visual scenes depicted in his paintings suggest multiple entry points into Peru's socio-political history and its cultural hybridity through a mixture of Andean and colonial iconography.

These two paintings belong to an ongoing series called *Sonido Majestic* in which Kameya depicts the physical spaces in which communities gather around music and sound. ‘Sonido’ means ‘sound’ in Spanish, a language introduced by Spanish colonisers in 1552 and now one of three official languages of Peru, alongside indigenous languages Quechua and Aymara.

The paintings depict two distinctive scenes where the sounds of live music have either just taken place or are about to. Sound is not audible here but instead lingers in a memory or anticipation of a gathering, where music has brought or will bring people together. The muted grey colours, with shimmers of light in the case of *Sonido Majestic*, suggest the tone and texture of visual memory, which in this scene, evokes sound.

Nguyễn Trinh Thi

How to Improve the World

2021

Three-channel video, 45 min 26 sec

Courtesy the artist

In this three-screen installation, filmmaker Nguyễn Trinh Thi (b. 1973 Hanoi, Vietnam) moves through Vietnam's Central Highland landscapes and in and out of conversations with Ksor Sop, a Jarai elder and musician, and Nguyễn's own teenage daughter.

Through these dialogues, reflections on how memory stores sounds and images are offered. Gongs can also be heard being tuned, shaped and played in ritual celebrations as Christian hymns fade into the wind and rainfall.

Western colonisation, combined with the growing presence of the Christian church, deforestation and dispossession of Indigenous lands in Vietnam, shifted and marginalised Indigenous culture, contributing to huge changes in the local traditions of storytelling, orality and spirituality. How to Improve the World

exposes how complex processes of colonisation trouble the hierarchy of the senses, with aural cultures replaced or even erased by image and text.

Asking ‘What is your first memory – visual or sound?’ ‘What is your earliest memory in terms of sound?’, Nguyễn presents listening as an act of resistance to the domination of the visual. These questions invite us to also reflect on our own listening, and how it shapes our memories.

Content advice: This work contains scenes which show the bodies of animals being burned during ritual sacrifice.

Yee I-Lann

Oh My Dalling

2022

Single-channel HD video, 13 min 26 sec

Courtesy the artist and Silverlens (Manila / New York)

Yee I-Lann (b. 1971 Kota Kinabalu, Malaysia) works with Bajau weaver communities from Omadal Island, located in the Sulu Sea between north Borneo and the Philippines. In this film, Yee follows the life-form of a popular melody from its encounter in a historical sound archive to its continued presence in weavers' daily lives.

During her online residency at the British Library, Yee encountered field recordings made by documentary film-maker Ivan Polunin on the vinyl LP *A Visit to Borneo* (1961). On it was a song containing the lyrics 'Oh my darling, oh my darling' to the tune of the American folk song '*Oh My Darling, Clementine*'. Yee recognised the tune from the Malaysian Malay language children's song 'Bangung pagi, gosok gigi' ('Wake morning, brush teeth'). The song set off Yee's exploration of the etymology of the Bajau word 'dalling'

which has the same meaning as the English language word ‘darling’.

Speculating on whether this word - and this song - might have entered Borneo’s local lexicon during the USA’s colonisation of the Philippines (1898 – 1946), the film follows the word and song’s mutating, malleable shape that lives and breathes through the weavers’ playful renditions.

The repetition of the words ‘Oh my darling, oh my darling’ becomes a framework for singers to improvise lines, recounting daily events, gossip and jokes.

Yee I-Lann

‘Jalan-jalan cari Jalan’

(Walking around looking for the Way)

2024

Bajau Sama Dilaut pandanus weave, plastic rubbish

collected at Omdal Island

Courtesy the artist and Silverlens (Manila / New York)

Yee I-Lann's artistic work examines the fluid interconnections between power, colonialism and neo-colonialism in Southeast Asia, as well as the impact of historic memory in social experience. To view the moving image work *Oh My Dalling* (2022), Yee I-Lann invites audiences to sit on a tikar, a woven mat created by the communities of weavers seen in the film. This woven mat is made with plastic that arrives at Omdal Island through sea currents.

