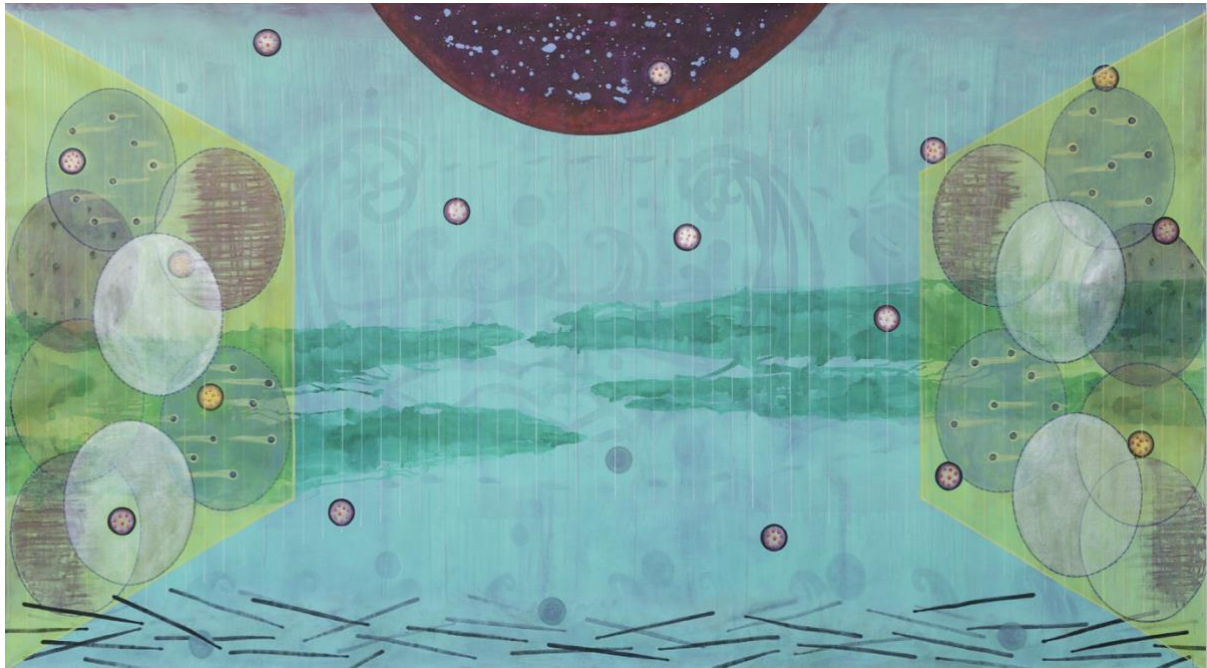


**Press Release**

***Your Ears Later Will Know to Listen* at Nottingham Contemporary**

Sat 31 May – Sun 7 Sep 2025

Private View: Fri 30 May



Satch Hoyt, *This Dream is Serial Not Token*, 2017. Courtesy the artist.

Nottingham Contemporary presents *Your Ears Later Will Know to Listen*, a major thematic exhibition that brings together a wide range of responses to the evocative power of sound. This exhibition will explore how sound connects us with histories, places and identities, and how it travels and transitions across cultural contexts and temporal realities.

Sound by nature is ephemeral and fleeting, existing only in the present. To preserve or play back sound, it must be fixed through memory, ritual or recording. The practice of sound recording has been rooted in histories of colonial contact and dominance since its emergence at the end of the 19<sup>th</sup> century, utilised as a tool to capture and contain the “other”. Yet, sound recordings also offer intimate portals that connect listeners across time and space, conveying atmosphere and context in ways that images alone cannot.

What happens when artists listen back to these archives of sound? How do they respond to the silenced, erased or censored histories embedded in these recordings? How do they create new recordings to hold historical dissonance? *Your Ears Later Will Know to Listen* presents artworks in which the encounter between artists and hegemonic colonial sound histories becomes the generator of new stories and possible futures.

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 while emphasising how sound is entangled with place, landscape, and home, shaping our emotional and political connections to these spaces. Sound carries, hides and reveals histories of migration, land, and ancestry, and when these stories are told through Indigenous and diasporic experiences, they generate and invite new forms of listening.

Other works reflect on histories that remain untold 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 museum collections become catalysts for artists to interrogate official and authoritative sound histories. These artistic proposals for 'sonic restitution' reflect current debates and calls for the decolonisation of Western museums, demonstrating the value of contemporary artistic contributions to debates and dialogues related to sonic heritage.

*Your Ears Later Will Know to Listen* challenges and expands the Western-centric canon of sound art, offering a rich, international selection of multi-generational, Indigenous and Global Majority artists who engage with sound in complex, layered and multimedia formats. Comprised of new commissions alongside loaned artworks this ambitious group exhibition includes a range of artistic practices and mediums including painting, sculpture, reworked analogue sound, multi-channel sound installations, and collections of oral histories, and will be accompanied by a dynamic live programme of events and performances.

*Your Ears Later Will Know to Listen* features artists including: Hellen Ascoli, Simnikiwe Buhlungu, Sky Hopinka, Satch Hoyt, Yee I-Lann, Arturo Kameya, Raheel Khan, Zahra Malkani, John Peffer, Dylan Robinson, Nguyễn Trinh Thi, Hajra Waheed and Hong-Kai Wang.

For more information about *Your Ears Later Will Know to Listen* and other exhibitions at Nottingham Contemporary, please [visit our website](#).

## Notes to Editors:

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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 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.

Raheel Khan's commission was made possible with the support of New Art Exchange's *Reside* residency programme and BACKLIT, Nottingham.

Hong-Kai Wang's *Southern Clairaudience: Some Sound Documents for a Future Act* is supported by National Culture and Arts Foundation, Taiwan.

Satch Hoyt's commission is supported by Goethe Institut.

## About Nottingham Contemporary

[Nottingham Contemporary](https://www.nottinghamcontemporary.org) is one of the leading centres of contemporary art in Europe. Since opening in 2009, we have welcomed over 2 million visitors – with free admission for all – to our highly ambitious programme that has featured hundreds of artists and cultural practitioners from across the globe.

Our programme champions international art and artists who invite us to imagine the world in new ways, and empower different perspectives into the most pressing cultural, social, and political questions of today. We support artists at different stages of their careers – from first-time solo shows in the UK to surveys of renowned or overlooked figures – and regularly present significant thematic exhibitions and major artist-curated projects. Nottingham Contemporary was shortlisted for Art Fund Museum of the Year 2019. Nottingham Contemporary is supported using public funding by Arts Council England and regularly funded through our partnerships with the University of Nottingham and Nottingham Trent University.

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