



FULL *of* NOISES

FULL *of* NOISES 2015

A weekend of new music and sound art

Octopus presents the fourth edition of Full of Noises, a weekend of new music and sound art in the unique surroundings of the Furness Peninsula. Full of Noises is a chance to see and hear a programme of bold new work ranging from the experimental to the traditional and from the unnerving to the beautiful. Since 2009, the festival has invited over 100 artists to perform or create new work, ranging from Faust, AGE, Felix Kubin, Tetsuo Kogawa and Philip Jeck to Haco, Hildur Guðnadóttir and Lee Gamble.

Joined by guest curators Helen Froisi (SoundFjord) and Ryoko Akama, with design work from Tom James Scott (Skire imprint), this year's expanded programme takes in specially commissioned live performances, talks, installations and workshops by a broad spectrum of composers, musicians and sound artists from across the UK, Europe and Japan.

St James' Church is one of Barrow's hidden gems and Friday night's concert will see its unique acoustics sounded by a group of artists exploring the connections between early/traditional music and contemporary/experimental practice utilising everything from hand bells, voice and piano to field recordings, pipe organ, trombone and concertina.

New festival venue Art Gene plays host to Saturday's programme, featuring workshops, multi-channel concerts, a listening room, performances and lectures, with additional film screenings and installations across the road at Cookes Studios. The festival wraps up in Barrow Park on Sunday with an attempt by audience and artists alike to perform all twelve hours of a Barrow tidal cycle in John Eacott's *Floodtide*.

As ever, this year is an experiment with the structure of the festival, starting within the traditional concert format on Friday, moving to active listening and participation on Saturday and culminating in a record-breaking durational piece that breaks down some of the boundaries between audiences, performers and composer/creator on Sunday.

Bring your ears, enjoy yourself, join in with Floodtide (bring an acoustic instrument if you've got one) and let us know what you think...

FESTIVAL PROGRAMME

Friday 31st July...

St James' Church - Doors 18:00 / Concert 19:00 - 22:30

Prelude: Floodtide (voice & handbells) from 18:00

Alison Blunt & Gianni Mimmo

Lachenalia

Ingrid Plum

Áine O'Dwyer

Stephan Barrett

Oscilanz

Saturday 1st August...

The Nan Tait Centre / Art Gene

Studio Spaces and Main Gallery - from 11am

Floodtide (*workshop*)

Simon Pomery (*workshop*)

Listening Room - *Place Anew!*

With works by: Colin Black, Anthony Kelly & David Stalling,

Cathy Lane, Rebecca Lee, Danny McCarthy, Robin Parmar,

Dan Scott and Mark-Peter Wright

Lisa Skuret

Patrick Farmer

Fon Air broadcast

Jenn Mattinson

Mark Vernon

Hear Th↓s Space

FESTIVAL PROGRAMME

Saturday 1st August...

The Nan Tait Centre / Art Gene

Main Gallery - evening from 17:30 - 23:00

Charles Hayward

Kanta Horio

Mary Stark

Minoru Sato

Multi-channel concert curated by Brona Martin, with works by: Cathy Lane, Annie Mahtani, Brona Martin, Karen Power, Linda O'Keefe & Virginie Viel

DunningWebsterUnderwood

Andie Brown / These Feathers Have Plumes

Leslie Deere

Hear Th↓s Space

Cookes Studios - from 12:00 - 17:30 (*repeated on Sunday*)

Kanta Horio - *Interpolation* (installation)

Minoru Sato - *Heat Shimmer* (installation)

Film screenings - *Anplagd* by Mladen Kovacevic

Curonia & Listening in Context by John Grzinich

Sunday 2nd August...

Barrow Park Bandstand - 9:30 - 21:30 †

Floodtide Navigate (*12 hour continuous performance*)

Cookes Studios - 12:00 - 17:30

Programme repeats from Saturday (*see above*)

† In the event of wet weather, please check fonfestival.org for alternative venue details



Friday 31st July...