Tikars are intergenerational, multilingual knowledge-sharing spaces that predate colonialism in Malaysian culture. For Yee it is important to invite others to share the mat which she considers a flat, rather than hierarchical surface – a space in which egalitarian, communal and feminist politics become possible. Yee considers tables and chairs as physical symbols of the administrative power and control of colonial states. Instead, she invites us to 'flip the table and share the

mat' and generate more communal and locally empowered ways of preserving cultural heritage.

Hellen Ascoli

¿Cómo está tu corazón? –

Achike' rub'anön ak'u'x (How is your heart?)

2020–21

Cotton, wool, wood, clamps

Courtesy the artist and Proyectos Ultravioleta

For Hellen Ascoli (b. 1984 Guatemala City, Guatemala), weaving is a form of recording, enabling her to transcribe her thinking into the material fabric, with the tools and rhythms wrapped up in its making. In making a textile, a weaver goes back and forth, down and up. In this rhythm, punctuated by the sound of the loom, textiles are inscribed with information, creating their own vocabulary of patterns.

In this work, ‘How is your heart?’, a common greeting in Mayan languages, is overlaid on a horizontal pattern in Maya Kaqchikel, Spanish and English. This greeting which enquires about a person’s wellbeing also invites them to localise their own heartbeat in relationship to a collective movement, as well as their relationship to the environment.

Weaving can perhaps be understood as a sound reproduction technology as the final material holds the sounds that produce it. When weaving, the back-strap loom makes a beating sound, much like that of a heart, while the word ‘record’ also carries in it the root of the Latin word for heart – ‘cord’. Together these connections evoke the idea of memorising something ‘by heart’, recording sound not as something completely fixed by technology but rather something that lives within the rhythms of the body.

Simnikiwe Buhlungu

Khuaya

2023

Watercoloured wooden stands

Courtesy the artist

These wooden structures are adaptable and modular.

In the artist's own words, they can be used for a diverse range of purposes: 'seating for film screenings, choral rises for singing, tables, display cabinets for your auntie's glassware and certificates/photographs, tables for serving food, percussion (when you feel like stomping your feet – who doesn't feel like that sometimes?), to look over the wall of your house for whatever reason, to amplify the height of speakers/sound systems, for educational workshops, to rehearse speeches, as recreational play areas for children/youth, as a library (if turned over they can be used as shelves), to play hide and seek with your siblings, for council meetings (elders and everyone else; all levels of seriousness), for

**photoshoots, for moderated contemporary art talks
where the speakers have a notebook, pen and a glass
of water, for outdoor events, for rest, to be
upholstered, to be recycled, to be turned over and
used as reverb chambers (literal ones,
for sound recording purposes). The list is endless.'**

Simnikiwe Buhlungu

Same-ing the same sames

2023

**Reel-to-reel tape machine, looped tape, speaker, 3min
52sec**

Courtesy the artist

**On this tape loop moving across the length of the
gallery wall, artist Simnikiwe Buhlungu (b.
Johannesburg, South Africa) plays back layers of
history. The recording holds a moment in which she**

plays on a Sames piano in the historical museum home of D.D.T. Jabavu, an umXhosa intellectual, scholar, writer and politician from Qonce, the Eastern Cape, South Africa. The piano – personally brought over from London to his family in Middeldrift – was encountered ‘untuned’ and has been a constant presence in the house, witnessing the historical and genealogical loops that Buhlungu aims to store within her own tape loop.

Buhlungu’s recording was originally made on video during a visit with her father and brother, who is heard speaking with Jabavu’s youngest daughter, Makhulu Victoria, who still lives in the house. The artist chose to transfer the audio on to reel-to-reel tape; her reappraisal of this technology is a way of both rewriting but also solidifying a history she has been urged to remember. A watermark with different music starts and ends the loop, bookending the recorded scene at the historical home. For the artist this is a signal for visitors to stop, sit and listen intently.

Gallery 3

Zahra Malkani

Sada Sada

2025

Multi-media

Courtesy the artist

Sada Sada is a sound installation which draws on Zahra Malkani's (b. 1986 Karachi, Pakistan) extensive, in-depth fieldwork in Pakistan which reveals how land, local communities, spirituality and language form part of an ecosystem under threat from environmental violence, militarised conflict, floods, heat waves and dispossession.

The speaker stack, acting as an infrastructure to display Malkani's audiovisual archive of field work, references both the makeshift speaker stacks used in

political protests in Pakistan, while also alluding to the memory of speakers from a gathering on the 9th of Muharram, the first month of the Islamic calendar, marked as a sacred night of commemoration for Shia Muslims.

