

PRESS RELEASE

Sound Threshold presents

An overloaded transmission from a quasi-personal stellar source

A live, long form radio broadcast in collaboration with Resonance 104.4fm

Curated by Lucia Farinati and Richard Thomas

30 July - 1 August 2010 Flat Time House, London

Live broadcast – 1 August 6.30 pm to 12 midnight Resonance 104.4fm

With the participation of Adam and Jonathan Bohman, Daniela Cascella, Lucia Farinati, William Furlong, Ken Hollings, Elisa Kay, Roberta Kravitz, Noa Latham, Richard Thomas, Athanasios Velios, Patrick Wildgust and Mark Peter Wright.

A three-day event of conversations, readings and site interventions exploring Flat Time House as a broadcast unit and meeting place, extended in time.

For *An overloaded transmission...* artists, writers, academics, practitioners, musicians and archivists have been invited to inhabit Flat Time House and discuss distinct notions of time in their various practices. Prompted by John Latham's 1975 essay *Time-Base and Determination in Events* and his 'Time-Base Theory', *An overloaded transmission...* will respond to the conceptual structure of Flat Time House as a living object and the event as a transmission. The relationship between archive, time and sound embodied by Latham's archive will be looked at, as well as concepts of time that bring together literature, art, music and science.

In Latham's 1975 essay, he describes how the obscure literary style of James Joyce's *Finnegan's Wake* allows the work to function, portraying the book as a 'quasi-personal stellar source'. In response, each room and part of Flat Time House will be used for recording conversation on site and broadcast on Resonance 104.4fm. In addition, Sound Threshold have specially commissioned two new audio-event pieces: *Not Speaking the Language*, an outdoor sound installation by artist William Furlong with the recorded voice of John Latham and, *Re-Ear* a new composition by sonic artist Mark Peter Wright using recordings before and during the event, mixed and played live with the conversations.

With the kind support of John Latham Foundation, Lisson Gallery, Sound and Music, Flat Time House, ICR Distribution, Sonica Studios. Special thanks to Gareth Bell-Jones, Richard Crow, John-Paul Latham, John Hill, Antony Hudek and Elisa Kay.

Commissions

William Furlong: *Not Speaking the Language*

multi-channel sound installation, 2010

In 1977 John Latham visited Kassel, Germany in order to contribute to Joseph Beuys's Free International University. William Furlong was also present to record Latham and other members of the Artists Placement Group (APG) Ian Breakwell and Barbara Steveni. This audio work is derived from another recording made some thirty years later at the Venice Biennale in 2005. Here Latham's voice is rhythmically layered, with resonant words and sentences separated and highlighted through various treatments including repetition and juxtaposition. Latham's parallel use of language is reflected in this piece, where meanings are embedded and elliptical rather than overt or expressed in linear literary modes.

Documentation as Production - Mark Peter Wright: *Re-hear*

As part of an ongoing collaboration with Sound Threshold (*The Listening Project*), Mark Peter Wright is producing *Re-hear*. Interviews, interventions and discussions will be documented and creatively re-interpreted throughout the project. *Re-hear* will offer an original re-imagining of time and space and forge a broader focus upon the notion of documentation as production. The work will interrogate the role of documentation in artistic practice and pursue the potential for archival materials to animate contemporary sound/art debate.

Sound Threshold was established in 2007 by Daniela Cascella and Lucia Farinati as a research project that explores the relationship between site, sound and text.

Sound Threshold investigates the idea of *threshold* as an extended metaphor of boundary, frontier, track, border and difference – not only visual traces but also natural elements, literary references, acoustic phenomena.

Since its inception Sound Threshold has initiated and developed a programme of events and artists' commissions in collaboration with international scientific research centres, as well as with museums and art galleries including Manifesta 7, The Showroom, Wysing Arts Centre, Tate Britain.

www.soundthreshold.org

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Biographies

Adam and Jonathan Bohman. As a performing duo The Bohman Brothers have been operative since 1996 (Adam Bohman is also a member of Morphogenesis and The London Improvisors Orchestra). Their sound art oscillates between states of the absurd and (sonically) grotesque to highly articulate explorations of extra-musical sound.