St James' Church - 18:00 - 22:30

Floodtide

Prelude from 18:00 - performance for voice and handbells.

Alison Blunt & Gianni Mimmo

Duo ensemble of English composer/violinist Alison Blunt & Italian composer/ saxophonist Gianni Mimmo.

Lachenalia

'Billy Again' A set of 12 reflections on the morris dance tune *'Constant Billy'* conceived as a response to Stockhausen's *'Tierkreis'*.

Ingrid Plum

Improvised performance with voice using site-specific field recordings, organ and percussion.

Áine O'Dwyer

New work for pipe organ and voice.

Stephan Barrett

Improvised piano accompanied by field recordings.

Oscilanz

Trio of Charles Hayward (*This Heat, About Group*), Ralph Cumbers (*Bass Clef, Some Truths*) and Laura Cannell (*Horses Brawl, LCAB duo*). Performing a music of transportation, taking the listener through a beguiling maze of early music melodies, electronic/percussive echo caverns and waves of brass overtones.



Having charted a course through various musical landscapes, ranging from recitals amidst the clinking of teacups in smoke-filled drawing rooms to crepuscular pastoral and Noirish escapades on the open road, **Stephan Barrett** now finds himself on a new sonic shore. His growing fascination with the sonority of found objects, field recordings, sound art, radio and tape experiments provides him with the tools and the inspiration for his next voyage.

Stephan can currently be glimpsed as part of enigmatic duo *Georges Kaplan Presents...* and amidst the explorations of sonic duo, *Postcards from the Volcano*.



Alison Blunt was born in Mombasa, Kenya and grew up in Nairobi and subsequently in the Lake District, attending Sedbergh County Primary School and the Queen Katherine School in Kendal. Finding her way from a classical violin training at Birmingham Conservatoire and the Guildhall School of Music and Drama, Alison's fascination with sound, motion and space has led her into national and international projects exploring the boundaries between art forms and genres and creating, performing and recording new music.

She has performed in diverse venues internationally and other activities include commissions for radio, film, theatre, dance and visual arts productions and performing, composing, arranging and recording.

Alison is also member of several ensembles including British 'music terrorist' string trio *Barrel*, German/English *Hanam Quintet*, Austrian/British *Barcode Quartet*, Danish/English *Pierette Ensemble* and both the London and Berlin Improvisers Orchestras.



Floodtide is a musical work by **John Eacott** which generates music from tidal flow.

A submerged sensor gathers data which is transformed into notation for musicians to read from tablets or phones. The work is a live and ever-changing portrait of local tide.

In March 2015 **Floodtide** began its new project, *Navigate*. Sailing around northern Europe, UK and Ireland with a sailing yacht as its base, Floodtide has made a series of tidal sonifications at coastal locations with local musicians. The project concludes at Full of Noises with a twelve hour long performance of an entire tidal cycle.



Lachenalia is a solo and collaborative project by **Stuart Estell**, a traditional singer, concertina-player and experimental musician from Birmingham. His work explores ways in which these two worlds can meet, using traditional material in unfamiliar contexts.

Stuart is one of a handful of musicians in the world who perform on the rare Jeffries duet concertina.

At Full of Noises, Stuart will be joined by pianist **Michelle Hitchman**.



Gianni Mimmo is a soprano sax player and composer working in the fields of jazz and experimentation who has built an international reputation for his unique treatment of musical timbre and his exploration of advanced techniques. His style has developed a unique blend of abstract lyricism and contemporary flavours.

His productions have been excellently reviewed by international magazines and webzines and his current projects include collaborations with musicians such as John Russell, Daniel Levin, Harry Sjöström, Alison Blunt, Hannah Marshall, Elisabeth Harnik, Clementine Gasser, Lawrence Casserley, Martin Mayes, Gino Robair, Jean-Michel van Schouwburg, Nicholas Isherwood, Ove Volquarts, Gianni Lenoci, Cristiano Calcagnile, Nicola Guazzaloca, Xabier Iriondo, Peter Brötzmann, Enzo Rocco, Angelo Contini, Stefano Pastor, Stefano Giust, Alessio Pisani, with dancers Marcella Fanzaga, Norontako Bagus Kentus, Sebastian Prantl, photographer Elda Papa as well as video artists and poets.

