

## ***Your Ears Later Will Know to Listen* – Large Print**

### **Exhibition Notes**

**31.05 – 07.09.25**

***Your Ears Later Will Know to Listen* brings together a wide range of artistic and cultural responses to the evocative power of sound. The exhibition explores how sound connects us with histories, places and identities. Each artist relates to sounds held by memory, artefacts and storytelling through ‘listening back’ to sounds that have been fixed through recording or ‘listening again’ to sounds happening in the present. For them, this is a means of reclaiming histories and challenging authoritative and colonial narratives. ‘Listening back’ or ‘listening again’ reveals how systems of power shape who and what can be listened to and what can be recorded or collected.**

**Listening is neither universal nor neutral; the frameworks through which we listen are grounded in what we’ve been taught, who we are and where we are**

from. This is our listening position, which can overlap with our physical location, such as within the galleries, but is shaped by our biographical and cultural history. Exhibiting Stó:lō/Skwah artist, curator and writer Dylan Robinson describes this as ‘listening positionality’.

The exhibition design invites us to consider our own listening position by creating ‘listening scenarios’ for each artwork, not just to mediate their acoustic qualities, but to make space for the artists’ own listening positions within them. Making space for how the histories and cultures embedded within each work enter into dialogue with each other also creates a collective, collaborative and more nuanced conversation about how our listening positionalities co-exist.

Drawing from both personal and familial memories, or official sound archives, several artworks in this exhibition invite reflection on the difference between aural and visual memory. Other works emphasise how

sound carries place, landscape, and home, transmitting our emotional and political connections to these spaces. Sound holds, hides and reveals histories of migration, dispossession, and ancestry, and when these stories are told through Indigenous and diasporic experiences, they generate and invite new forms of listening.

Further works reflect on histories that remain muted or erased by official archives. The censorship of music during South Africa's Apartheid or the silence in which historical instruments from the African continent are preserved in Western museum collections become catalysts for artists to interrogate official and authoritative sound histories. Artistic proposals for 'sonic restitution', such as Satch Hoyt's *Un-Muting*, reflect current debates and calls for the decolonisation of Western museums, demonstrating the value of contemporary artistic contributions to these debates.

The gesture of ‘listening back’ is an invitation to be attuned to how listening anchors us in the present, even when it plays back traces of the past. Shifting our listening position to ‘listen again’ offers the potential to reveal new stories and meanings in sounds we’ve heard before. *Your Ears Later Will Know to Listen* invites us to hold these concepts as guides, closely, more loosely, now or in a while, to find our own paths through listening to the works.

Nottingham Contemporary is a registered charity and dependent on the generosity of our visitors, partners and supporters. Donate today to directly support our ambitious exhibitions, and the vital work we do with artists, schools, young people, and our local community.

**Suggested donation: £5**

## **RELATED EVENTS**

### **Walkthroughs**

**Wed 18 Jun, 1pm Curators' Walkthrough**

**Join the exhibition curators for a tour of our summer exhibition.**

**Wed 2 July, 1pm**

**Walkthrough with Ambivalent Archives, CRASSH, University of Cambridge.**

**Wed 16 Jul, 1pm**

**Listening Walk with Dr Helen Foster, writer and researcher, University of Leicester.**

**Wed 30 Jul, 1pm**

**British Sign Language Exhibition Tour with Zoe Milner, deaf and visual artist.**

**Wed 3 Sep, 1pm**

**Listening Walk with Dr Andrew Brown, sound and walking artist and writer.**

**12.30 Talks**

**12.30pm every Tue, Thu and Sat, starting 10 Jun**

**Join one of our friendly Gallery Assistants for a short exploration of our current exhibition.**

## **Related Events**

**Sun 6 Jul, 12pm**

**wó:thel sq'eq'ó telhlímelh, sthí:ystxwes te syó:ys**

**(Listening Work)**

**Join exhibiting artist Dylan Robinson for a workshop connected to his newly commissioned artwork exploring our listening habits and engaging in new listening practices.**

**Fri 25 Jul, 7pm**

**Listening Session: Reimagination in Conversation**

Join artists Hannan Jones and Shamica Ruddock as they create sound which fluctuates through mediums, using chapters of Assia Djebar's novel *Fantasia: An Algerian Cavalcade* as a starting point.

## **Free Family Activities**

Summer Holidays: 29 Jul - 21 Aug, Tues, Weds & Thurs  
Explore the themes in the exhibition through making and play.

For more information about the exhibition, related events and learning programmes, visit [nottinghamcontemporary.org](http://nottinghamcontemporary.org) or scan here:



This exhibition is the outcome of a partnership between Nottingham Contemporary and University of Nottingham initially conceived and developed with Paul Hegarty as an AHRC/Midlands4Cities funded Collaborative Doctoral Award with PhD candidate Andrea Zarza Canova.

The exhibition and associated live programme are co-curated by Nottingham Contemporary and Andrea Zarza Canova.

*Your Ears Later Will Know to Listen* was developed with insights from a group of critical friends including: Dylan Robinson (Associate Professor at the University of British Columbia School of Music), Bhavisha Panchia (Johannesburg based independent curator and researcher of visual and audio culture), Pablo José Ramírez (curator at Hammer Museum, Los Angeles), Kamila Metwaly (Berlin/Cairo based music journalist, electronic musician and curator) and Merv Espina (Manila based artist and curator).

This exhibition is generously supported by BACKLIT Gallery, Goethe Institut, GRIMM, The National Culture and Arts Foundation Taiwan, New Art Exchange's *Reside* Residency, Silverlens, The *Your Ears Later Will Know to Listen* Exhibition Circle and The Commissioning Circle: Nissreen Darawish, Gabriela Galcerán, Hamza Serafi, Carlo Solari and Paula del Sol, and those who wish to remain anonymous.

Exhibition design by Juri Nishi and Atelier Como.

Sound design by Call and Response.

Exhibition graphics by Waste Studio.

With special thanks to Anthony Chilton at Max Fordham, Syma Tariq and Elena Feduchi for their support and consultation.

If you would like a space to reflect during your visit, please feel free to use Gallery 0, where you can find support resources and tools alongside a selection of recordings from *Making Ends Meet* - Nottingham Oral History Collection. Please speak to a member of staff for more information.

If you would like to use any alternative forms of interpretation, we have a range of accessible versions on our Access Wall beside Reception or alongside the wall text in the exhibition.