Opening the sound piece is a language lesson teaching the names of fish and the sea in Balochi that ends with the teacher reciting ‘This sea is very deep and very cold’ in both Balochi and English. For Malkani, this is a ‘tender and mysterious opening’ to what she considers ‘an untranslatable sound piece that is traveling through a very distant land.’

A wealth of languages, local dialects and songs of worship, mourning, lullabies and laments weave through the sounds of bodies of water and water ways, and musicians tuning instruments, revealing how language, song and landscape are inseparable. For Malkani, drawing attention to ecological crises becomes a route to make audible the complex human and non-human implications.

A score designed by Rose Nordin, which you are invited to take away with you, includes excerpts from Malkani's conversations with activists from her fieldwork alongside her own fieldnotes.

Hajra Waheed

Studies for a Sound Chamber 1-9

2023

Ink on paper

Courtesy the artist

Like a needle etching sonic vibrations onto a wax cylinder— the earliest medium for recording and reproducing sound— these drawings were made while the artist hummed continuously for an hour, never lifting the pen and stopping only when the ink ran out.

For Waheed, humming is a tool of abstraction and a strategy of political resistance, existing at the

intersection of freedom of speech and the right to silence. The artist reflects: ‘Created by the resonance of air in various parts of passages in the head and throat, humming is an utterance we are all capable of making even when our lips have been sealed shut. Harmonically legible yet incredibly insidious, it is irrefutable and infectious. We do it both consciously and subconsciously with mothers passing down the form and with it their stories to the next generation.’

Hong-Kai Wang

Southern Clairaudience – Some Sound Documents for a Future Act

2016 – ongoing

Multi-media

Courtesy the artist

The starting point for Hong-Kai Wang's (b. Huwei, Taiwan) project *Southern Clairaudience* was her encounter with the 'Sugarcane Song' – created and sung during the 1925 Erlin Sugarcane Workers' incident in Japanese- colonised Taiwan. Written by a local doctor Li Ying-Chang, who treated many of the sugarcane workers, the song documents what is arguably the first anti-colonial, class-conscious agrarian uprising in Taiwan's history.

While the original melody of 'Sugarcane Song' has been lost, the lyrics have survived. The artist uses these lyrics to speculatively work through histories of labour and resistance in workshops where new melodies for the song are collectively reimagined and sung.

In this room, archival documentation from Wang's research is presented alongside audiovisual documentation from previous iterations of *Southern Clairaudience* workshops. On a screen plays video documentation of the initial workshop which took

place in an old sugarcane factory with contemporary sugarcane workers in Dongshi, Taiwan. Alongside this, silent video footage of the monument to the 1925 Erlin Sugarcane Workers' incident hints at the silent gaps within official histories.

Playing back on the radios are sound recordings from all the previous workshops that have taken place to date; highlighting the varying ways in which the song has been reimagined by different communities across countries.

A beiguan drum, a living object used by and on loan from the National Taiwan College of Performing Arts, acknowledges the possible musical sounds that may have been present at the historical incident in 1925.

This presentation of research and documentation traces the 'Sugarcane Song' and its contemporary reimaginings whilst marking the incident's centenary anniversary.

1.

Hong-Kai Wang

**Still from Dongshi Workshop, Sugarcane Supply Office
of Huwei Sugar Factory**

2016

Giclée print

Courtesy the artist

2.

Beiguan Drum

c. 1997

Wood, leather

Courtesy National Taiwan College of Performing Arts

3.

Women sugarcane workers

c. 1895–1945

Giclée print

Courtesy National Museum of Taiwan History

4.

Sugarcane harvesting scene

c. 1912–45

Giclée print

Courtesy National Museum of Taiwan History

5.

Adjustment operation

c. 1895–1945

Giclée print

Courtesy National Museum of Taiwan History

6.

Sugarcane

c. 1895–1945

Giclée print

Courtesy National Museum of Taiwan History

7.

Sugarcane Plantation in Huwei, Taiwan

c. 1945–65

Giclée print

Courtesy National Museum of Taiwan History

8.

Sugarcane farm

c. 1895–1945

Giclée print

Courtesy National Museum of Taiwan History

9.