He extensively tours in Europe and the USA, taking part in international festivals and events in addition to running the indie label *Amirani Records*.

Áine O'Dwyer is a musician/vocalist/performer, with a visual art background from Ireland, currently based in the UK. For many years, she has performed and collaborated with a varied number of artists worldwide.

Her solo work varies in style and instrumentation, experimenting with composition, improvisation, chance, song and psycho-geography.

Anything bright or startling? was her first vocal album, recorded in several different locations and released 2013 on the Second language label. October 2014 saw a reissue of her *Music for church cleaners* on MIE records.



OSCILANZ is a new trio formed of **Charles Hayward** (*This Heat, About Group*), **Ralph Cumbers** (*Bass Clef, Some Truths*) and **Laura Cannell** (*Horses Brawl, LCAB duo*).

OSCILANZ perform a music of transportation, taking the listener through a beguiling maze of early music melodies, electronic /percussive echo caverns and waves of brass overtones. The players set off using fragments of music by **Hildegard von Bingen** as a basis to go far into new audio realms, bypassing all ideas of correct ways-to-perform and instead connecting with the spirit and magic of the music in a subconscious and non-verbal way.

Using trombone, drums, fiddle, recorders, voices, samplers and electronics, the interplay between three such strong individual players has a deep life of its own and OSCILANZ bears the fruit that Hildegard sowed long ago.



Ingrid Plum uses her voice with extended techniques, field recordings and electronics to create a mixture of improvised layered soundscapes, spoken word and songs.

Having performed and exhibited installations since 2002 she creates work that sits between sound art, improvisation, neo-classical and contemporary Nordic folk music.

The intimacy Plum creates in her recordings and live performance has the honesty of a confessional with the sonic scope of the forests and open coastlines of her native Denmark that inspire much of her music. Performing stripped-back gigs she entices you into her hushed world.



Saturday 1st August...

The Nan Tait Centre*

Art Gene Studio Spaces - times as shown

Simon Pomery 11:00 - 14:00

Workshop: From Poetry to Sound Poetry

In this workshop you will be exposed to new poems and to sound poems, and encouraged to engage with each discipline, and produce your own work, through a series of exercises. No experience of poetry is necessary, but a willingness to experiment is, as we explore the creative space between text and sound. Could your text be used like a score of music? How might you turn a page of text into a sound poem? You are welcome to bring any instruments/objects to use in your sound poetry, but you can also use your texts and voice alone.

Floodtide Navigate 11:00 - 14:00

Workshop sessions: We are looking for acoustic musicians or vocalists with basic music reading skills to take part in the festival finale!

Floodtide by John Eacott makes music from the movement of tidal water. A submerged sensor at Barrow Docks will gather information from tidal flow that is converted into musical notation and read from screens or mobile phones by musicians. Just bring yourself, your instrument, and (if you have one) an internet able device, such as a smartphone, iPad, or laptop to a workshop at the Art Gene that will lead into the following day's public performance of a full twelve hour tidal cycle in Barrow Park.

**See the following pages for events at Cookes Studios and the evening programme at Art Gene*

Saturday 1st August...

Art Gene Studio 2

Lisa Skuret 14:00 - 15:00

An event somewhere between an artist's talk, a performance and a group exercise. Lisa Skuret will install a fictional, temporary research lab in the Art Gene studio. Listening happens in a shared field; a manifold which is messy and material. Visitors are requested to bring their bodies and ears.

Patrick Farmer 15:15 - 15:35

Semi-Improvised performance for snare drum and gong.

FON Air 15:45 - 17:30

Space for artists and audiences to experiment and improvise within a live internet radio stream.

