

**here.here on voice and electronics: territorialise/deterritorialise/reterritorialise.**

with N.O. Moore, Lottie Sadd, Emmanuelle Waeckerlé, Yifeat Ziv

**Thursday 29<sup>th</sup> April 2021, at 8pm**

Live Streamed from London [IKLECTIK](#)



*film still from Antonioni's La Notte (1961)*

streaming links

IKLECTIK YT channel: <https://youtu.be/WEoiDeQoKRM>

IKLECTIK FB PAGE: <https://www.facebook.com/IKLECTIK>

IKLECTIK TWITCH channel: <https://www.twitch.tv/iklectik>

**Please support the artists! If you can donate, please do it at <https://buytickets.at/iklectik/512144>\***

*This is the 7<sup>th</sup> iteration of the here.here series of streamed concerts after Greg Caffrey (IE, March 2021), Marie Cécile Reber (CH, Feb 2020), Gildas Quartet (UK, Oct 2019), Marcus Kaiser (DE, May 2019), Stefan Thut (CH, April 2019), Jessica Aslan and Emma Lloyd (UK, March 2019).*

On this occasion, we are exploring what voice and electronics can do to each other in 'a dialectical play between the organic and electronic' (Tim Morton, 2013). Does any sound establish a territory as quickly and as thoroughly as the voice? At the same time, is there anything more fragile and unstable than the sound of the voice? This holding fragility is the focus of the two new works for voice and electronics performed here for the first time.

***to copy the speech without saying it directly*** (Lottie Sadd, 2021)  
performed by Lottie Sadd

**La Notte** (N.O. Moore and Emmanuelle Waeckerlé, 2021)  
performed by Yifeat Ziv, Emmanuelle Waeckerlé (voice) , N.O. Moore (electronics)

The works address the potential of the voice as sound, and of sound as meaning. The grain of the voice - a cry, shout or song - sets a space of orientation by which meaning becomes possible. Yet, these meanings – and the voiced territory that grounds them – remain contingent, negotiable, welcomed, and misunderstood. The voice consoles and terrifies. (N.O Moore).

Performed at the intersections of the human and technological, and of verbal and non-verbal language, Lottie Sadd's *to copy the speech without saying it directly* (2021) explores the transformative power that repetition and translation between bodies have on meaning. A semi-improvised duet between human and electronic voices, the work is an experimentation on Echo and imitation: on ideas that the Echo is a return to pure voice – opposed to semantic speech – rendered meaningless in its mimicry; on questions about its embodiment, of who or what may assume the role of the Echo and the Echoed; and on the role of imitation in learning, framed here within the context of the human and machine performers. (Lottie Sadd)

'*La Notte*' is a text score for a work in three movements and the outcome of a collaborative project between N.O. Moore and Emmanuelle Waeckerlé. It is based on a short extract from Antonioni's *La Notte* (1961), in which Monica Vitti shares and then erases a short recording of her describing feeling disturbed, not being able to control the sounds and words she hears in and around her. In performance, two voices and an electronic wolf establish their worlds through territorial soundings, before each territory passes through the others, mutually appropriating them as outside forces, until finally a singular multiplicity, or new immunological regime, is found. (Waeckerlé & Moore)

Unfortunately, the current limitations on travelling and rehearsing has led us to not be able to include *A moveable feast* (Harry Whalley, 2021) written for the occasion with performers in mind. This will be rescheduled for next season.

## Performers

**No Moore** is an electric guitarist with a parallel interest in electronics and drum machines. As an improviser, he has played with people such as Eddie Prévost, John Butcher, Rachel Musson, John Edwards, Sue Lynch, Alan Wilkinson, Steve Noble, and Steve Beresford. He can now be heard on a number of recordings, including *Nous* (with Prévost and Jason Yarde), and *The Secret Handshake with Danger* (with Henry Kaiser, Binker Golding, Olie Brice, and Prévost). He has recently launched the DXDY Recordings label to present improvised and electronic music. Moore is interested in the relationship between automation and autonomy, and how this affords fabrications of human sensibility and affect. His first album of purely electronic music will be released digitally by Positive Elevation later in 2021. <https://dxdyrecordings.com>

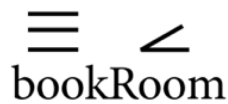
**Lottie Sadd** (she/her) is a Leeds-based interdisciplinary composer and artist creating immersive performances and installations. Informed by ideas of ritual and traditional Eastern aesthetics, her practice centers on ideas of 'Process'. Through themes of 'Becoming' and 'Interconnectedness' via forms of improvisation, field-recordings, and text, her work invites audiences outside the traditional object-centric experience and into these dynamic processes. In 2020, Lotti was selected for Yorkshire Sound Women's Network's 'Sound Pioneers' and is currently devising a large-scale multichannel electronic work for Huddersfield Contemporary Music Festival. At the start of 2021, she was awarded one of Sound and Music's COVID 19 Composer Awards developing her practice in experimental vocals and movement, exploring the magick of the voice and body via verbal and non-verbal language. [www.lottiesadd.art](http://www.lottiesadd.art), <https://soundcloud.com/lottie-sadd-858957782>

**Emmanuelle Waeckerlé** is a London based multidisciplinary artist, composer, curator and free improviser working with the materiality and musicality of language. Her practice emerges between image text and performance, between poetic scores and occasions for their activation (installations, concerts, workshops). Her scores and music are distributed by Edition Wandelweiser Records, *Ode (owed) to O* (2017), a direction out there (June 2021). She is a Reader at UCA Farnham, director of bookRoom research and publishing platform, and the host of the house concert series Cosy Nook. [www.ewaeckerle.com](http://www.ewaeckerle.com)

**Yifeat Ziv** is a London Based experimental vocalist, sound artist and free improviser. One of the winners of the 2020 Oram Awards, her sound works reflect her research into the human voice and listening practices. Her most recent release 'Amazonian Traces of Self' (Flaming Pines) explores the intersection of her own vocals with environmental field recordings from the Brazilian rainforest. She is the co-founder of vocal ensembles The Hazelnuts and ABRA Ensemble, and has worked as an improviser with the likes of David Toop and William Parker. [www.yifeatziv.com](http://www.yifeatziv.com)

### Here.here concert series

The here.here concert series, is a collaboration between bookRoom and the Audio Research Cluster at UCA Farnham, curated by Emmanuelle Waeckerlé and Harry Whalley, around their common research in extended, textual, visual, gestural and object scores and ways to integrate or experience technology in text/music/film/performances. The project is supported by UCA research fund.



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