Oxcart carrying sugarcane

c. 1926–45

Giclée print

Courtesy National Museum of Taiwan History

10.

Mechanical farming on the farm

c. 1933–37

Giclée print

Courtesy National Museum of Taiwan History

11.

Sugarcane factory in Hsichou, Changhua, Taiwan

c. 1895–1945

Giclée print

Courtesy National Museum of Taiwan History

12.

Doctor Li Ying-Chang in Erlin, Taiwan

Date unknown

Giclée print

**Doctor Li Ying-Chang wrote the lyrics for the
‘Sugarcane Song’ and helped facilitate the founding of
the Erlin Sugarcane Worker’s Union.**

13.

After the trial in Changhua, Taiwan

1926

Giclée print

The majority of the workers who were involved in the protest were prosecuted, and they hired a Japanese lawyer who took the boat all the way from Japan to Changhua, to defend them.

14.

Taiwan Minpao

The Taiwan Minpao no. 122

1926

Giclée print

Courtesy National Museum of Taiwan History

15.

Sketch of farmers in defence

Date unknown

Giclée print

The text on the banner held above the figure's head reads: 'Solidarity'. To the right, the text reads: 'Rise up. Help our brother to reach victory. Knock down the thieves of land! Let the lands belong to the settlers!! Against the colonial authoritarian governance!!!!'.

16.

Sugarcane farm Hsichou, Changhua, Taiwan

c. 1895–1945

Giclée print

17.

Sugar refinery farm

c. 1933–37

Giclée print

Courtesy National Museum of Taiwan History

18.

Hong-Kai Wang

Dongshi Workshop

2016

Digital audio, 32 min 24 sec

Courtesy the artist

19.

Hong-Kai Wang

Brilliant Times Performance

2016

Digital audio, 8 min 16 sec

Courtesy the artist

20.

Hong-Kai Wang

KUNCI Performance

2017

Digital audio, 10 min 23 sec

Courtesy the artist

21.

Hong-Kai Wang

The Kadist Workshop

2017

Digital audio, 8 min 49 sec

Courtesy the artist

22.

Hong-Kai Wang

Kaohsiung Performance

2017

Digital audio, 14 min 19 sec

Courtesy the artist

23.

Hong-Kai Wang

The Lab Performance

2017

Digital audio, 35 min 32 sec

Courtesy the artist

24.

Hong-Kai Wang

**Erlin Sugarcane Farmers' Incident Monument at Erlin,
Changhua, Taiwan**

2016

Digital video, 3 min 1 sec

Courtesy the artist

25.

Hong-Kai Wang

**Dongshi Workshop, Sugarcane Supply Office of Huwei
Sugar Factory**

2016

Digital video, 3 min 32 sec

Courtesy the artist

Sky Hopinka

Jáaji Approx.

2015

**Single-channel HD video, colour, with stereo sound,
7min 39sec**

Courtesy the artist

In this short film, artist Sky Hopinka (b. 1984 Ferndale, USA) overlays sound recordings made by his father on cassette tape with moving images of landscapes they have travelled through separately at different times.

In Hočak, the language traditionally spoken by Hopinka's people, the Ho-Chunk Nation, 'Jáaji' is a way of addressing a father. Hopinka's vocal announcement of 'My Jáaji's recordings' is both an index and a log, a means to bridge the distance between them by listening to his father again. Before each of his recordings, we hear the artist's voice announcing this

title and a time and date at which the father's recordings were made.

Hopinka's father recounts experiences and memories of the oldest songs he knows – one of travelling, another of protection – revealing how song and sound are mobile carriers through which relationships to others and the landscape are preserved and made repeatable. Overlaid subtitles translate his words into the International Phonetic Alphabet, created by linguists to symbolise every speech sound in the Latin alphabet. Hopinka's reappraisal of such ethnographic methods to intimately portray his own culture and lived experience resists the ways Indigenous life has been studied and othered.

Gallery 4

Raheel Khan

Flood

2025

Multi-media

Courtesy the artist

This new commission by Raheel Khan (b. 1992, Nottingham, UK) evokes the disillusionment that hovers around unfulfilled promises of social mobility. Khan grew up near Sneinton Dale, Nottingham, an area where many migrant communities continue to live. Khan's own family relocated to England from Kashmir during the construction of the Mangla Dam in 1966, which submerged old Mirpur city and the local villages. The intergenerational stories that have surrounded him have shaped his own understanding of familiarity, belonging and identity.