Art Gene Studio Space - from 12:00 - 18:00

Place Anew!

Listening Room curated by SoundFjord with works by:

Colin Black www.colinblack.com.au

Anthony Kelly & David Stalling www.anthonykelly.net | www.davidstalling.com

Cathy Lane www.cathylane.co.uk

Rebecca Lee www.rebeccalee.info

Danny McCarthy www.dannymccarthy.ie

Robin Parmar www.robinparmar.com

Dan Scott www.danscott.org.uk

Mark-Peter Wright www.markpeterwright.net

Art Gene Main Gallery - from 15:00 - 17:00

Mark Vernon & Jenn Mattinson - 15:00 - 16:00

Circular Thinking - new multi-channel work created in and around Workington for the Hub surround sound system.

Hear Th↓s Space - 16:00 - 16:45

A short Hear Th↓s Space taster concert including: Stet - *Remember Chimes*, Elana - *Elana's Fab Work*, Runa - *Runa's Recording Concert Song*, Rick Thompson, Carlito and Seo Bomi - *Kordadarow*, Jessica Rowland - *Beats of Barrow*, Andrew Deakin - *Ring!*

Saturday 1st August...

Cookes Studios - from 12:00 - 17:30 †

Kanta Horio - *Interpolation* †

A new installation with self-made instruments based on optical and acoustic systems, concerning gravity and structures of objects.

Minoru Sato - *Heat Shimmer* †

“Heated unstable air creates a shimmer by variations in passing light. We call this a mirage or ‘heat shimmer’. I have an interest in the “non orderliness” which is created by heat. The nature of this randomness, when we see it through air, is quite beautiful. This piece produces visible and audible phenomena from a heat shimmer, providing a beautiful experience and insight into the randomness of the natural world”.

Mladen Kovacevic - *Anplagd* †

50 mins, screening at 13:00 and 15:30

“*Unplugged*” is an existential allegory about blowing into leaves, rattling between the most primitive of instruments and the most universal escapism of music. Meet Josip, amateur inventor set out to decode the artistry of leaf-playing, and the last leaf-players – Vera, ex private detective, and Pera, the know-it-all peasant – in the autumns of their lives, still going for the verdant leaves. Music has rarely been so offbeat.

John Grzinich - Two Films † (UK Premiere)

Double bill, screening at 14:00 and 16:30

Curonia (42 mins) explores the relationship between the artist and the specific environment of the Curonian Spit of coastal Lithuania through a discovery process that revolves around sound and listening in.

Listening in Context (19 mins) invites us to think not only to think about the sounds we hear, but also our relationship to what we perceive. In our persistent obsession with the image of our cities we often overlook them as audible environments.

† repeated on Sunday

Saturday 1st August...

Art Gene Main Gallery - from 17:30 - 23:00

Charles Hayward

Solo performance.

Mary Stark

Summoning Ghosts of Industries Past - An experimental film performance exploring voice, optical sound and industrial noise.

Kanta Horio

Performance.

Minoru Sato

Performance with self made instruments based on optical and acoustic systems.

Workington and Beyond

New work by Brona Martin and a multi-channel concert featuring pieces by Cathy Lane, Annie Mahtani, Karen Power, Linda O'Keefe & Virginie Viel curated by Brona.

DunningWebsterUnderwood

Improvised performance with tuba, turntable and saxophone.

Andie Brown

Improvised performance using live processing of glass and audio recordings.

Leslie Deere

Processed field recordings, digital audio, vintage tape delay and manipulated images focused on a botanical garden in Nashville, Tennessee. Within the grounds is a permanently installed James Turrell work, *Blue Pesher*. Leslie will create an audio visual snapshot of this unique space for Full of Noises.

Hear Th↓s Space

Concluding the evening with a surprise work by one of the giants of electro-acoustic music.



Andie Brown is a musician from London. An interest in sound and experimentation led Andie to begin working as These Feathers Have Plumes in 2007, creating sonic landscapes using traditional and non-traditional instrumentation (primarily glass), found-sound and field recordings.