Gareth Bell-Jones is the assistant curator for Sound Threshold. He is also a Fellow at Wysing Arts Centre and Royal College of Art responsible for the Escalator artist development programme. Previously he was Galley Manager/Programmes Curator Tricycle Gallery 2006-2009.

Daniela Cascella established Sound Threshold with Lucia Farinati in 2007. A writer and curator based in London, her research is focused on sound, on its intersections with the visual arts and on its descriptions in literature and poetry.

William Furlong is an artist and he established Audio Arts magazine on cassette in 1973, which now represents the most substantial archive of original recordings of contemporary art.

Working primarily in sound, recent exhibitions of his work have been held at De La Warr Pavilion, Laure Genillard, Imperial War Museum, Serpentine Gallery, Tate Britain and a solo exhibition at the South London Gallery. Furlong recently published *Speaking of Art* a comprehensive book on Audio Arts for Phaidon Press. In 2005 Tate acquired the Audio Arts archive from its inception in 1973 to the present.

Ken Hollings is a writer based in London. His work draws freely upon trash culture, weird science, political intrigue and strange connections to reconfigure reality and demolish common assumptions. From digital imagery to occult symbolism, from flying saucers to the theatre of cruelty, his work embraces text, spoken word, music and multi-media performances to create ideas and images for the 21st century.

Lucia Farinati established Sound Threshold with Daniela Cascella in 2007. An independent curator based in London, her research is focused on the social and spatial production of sound and on the relationship between art and the public sphere.

Elisa Kay has been Curator at Flat Time House, since the house opened to the public in 2008. The programme of exhibitions and events has included Latham's contemporaries and collaborators as well as work by more recent generations of artists. Elisa assisted John Latham when she worked at Lisson Gallery between 2002 - 2005.

Roberta Kravitz is an actress, artist and ex collaborator of John Latham. Kravitz has exhibited internationally and taught philosophy at North London Polytechnic and art practice at Kent Institute of Art and Design.

Noa Latham is Associate Professor in the Department of Philosophy, University of Calgary. His research interests include Metaphysics, Philosophy of Mind, Philosophy of Action and Ethics.

Richard Thomas is the News Editor and Content Manager for Resonance 104.4fm. He is responsible for conceptualising, commissioning, producing and presenting programmes for broadcast. Thomas writes film and art criticism (Art Monthly, Electric Sheep Magazine, Wallflower Press) and speculative reportage on a wide variety of subjects for miscellaneous publications. He has curated/exhibited works at Tate Britain, The Whitechapel Gallery, Frieze Art Fair, The 291 Gallery, Transmission Gallery, the Royal College of Art, Paul Smith and The Chisenhale Gallery. Between 1995 and 2002 Thomas worked with sound and music as producer, composer, performer for various record labels and other media. He has presented broadcasts, talks and papers at the BBC, The Guardian, London International Documentary Festival, Transmediale 2010: Berlin, Pallazzo delle arti Napoli/PAN, Zurich University of the Arts.

Athanasios Velios. Research Fellow at Ligatus, Saint Catherine's Library Conservation Project, University of the Arts, London. As the Flat-Time House archivist he is principle investigator for 'Archive as Event': the online archive of the artist John Latham based on the artist's event structure theory.

Patrick Wildgust is the curator of Shandy Hall, home of Laurence Sterne whilst writing Tristram Shandy during the 1760's. As well as maintaining the house and its collection of books and prints and paintings that refer to Sterne, Wildgust also oversees a growing collection of contemporary writing, prints and paintings relating to narrative experiment.

Mark Peter Wright is a London based sound artist whose practice spans installation, performance, music and film. His work addresses complex auditory issues relating to the phenomenology of space, historical site specific, environmental listening and the philosophy of hearing itself. Exhibiting internationally his work has been shown in galleries, institutes, on radio, theatre, labels and public spaces. He holds the award for British Composer of the Year in Sonic Arts (2009) for his work *A Quiet Reverie* and he is also the founder of *Ear Room*, an interactive, online publication exploring the creative use of sound in artistic practice.