Khan embeds everyday design, built environments and local infrastructure into the installation, gesturing towards the bare mechanics of an evolving high street through a repurposed shop sign and shutter laths, silent witnesses to the flow of people, goods, and

aspirations. On a more human scale, two framed works reference the lost micro-economies and hand-held tools embedded in the construction of the Mangla Dam. A cassette player loops endlessly, leaking static white noise into the space, abstracting and referencing cassette tape letters, a communication method used between Kashmiri migrants in England and their families back home in the 1960s–80s.

Khan's re-imagination of these locations, the Mangla Dam and the high street, are also reflected in the audio work *Siren pt. I, II, III*, amplified through Tannoy speakers.

Individual works, from left to right

Raheel Khan

Trickle

2025

Shop shutter laths, shop sign, LED lights

Courtesy the artist

Raheel Khan

Mirpur Cassette Exchange

2025

Cassette player static

Courtesy the artist

Raheel Khan

Mangla Currency Exchange

2025

Screenprint on cotton

Courtesy the artist

Raheel Khan

Manual Time Travellers

2025

Mechanical clock parts on cotton

Courtesy the artist

Raheel Khan

Siren pt. I, II, III

2025

**6 channel sound installation, vocals by Eden McDowell
and Molly Astley, 9 min 8 sec**

Courtesy the artist

John Pepper

Notes on Cuts – Listening Room

2023

**Vinyl record and accompanying liner notes, 35 min 13
sec**

Courtesy the artist and Nothing to Commit Records

**This Listening Room gathers images, text, and audio
from art historian John Pepper's (b. 1966, U.S.A.)**

research into music censorship during Apartheid in South Africa. As part of the system of institutionalised racial segregation between 1948 and 1990, the state-run South African Broadcasting Corporation (SABC) censored music that referenced racial or cultural mixing, sex, drugs, blasphemy, ‘indecent’ speech, or political lyrics. Records were damaged by cutting with a sharp tool, making them unplayable.

Peffer’s project began in 1995 when, at a used record store in Johannesburg, he noticed that some discs were scratched, had song titles crossed out, or had ‘Cancelled’ or ‘Avoid’ stickers. His later research in the SABC archive and in private collections involved documenting the look and the sound of these cut records and speaking with former employees about the inner workings of the bureaucracy of censorship. Peffer felt he should also play back these discs and, with the sounds altered by damage, create a new composition and analyse the results.

You are welcome to play the records on the record players. Please ask a member of staff for assistance if required.

Outside, Entrance Lobby and Reception

Dylan Robinson

here, inside, kwetxwí:lem

2025

Three-channel audio, 15 min

Courtesy the artist

Reflecting on Indigenous conceptions of listening through arrival and departure, this new commission by Stó:lō artist Dylan Robinson (b. 1976, q^wɑ:nλən') is installed in three parts across the entrance of Nottingham Contemporary. Each of the three movements of the audio work unfolds through spoken and sung voice, offering reflections on listening

positions and remembering, while addressing both the visitors entering the space and the ancestors contained in museums.

The choral works, audible in the foyer of Nottingham Contemporary, are by Cree composer Andrew Balfour that revise hymns by English composers Thomas Tallis (1505- 1585) and Henry Purcell (1659-1695) in two North American Indigenous languages, Anishinaabemowin and Cree. This archive of hymns, returned to England through Robinson's audio work, has been imbued with new meaning.

On either side of these choral compositions, listeners encounter the voice of Lisa Ravensbergen reciting a poetic text by Robinson beneath the external canopy, and telling a story by Ravensbergen inside reception. Addressing visitors directly with questions like 'How is your listening now?' and 'Once you arrived, did you hear her? Did you hear the mo(u)rning? (...) Did it alter your pace, your sense of this place, of this land?', this

sound work asks visitors to consider the path their listening takes across the gallery.

Credits

Choral works *Omaa Biindig*, *Pakaskitawew*, and *Four Directions* composed by Andrew Balfour and performed by Musica Intima vocal ensemble.

Spoken text by Dylan Robinson and Lisa Ravensbergen.

Read by Lisa Ravensbergen in Ojibwe, Swampy Cree, English and Irish.

Recording and sound engineering by Mitch Renaud.