Andie has performed solo in the UK and Europe. Additionally, Andie has collaborated live with artists as diverse as Adam Bohman, Piotr Kurek, *Part Wild Horses Mane on Both Sides*, film-maker James Gorridge (*Laid Eyes*) and most frequently with artist, Sharon Gal. Andie has released recorded works in both the UK and US.



Leslie Deere is a London based artist. Originally from Tennessee, Leslie moved to the UK to study Sonic Art, continuing on from a performing arts dance scholarship in New York City.

She holds a BA Honours degree in Sonic Art under Hugh Davies at Middlesex University and an MA in Communication Art & Design from the Royal College.

Commissions include sound installations for Kew Gardens and the SoundUK 2013 tour. Most recently Leslie completed the inaugural year of the KULES residency in Stoke-on-Trent. Situated in a large warehouse space, Deere created an 8 channel installation utilising the natural reverberation present and found cassette tape.

Other commissions in 2015 include the Direction Artistique exhibition at Galerie Magda Danysz in Paris and a performance at MKII gallery in London for the launch of Graham Dunning's *Fractal Meat Cuts Volume 1* on Adaadat Records.



DunningWebsterUnderwood perform improvised music; avoiding conventional playing of their respective instruments. They each bring their own flavour. Graham with modified records, minimal effects and dub production techniques; Colin providing clicks, pops, honks and raw power; Sam in charge of the deep, drone, doom layers. Their work together started earlier this year with the recording of their debut album *Bleed*. The album title provides a good description of how the sound of each piece develops and melds. This will be the trio's second live performance after their debut at Vortex Jazz last year.

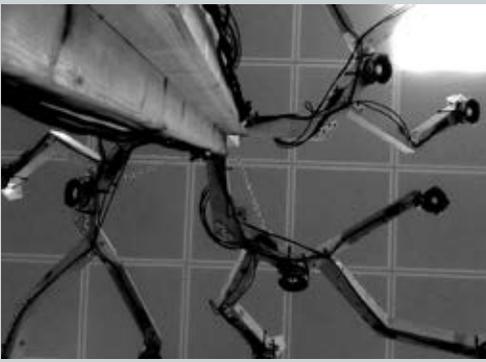
Graham Dunning: turntable and effects

Colin Webster: baritone saxophone

Sam Underwood: tuba

Patrick Farmer is a performer and composer of text scores. Over the last three years he has published three books attempting to observe a premise of layering language. Farmer's speculative writing treats the signifying possibilities of textual strata as a notion of constant abstraction, allowing the possibility of unlimited realisations and the relentless continuity of reinterpretation.

He is co-founder of the Compost and Height label and and editor of the Wolf Notes journal.



Hear Th↓s Space are a collection of composers and curators who put on site-sensitive events.

We conjure our events in unique settings, letting the contingencies of the site/space meld the curation of sound based works and the choice of speaker system.

We also work collaboratively with other arts practitioners and musicians to facilitate multi-speaker sound systems as part of external events.



John Grzinich has worked since the early 1990s as a freelance artist and cultural coordinator with various practices combining sound, image, site, and collaborative social structures.

His primary interest is working with sound, combining such divergent methods as field recording, filmmaking, electro-acoustic composition, performance, spatial perception and acoustics, workshops and exercises in listening. He lives in Estonia and works as a program co-ordinator for MoKS, a non-profit artist-run centre.



Kanta Horio studied acoustics and computer music at Kyushu Institute of Design in Fukuoka, Japan. He creates performances and installations based on physical phenomena such as sound, light, magnetism and physical movement, employing electro-magnets, motors, LEDs, and circuits which convert properties of each between one another.

He has performed widely both internationally and throughout Japan. He also works as an engineer of electronic devices and develops several projects include commercial interactive installations, films, and musical instruments.



Brona Martin is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Brona has recently completed a PhD in Electroacoustic Composition under the supervision of Professor David Berezan at NOVARS Research Centre, University of Manchester. Her research interests include narrative in Electroacoustic music, soundscape composition and acoustic ecology. Her site specific works composed in stereo, 5.1 and 8-channel have included the creative exploration of soundscapes from Ireland, Manchester, West Coast Australia, Spain and Germany. Her works have been performed internationally at EMS, ACMC, ICMC, NYCEMF, ISSTA, NOISEFLOOR, Balance/Unbalance, SSSP, iFIMPac and MANTIS.

Brona has composed a new Electroacoustic work in response to the industry, community and environment around Workington, an industrial town on the edge of the Lake District.

This work is made possible with financial support from the PRS for Music Foundation's Women Make Music programme.





Jenn Mattinson is a freelance Creative Practitioner, specialising in oral history, work related to sound and media, theatre and reminiscence activities. She is passionate about working creatively in local communities, with people of all ages and in an inter-generational context.

Jenn is currently working with Morecambe Bay Partnership to facilitate and deliver a four year oral history project centred on the in-shore fishing communities across Morecambe Bay. She is also leading a series of creative arts sessions for older people in West Cumbria and for people living with dementia, at Theatre by the Lake in Keswick.

In preparation for the FON Festival, and in collaboration with Sound Artist **Mark Vernon**, Jenn has also been working with Octopus Collective to produce a piece called *Circular Thinking*. In her spare time she likes to bake cakes and then run them off in the Cumbrian fells.



Minoru Sato is a sound artist with an interest in acoustic phenomena, which he explores in the form of installations, multiples, performances and texts.

Since 1989, he has presented work under the name *ms*, establishing his own label *WrK* for creative activities in 1994. Additionally, he produces sound works under the name SASW, collaborative works as ASUNA and with his band IL GRANDE SILENZIO.

In the role of curator, he has also organised a number of contemporary art exhibitions and performance events. Selected exhibitions have included: ISEA (Sydney), MFRU/IFCA (Slovenia), Solo exhibition (Tokyo), Transmediale (Berlin), Between Sound and Vision (Chicago), Just About Now, (Rotterdam), Humor y Aliento (Mexico City) and Sound Art Sound as Media (Tokyo).



Lisa Skuret is a London based artist and writer. One of her central concerns is knowledge production, and her practice combines ideas and methods from various disciplines, often through live work.

Text and expanded writing techniques – including sound, voice, and physical action, are components of both live and installed work in which she creates performative responses to institutions, objects and everyday spaces.

In 2014-15, Skuret received an Arts Council England award for speculative project *Communal Materials; Or, Evolution Isn't Fast Enough*. Recent work as part of this project includes *A Call from the Library*; a group exercise in 'listening to' and 'playing' a former public library as a building, concept and utopian project in which the 'score' was the former public library itself.

Recent performances, workshops, and exhibitions have taken place at a former library in East London; Museum of Work, Sweden; Parasol Unit, London; Spike Island, Bristol; David Roberts Art Foundation (DRAF), London; and MoMA PS1, New York.



Since 2012 Mary Stark has worked with the filmmaking technology of optical sound, deriving sounds or 'voices' from fabric, lace and thread. Optical sound involves visual forms in the soundtrack area of the filmstrip translating into sound through film projection. This performance summons absent voices and obsolete mechanics involving 16mm film projection, sculptural light and shadow play, optical sound, industrial noise and music associated textile production.

Mary's performance at Full of Noise features experimental film works made during a September 2014 residency at LIFT, the Liaison of Independent Filmmakers of Toronto. The artist residency was funded by the National Lottery through Arts Council England, Canada Council for the Arts and MIRIAD.



Simon Pomery is a poet and musician based in London. A pamphlet of his poems, *The Stream (tall-lighthouse)*, appeared in 2010, and his poetry and criticism has been published online and in print by 3am magazine, The White Review, the Times Literary Supplement, P.N. Review, Poetry London, the Edinburgh Review.

He has recently read his work for the Enemies Project, Camaradefest, and Feinde exhibitions in London. Seamus Heaney on The Stream: *“This augurs well for the Pomery life and literature”*.

His next release under the name BLOOD MUSIC was released in June 2015 on Diagonal Records. He is a percussionist and guitar player with an interest in rhythm and noise, using Taiko drumming patterns and drum machines, electronics, samples, and contact mics, muscle and machinery, creating pummelling tunnels of propulsive torque.

The Quietus: *“A barrage of tribal percussion, squalling guitars and pummelling sub pressure ensues – Blood Music building a titanic pulse, great throbbing waves of brutally effective sound that hinges on disorientating physicality.”*

www.cargocollective.org/simonpomery
bloodmusicbloodmusic.bandcamp.com



Mark Vernon is a Glasgow based sound artist and radio producer whose work encompasses live performance, soundtracks, installations and works for radio. Operating on the fringes of sound art, music and broadcasting the core of his practice is concerned with the intimacy of the radio voice and its use in radiophonic compositions for broadcast and performance.

His productions range from documentaries and radio plays to experimental audio collage and soundscape pieces. He has produced programmes and features internationally for radio stations including Wave Farm, Kunstradio, RADIA, Resonance FM, CKUT, VPRO and BBC Radio 4. He has also been directly involved in the creation of several UK art radio stations including: Radiophrenia, Hairwaves, Radio Tuesday and Nowhere Island Radio.

Mark's solo and collaborative music projects have been published by Staalplaat, Ultra Eczema, Entr'acte, Staubgold and Gagarin Records as well as a series of small CDR and LP editions on his own *meagre resource* imprint.

www.meagreresource.com



Sunday 2nd August...

Barrow Park - from 09:30 - 21:30

Floodtide Navigate †

Using sensor technology that generates musical notation from Barrow's tidal flow, *Floodtide* will draw together locally based musicians, singers, festival performers and audience members in a twelve hour long performance of an entire tidal cycle. Bring an acoustic instrument and an internet-enabled device to join in, or just bring a picnic and listen.

What Does a Festival Look Like? Piel View House 14:00 - 15:00

An informal discussion with *Full of Noises* organisers, artists and audience members looking at past, present and future models for presenting new and experimental music.

Cookes Studios - from 12:00 - 17:30

Kanta Horio - *Interpolation* (installation)

Minoru Sato - *Heat Shimmer* (installation)

Mladen Kovacevic - *Anplagd*

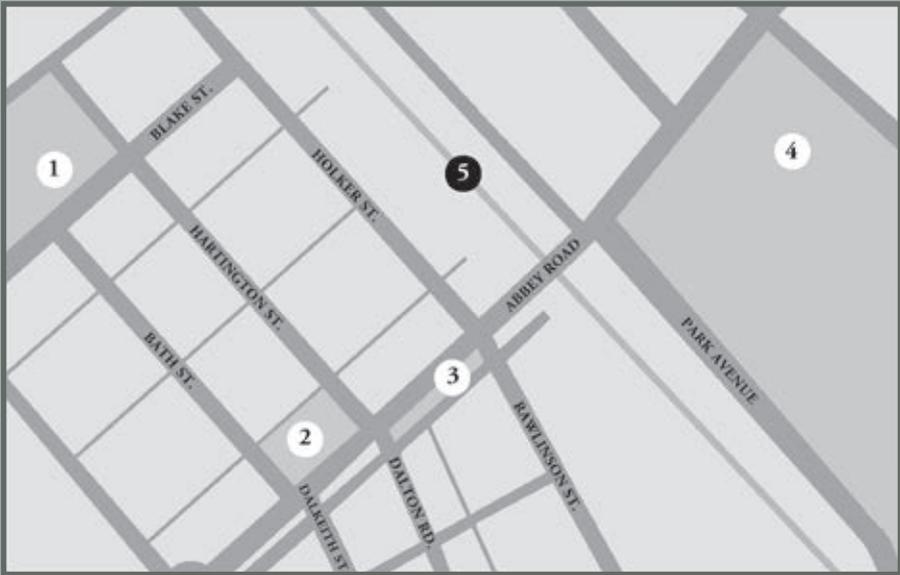
50 mins, screening at 13:00 and 15:30

John Grzinich - *Two Films*

Double bill, screening at 14:00 and 16:30

Curonia (42 mins) / *Listening in Context* (19 mins)

† In the event of wet weather, please check fonfestival.org for alternative venue details



Venues

1. St James' Church, Blake St, LA14 5UE
2. The Nan Tait Centre / Art Gene, Abbey Rd, LA14 1LG
3. Cookes Studios, 104 Abbey Rd, LA14 5QR
4. Barrow Park, Abbey Rd / Park Avenue
5. Barrow-in-Furness train station, Holker St, LA14 5QZ

How to find us

All venues are within 10 minutes walk of Barrow railway station.
All venues are accessible. Please contact us with any specific access requirements and we will do our best to accommodate your needs.
info@octopuscollective.org / 07907 850432

Regular train services run from Barrow to Ulverston, Lancaster, Preston, Manchester, and local stations with connections to London and Glasgow.
Regular bus services run from Kendal, Ulverston, Dalton-in-Furness and Millom. Visit the Stagecoach website for journey details.

Car: From the M6 Northbound, exit at junction 36. At the roundabout, take the first exit onto the A590. Take the A590 following signs for Barrow-in-Furness. Town Centre Parking is available for all venues.

Taxis: Avon Cars 01229 471471 / Barrow Cars 01229 432432

Credits

Guest Curator - Helen Frosi is an artist and curator who has found herself in many roles, inside and outside of the art world. In 2010 Helen founded SoundFjord, London's first project space dedicated entirely to sound, and from 2013, SoundFjord has operated as an extended network and curatorial platform that promotes and interrogates sound practice within the arts. Helen is currently co-curating curatorial interventions with Kostis Kylimis as *Either Ear*, and DIY audio-visual events with Leslie Deere as *Shorts For all Seasons*. Under the moniker *Postcards from the Volcano*, Helen curates and produces one-off radio shows for SonicaFM, as well as immersive sonic environments with Stephan Barrett. Helen is an honorary research fellow at Goldsmiths, University of London (Unit for Sound Practice Research).

Guest Curator (Yo No Bi) - Ryoko Akama is a sound artist/composer/performer. Her work approaches silence, time and space, exploring quiet and minimal music/situations. She performs with sine tones and objects and creates sound installations that deal with materials, objects and phenomena. Akama also curates and generate projects, working with the University of Huddersfield and Octopus Collective as well as running the melange edition label and co-editing Reductive Journal.

Programme / images / poster design - Tom Scott is an artist and composer who lives on the North-West coast of England, where he is currently establishing his own Skire imprint. A platform intended principally for the publication of his own music and collaborations, the label also allows him to combine his work as a musician with burgeoning activities as a designer and photographer.

Octopus Collective are a sound art and new music organisation based in a public park on Cumbria's Furness Peninsula. Starting life in 2009 in a former canteen building on the edge of Barrow's Trident submarine manufacturing plant, their festival, Full of Noises, has invited over 100 artists to explore the locale and create new work. Octopus is: Glenn Boulter, Andrew Deakin and John Hall.

With thanks to our staff, volunteers and supporters - Art Gene, Pippa Martin, Yukihiro Akama, Alan Jackson, Mary Stark, Benedict Phillips, Brenda Pearce, Mark Latimer, Daryl Pugh, Simon Hanson, Sue Deakin, Signal Films, Chris Bye, Barrow Park / Continental Landscapes, Andy Pollock, Jack Boulter, Kirsten Taylor, our advisory board and everyone else that has helped to make this event happen.

Full of Noises is supported by:

