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Resonating the Visual: Printmaking and Sound Practice

Magda Stawarska-Beavan



Curated by **Christine Eyene**, known for her enquiry into contemporary African art, gendered perspectives and nonobject based art practices – Sounds Like Her is a groundbreaking exhibition, set to broaden existing approaches to sound art, and to contest Eurocentric and patriarchal frameworks that have informed sound art practice and, arguably continue to dominate the scene today.

The project brings together seven women artists from diverse cultures, each exploring sound as a medium or subject matter: **Ain Bailey, Sonia Boyce MBE RA, Linda O'Keeffe, Elsa M'bala, Madeleine Mbida, Magda Stawarska-Beavan** and **Christine Sun Kim**. Collectively the selected works represent sound in the broadest sense, exploring voice, noise, organic and synthetic sounds, rhythmic patterns, sonic structures and non-sonic materialisations of sound. The result is a varied exhibition of mixed media bringing together audio, immersive installation, painting, print, drawing, video, as well as interactive practice.

The poster features a background of horizontal stripes in shades of grey, yellow, green, and brown. The text is arranged as follows:

- SOUNDS LIKE HER** (in a light, spaced-out font on a grey background)
- Gender, Sound Art & Sonic Cultures** (in a bold, dark font on a yellow and green background)
- 14 OCTOBER 2017 – 3 JANUARY 2018** (in a smaller, dark font on a green background)

On the right side, there is a block of text and an image of exhibition guides:

Sounds Like Her starts here in the Main Gallery, and continues in the first floor, Mezzanine Gallery. The exhibition brings together seven women artists from diverse backgrounds, each exploring sound as a medium or subject matter in innovative ways. These artists are: Ain Bailey (UK), Sonia Boyce MBE RA (UK), Linda O'Keeffe (Ireland/UK), Elsa M'bala (Cameroon/Germany), Madeleine Mbida (Cameroon), Magda Stawarska-Beavan (Poland/UK) and Christine Sun Kim (USA). Collectively the selected artworks in Sounds Like Her broaden existing approaches to sound art, and challenge European and male-led frameworks that have informed sound art practice and, arguably continue to dominate the scene today.

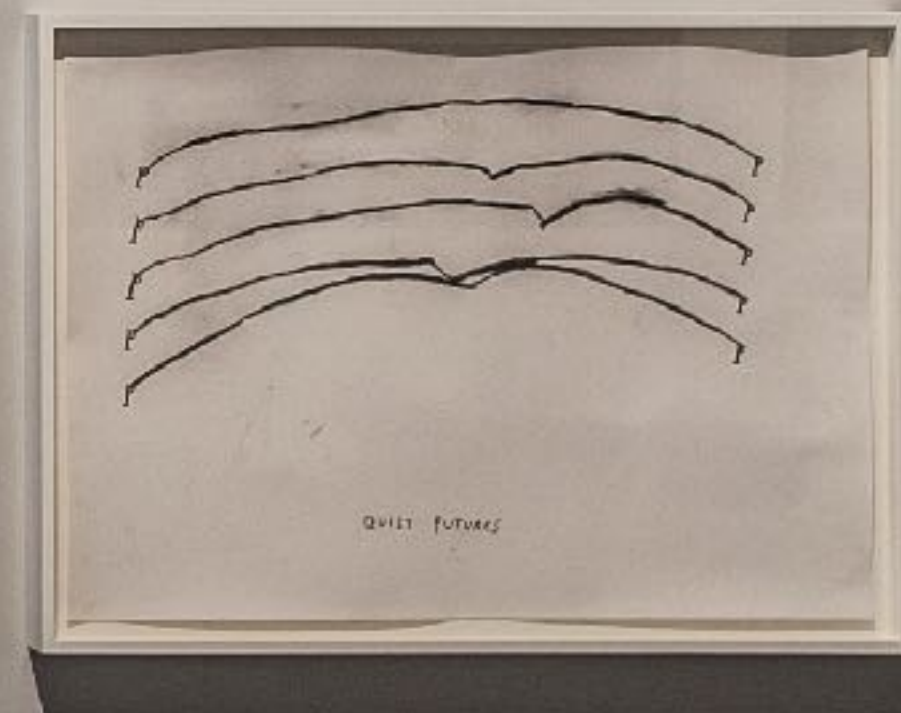
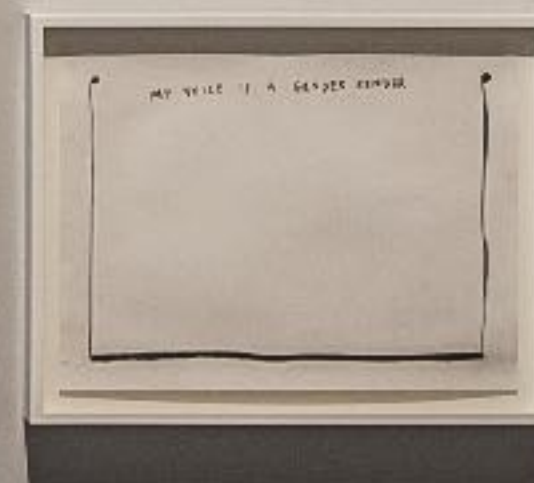
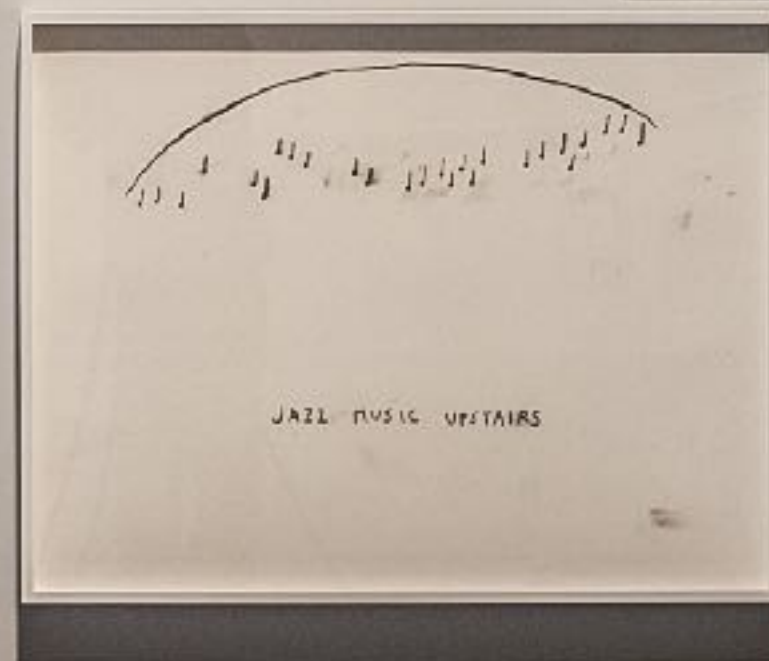
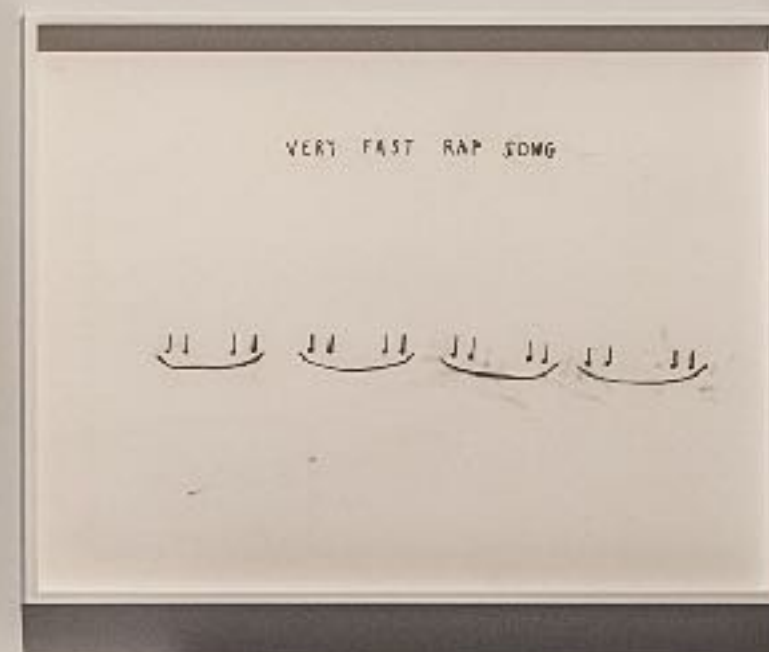
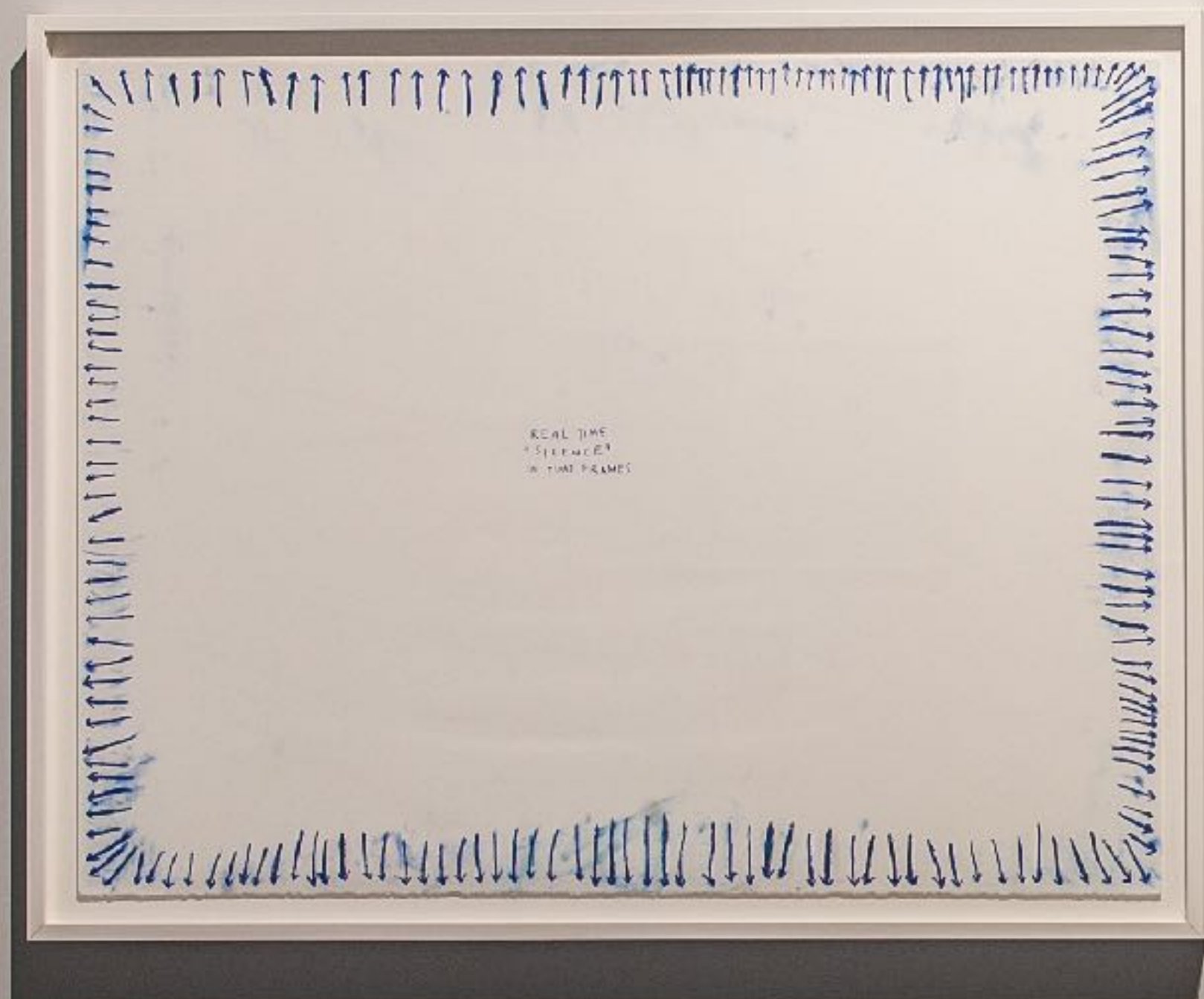
not limited to a strict definition of gender. Most of all, the title communicates the idea of artistic voice and authorship, whereby women artists are inscribing their names across various chapters of the vast history of sound practice.

Please take a free exhibition guide

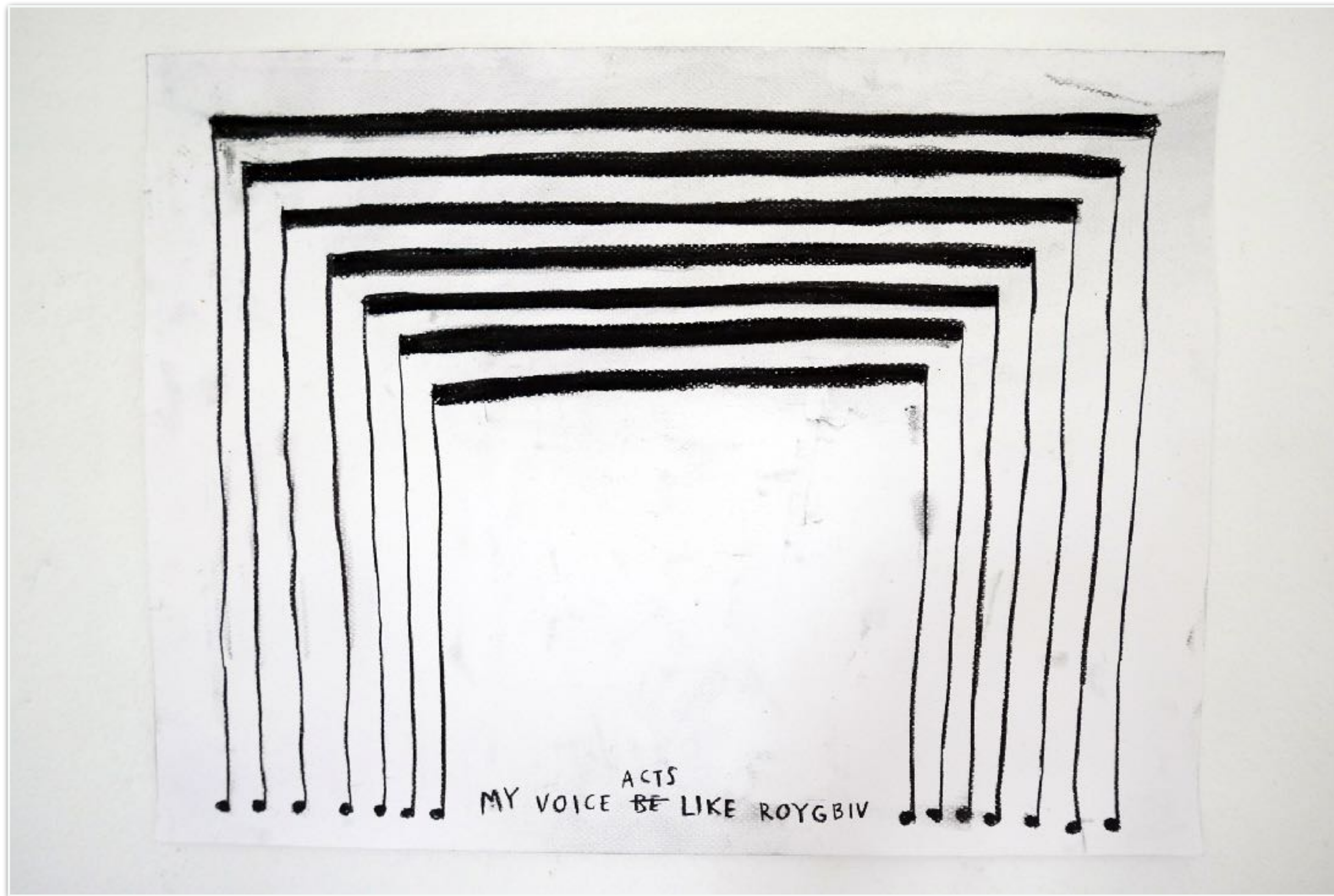
The title Sounds Like Her refers to the notion of occupying creative spaces over time and leaving one's mark against gender, cultural and ability-based biases, and against whitewashing and cultural appropriation. Sounds Like Her is an assertion whereby "her" acts as a counter-discourse to presumed male entitlement, but is

At the bottom right, there are logos for Arts Council Ireland, Dublin City Council, and other partners.





Christine Sun-Kim, *Sounds Like Her* exhibition at New Art Exchange, Nottingham
15th October 2017 - 4th January 2018



"I work with a large number of ASL interpreters, and that means my voice comes in different colourful characters. No interpreter is the same, no personality is the same, no voice is the same. I have all different voices for specific situations — a blue voice for fancy talks, a purple voice for social settings, an orange voice for conferences, a red voice for therapy sessions and so on. Putting all my voices together looks like a rainbow ... and that would be my ideal voice. I chose not to use the actual colours in this drawing; I think the hand-drawn lines and texts better express my idea."

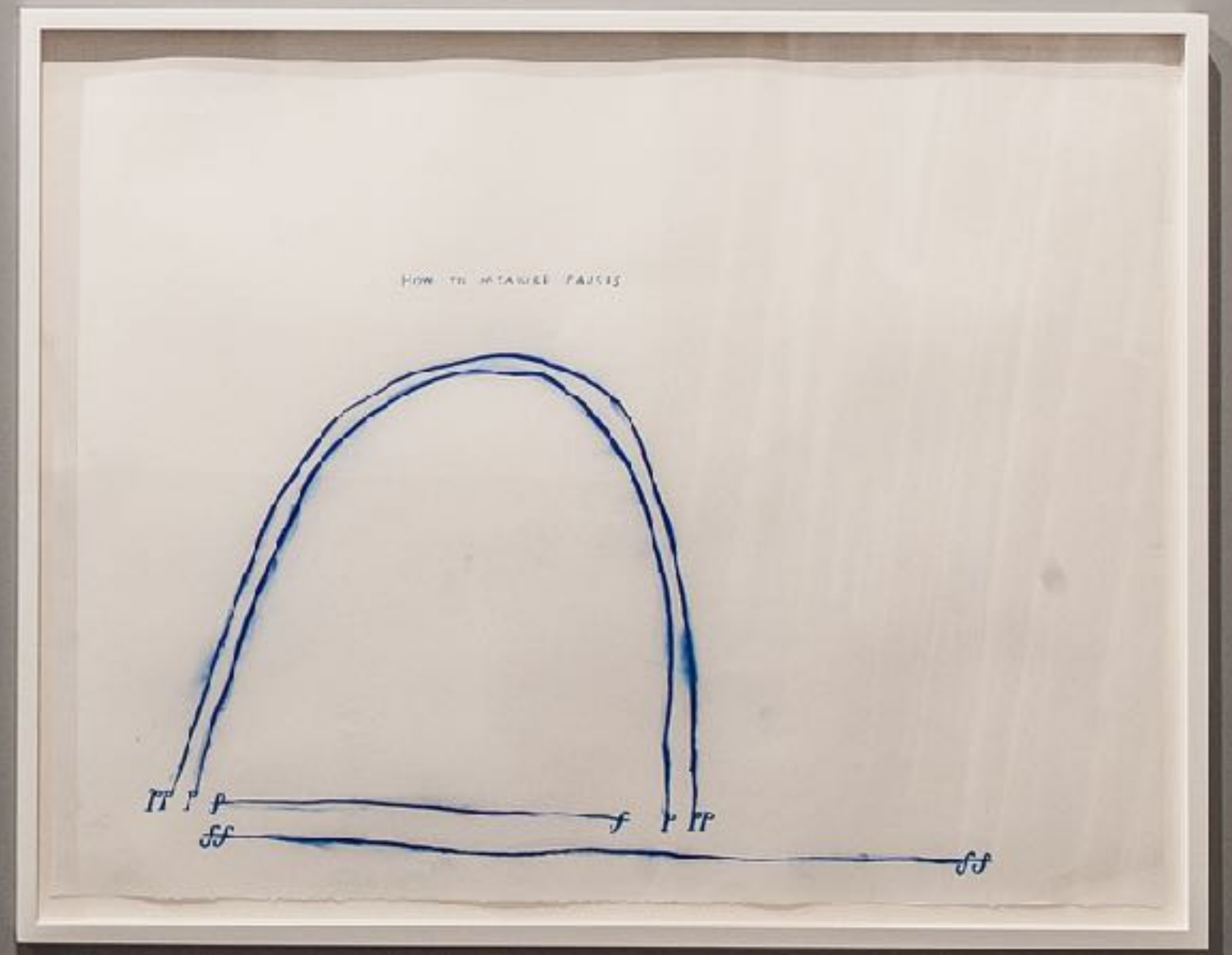
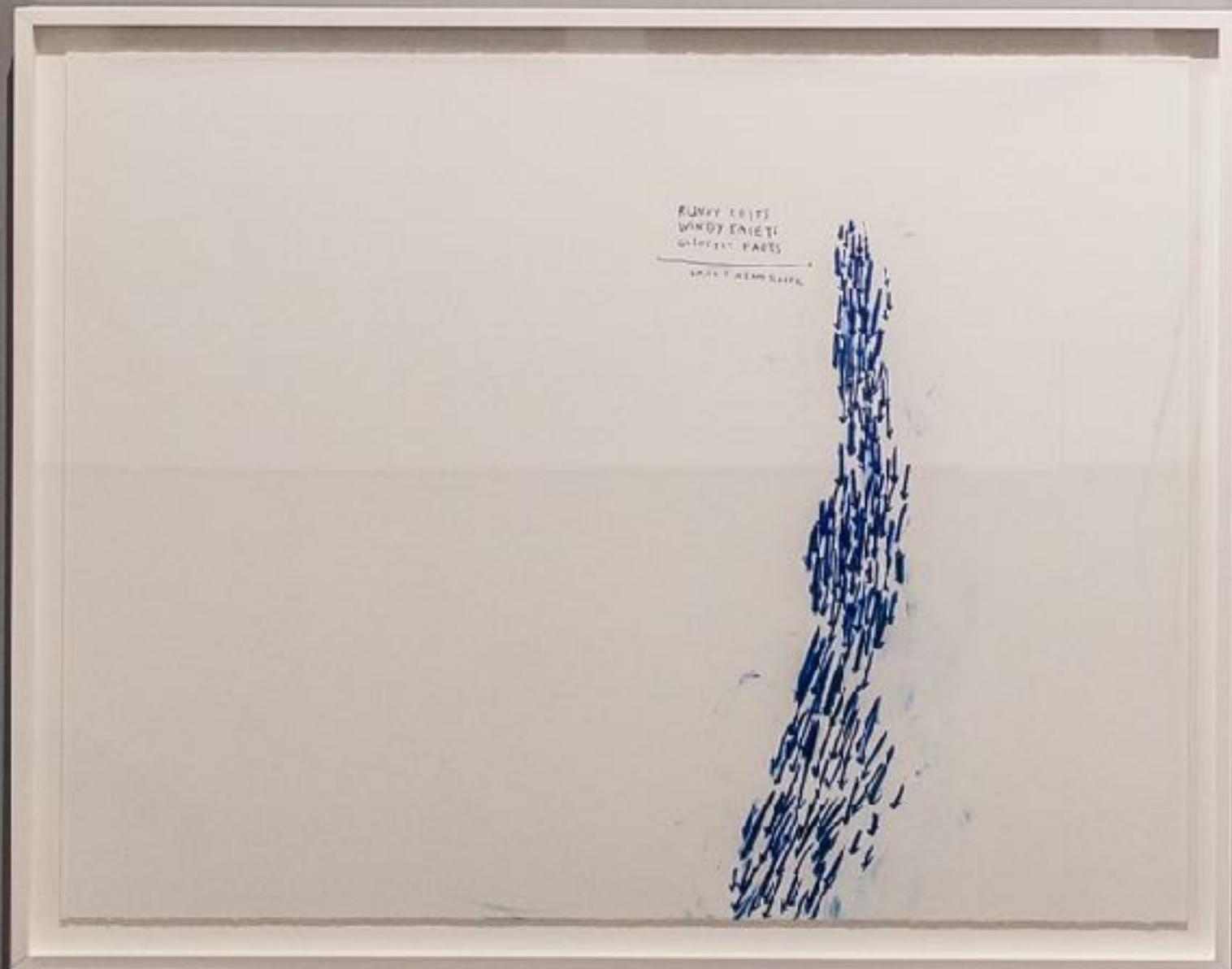
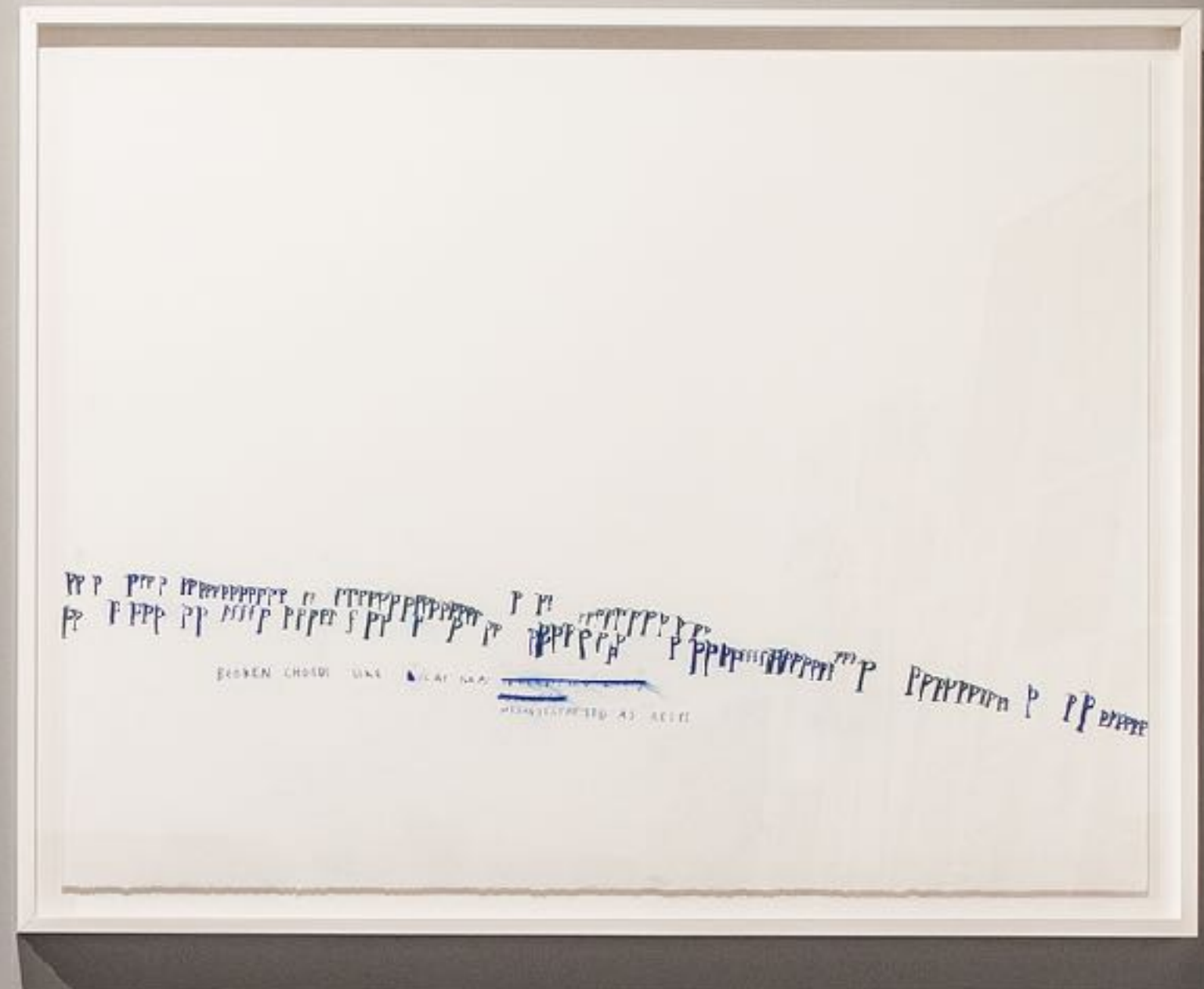
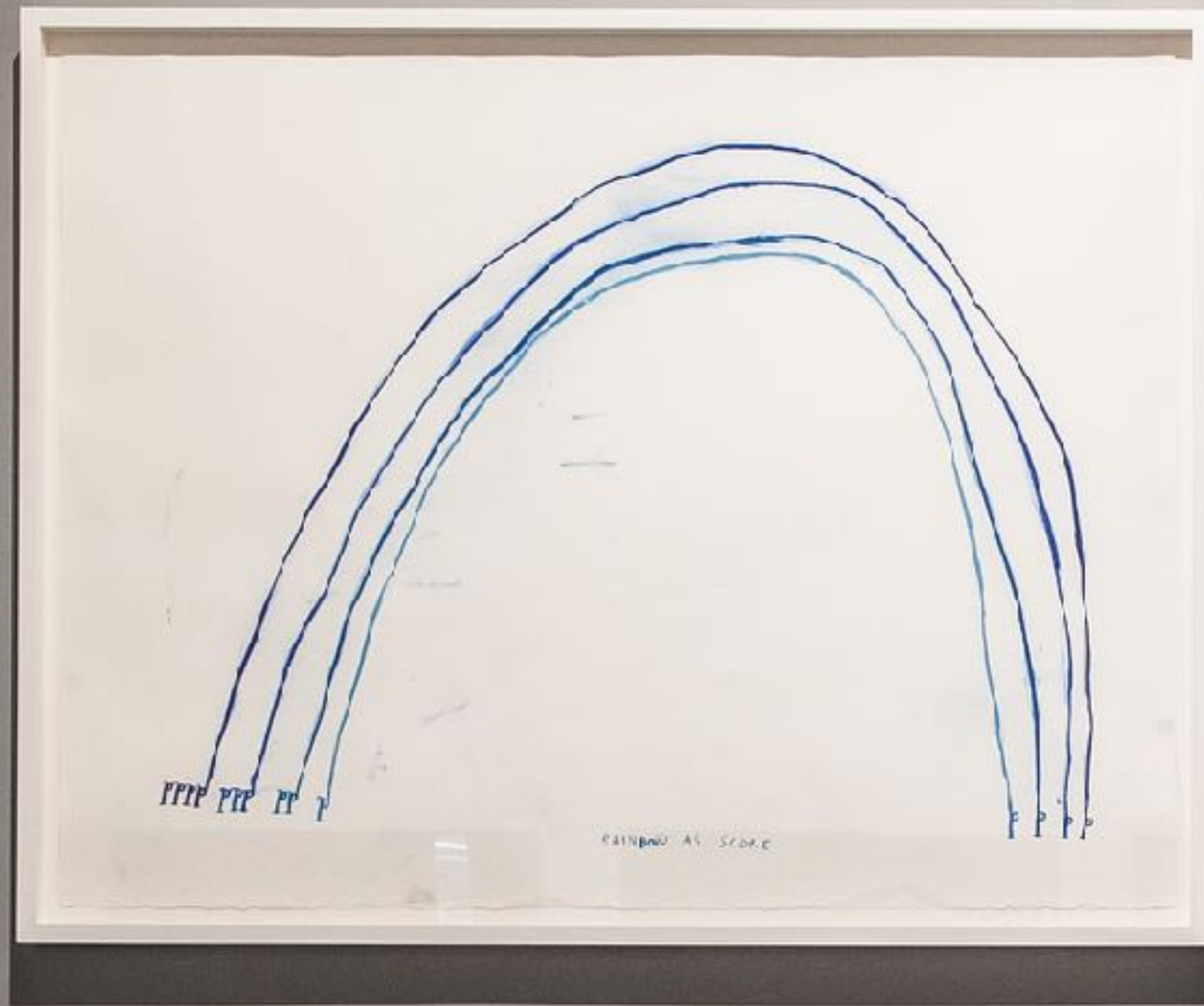
**Christine Sum Kim, TED talk
Dec 11, 2015**

My Voice Acts Like ROYGBIV



“Although people often associate silence with deafness, when I started employing sound in my art I saw how little I actually knew about silence. That’s when I realized that I could use musical symbols to communicate some of my sensory experiences. “P” is the musical symbol for “piano.” If you see it on a score, you play quietly. If you see two P’s, you play more quietly. The more P’s, the more quietness. But you could never get to the point of complete silence. Silence is an obscure sound”

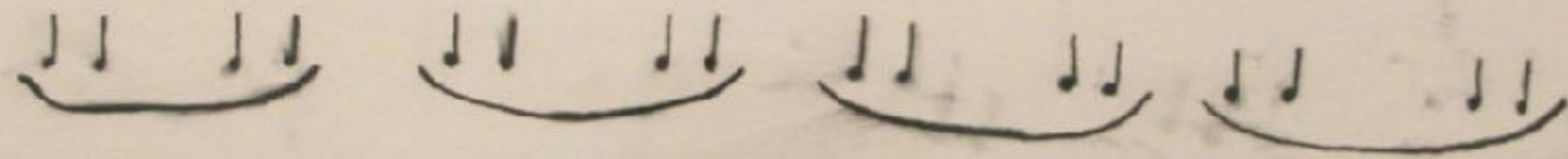
**Christine Sum Kim, TED talk
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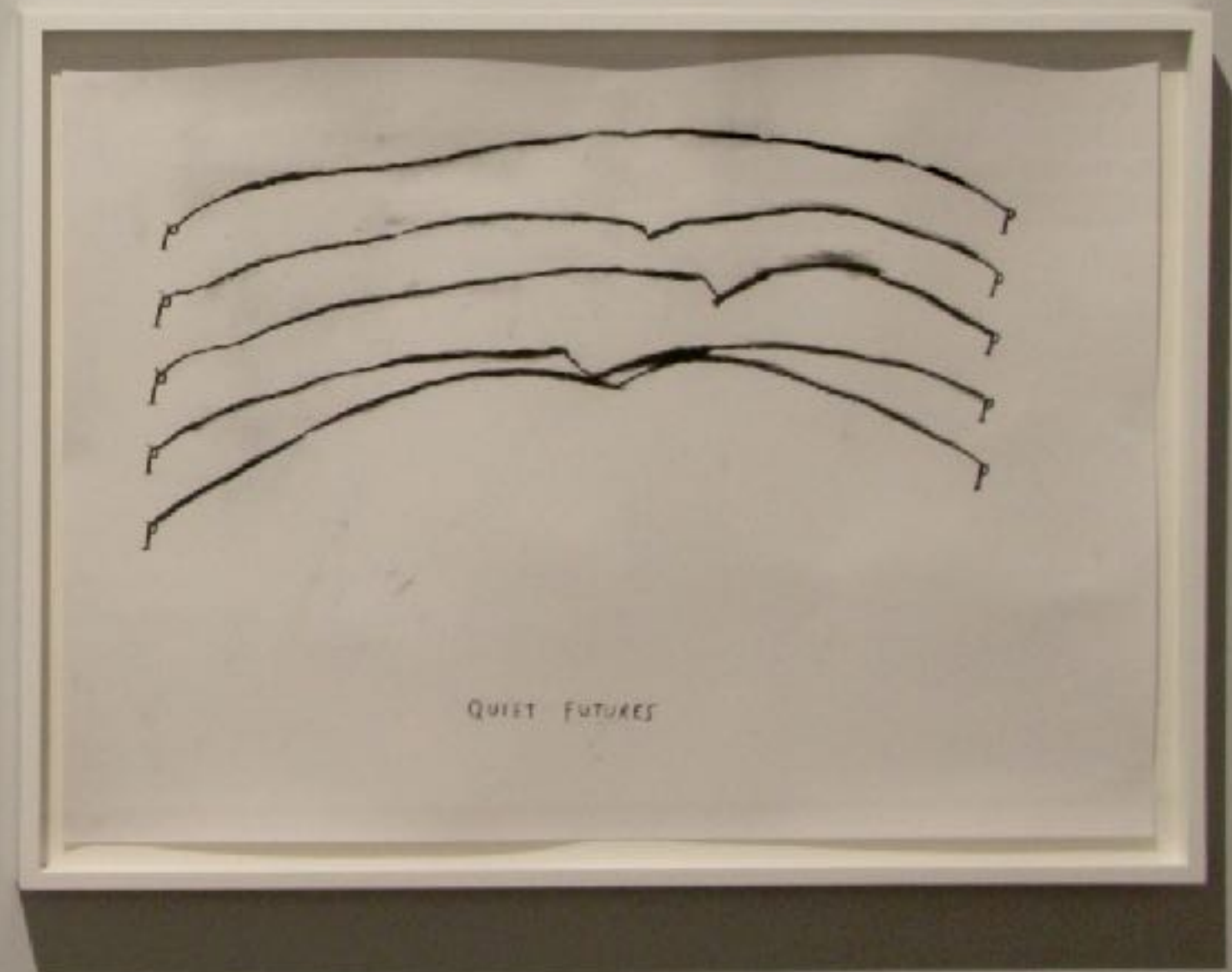
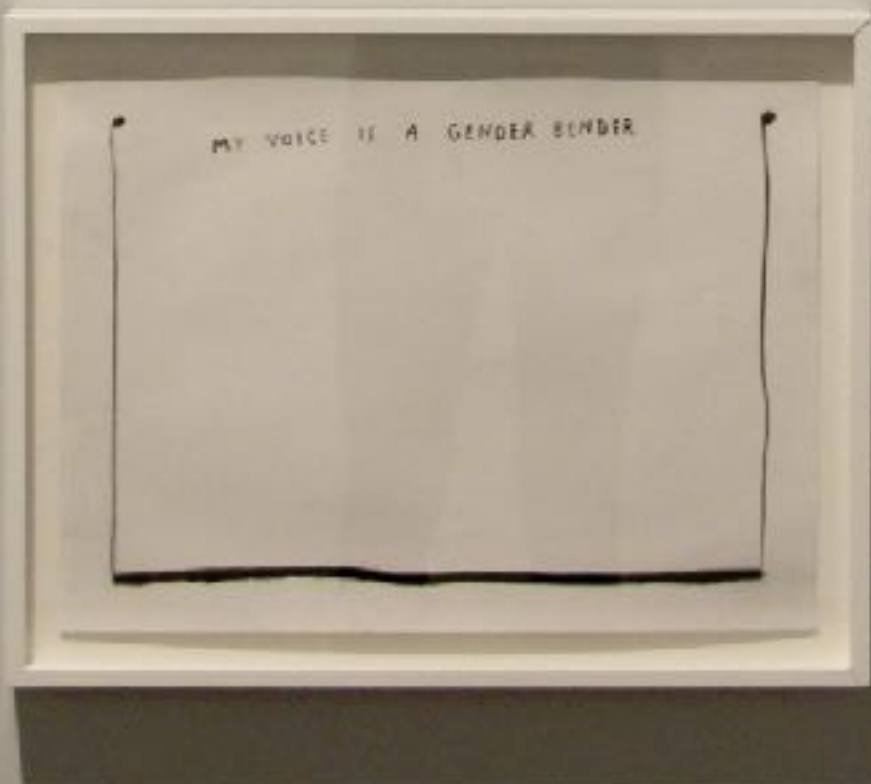
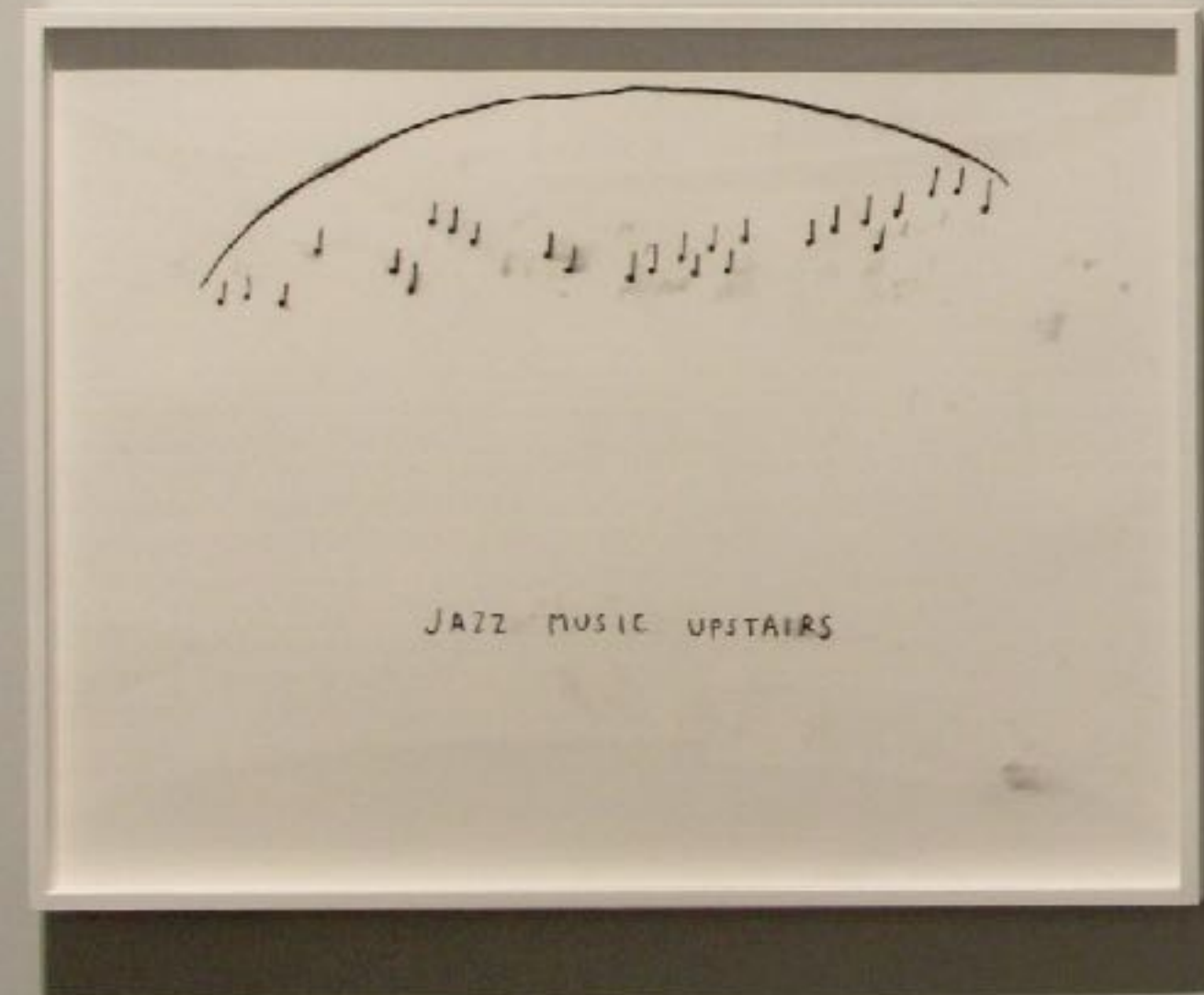
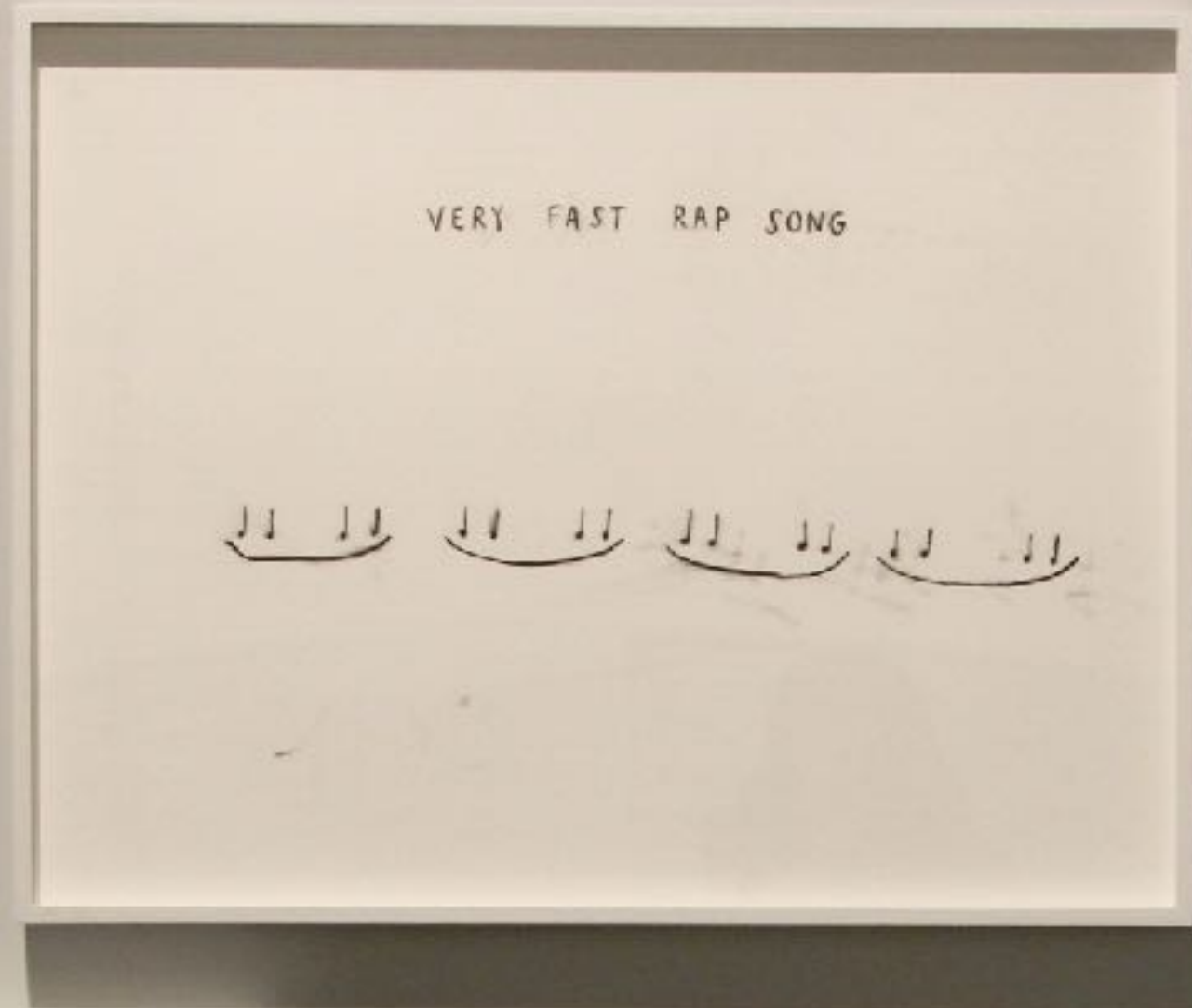
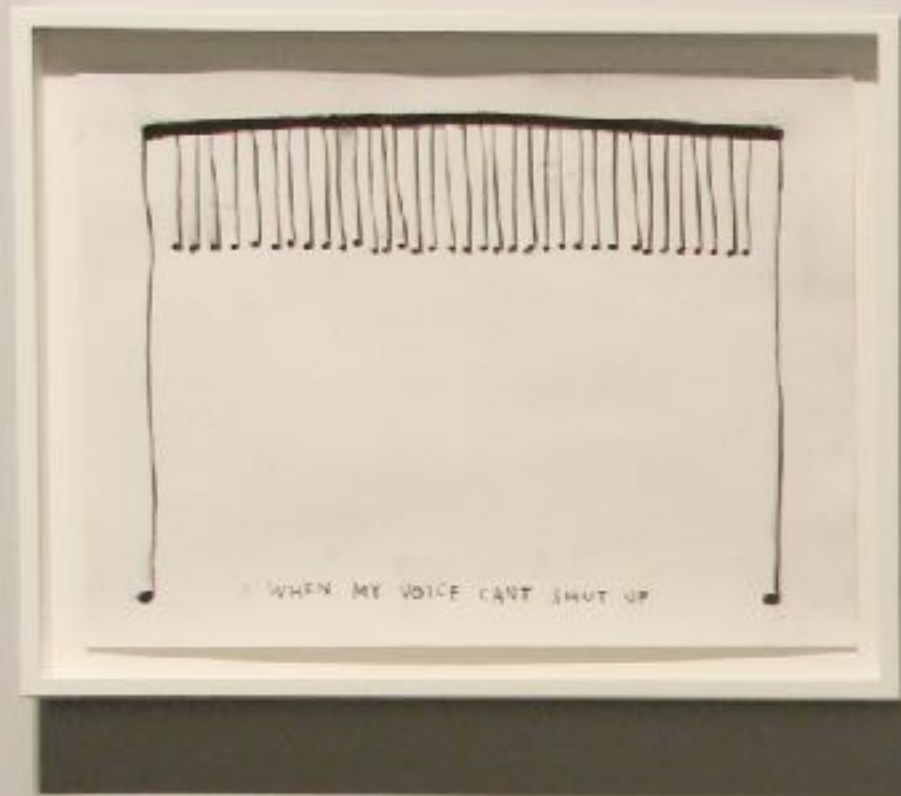


"I hope they leave, understanding that voices are not only sound, they can be visual as well"

[Christine Sum Kim]

VERY FAST RAP SONG







/səʊ 'əʊnli 'sɔ:tin kænd pə'lis kæn 'aktʃuəli kəm ənd kʌn 'i:z pɜ:k pɜ:les ə 'lʌndən
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 /kænd ɒf bʌt nɒt lʌk wʊdən ə: 'emθɪŋ ɪz dʒʌst ə: 'grɑnɪ ə: nɒ: dɔ:
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 /sʌmtaɪms 'pi:pəl wɔ:k θru: ɪt/ /ju: si: lɒts ɒv 'bɪznɪs 'pi:pəl pɔ:ɪnɪŋ tu: gəʊ tu: lʌnɪf ə: kʌmθɪŋ ɪz nɔ:
 /ðe: wɒs ə wʊmən raɪdɪŋ ə jʊnɪsʌkəl ɒn ɪt fɔ: jɪəs ənd jɪəs/
 /wɪ ju:z tu: kɔ:l hɔ: jʊnɪsʌkəl 'leɪdɪ/ /wɪ gɒt ɒn wɪd hɔ: riəli wɛl/
 /'aktʃuəli ɒn ðɪs 'pɪkʃə ju: kæn si: ðe: ɪz sʌm kænd ɒv 'festɪvəl ðeɪ/
 /ɪt meɪbi: ə 'bɑ:bɪkjʊ: 'festɪvəl gəʊn ɒn/
 /ðeɪ fʌt ə: ðɪz 'ɑ:riə ənd ɪn vʌɪt 'pi:pəl tu: kʌm ənd kʌm'pɪt fɔ: də: bʌt 'bɑ:bɪkjʊ: sɔ:ʊ/
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 /ɪz stɔ:riəsli gʊd/ /ɪ wʊd bi: fʌt tu: ɪf ɪ wɒs 'traɪn tu: ɪ ju:z də: best 'bɑ:bɪkjʊ: sɔ:ʊ/
 /ɔpəv'ɛts mʲ ə dɔmu bʌbteɪ/
 /ə jɛ: dæt wɒə nɑɪs/ /wɪ hʌd ə:ɪ nɑɪs frʊɪt trɪ: s ðe: tʌn(d)ʒə'ri:n 'greɪpfrʊɪ 'hɛndɪz/
 /kiədɪ əvɔtsujɔ pɔmarʌntʃɛ/
 /ɪ dəʊnt nəʊ/ /ɪ θɪŋk ðeɪ ə: ə:ɪ jɪə ə'raʊnd bʌt ɪɪm nɒt fʊə/
 /prɒbəbli ɪɪm rɒŋ ə:ɪ ɪ nəʊ dæt 'ɛvri kʌpəl ɒv jɪəz ðeɪ hʌv ə v'ɛrɪ bʌd
 /tʌk vtɛdɪ jæk bɪl'ɛmɪ rʌzɛm pʌm'ɛtʌs/
 wɒs dɪsə'pɔɪntɪŋ/
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Transliteration I,
Magda Stawarska-Beavan, Sounds Like Her Exhibition, Nottingham

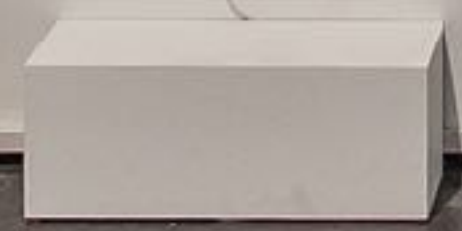
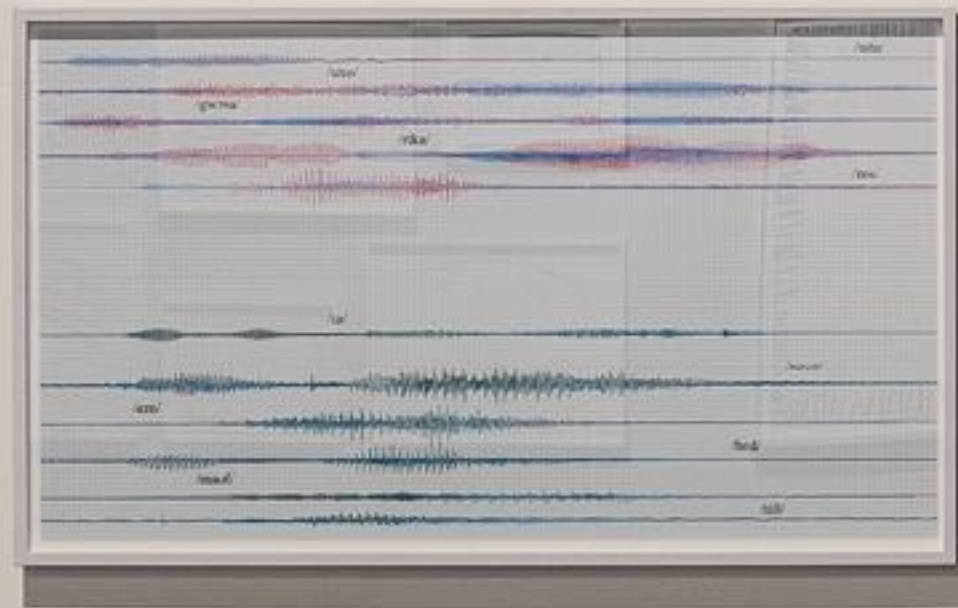
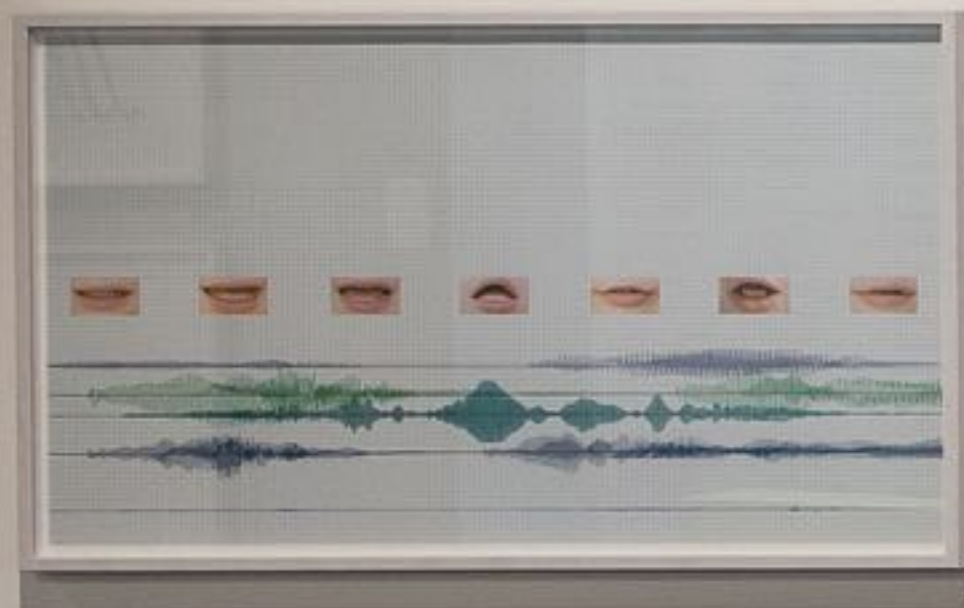


Transliteration I, (detail)

Magda Stawarska-Beavan, Sounds Like Her Exhibition, Nottingham

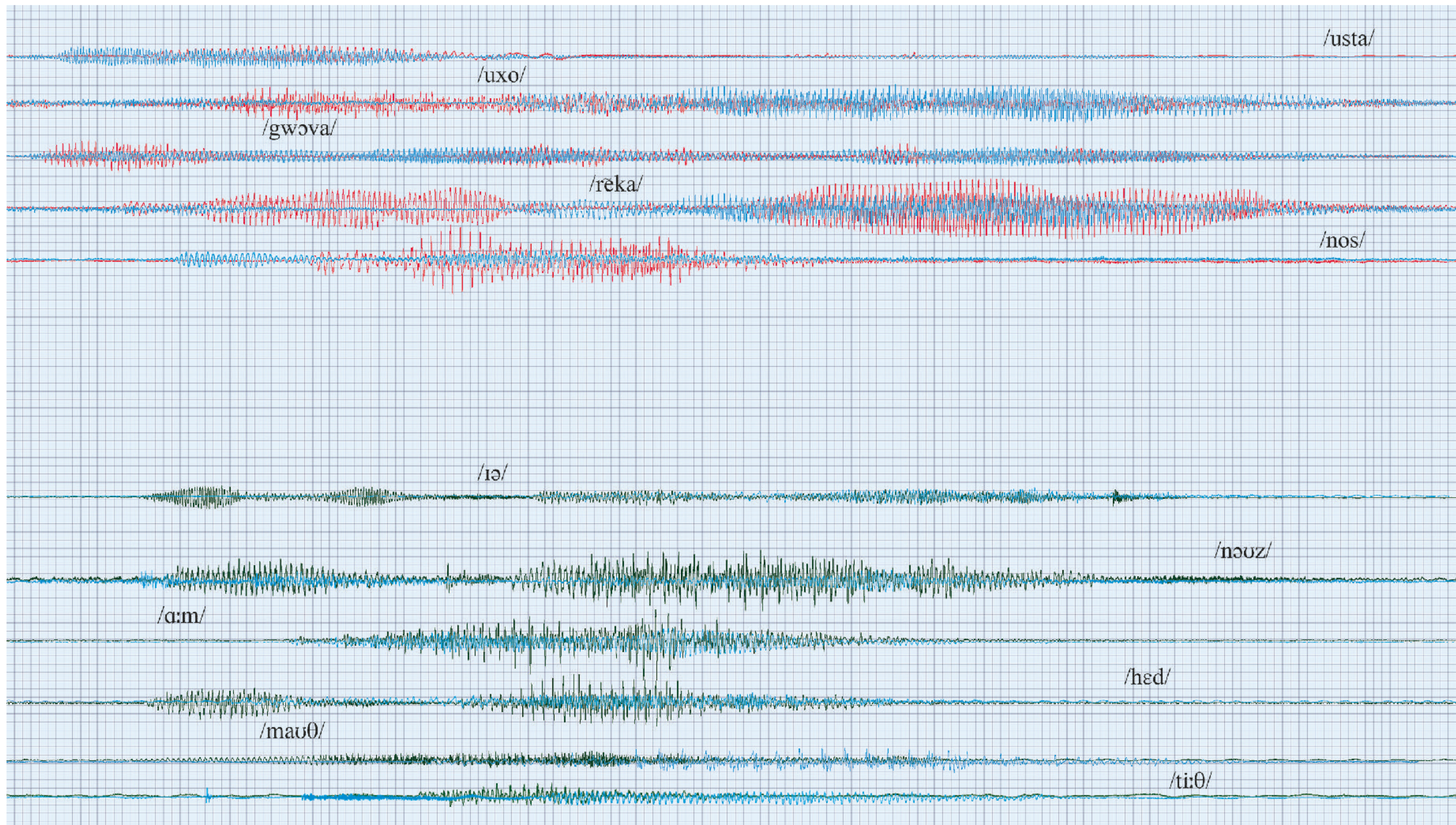


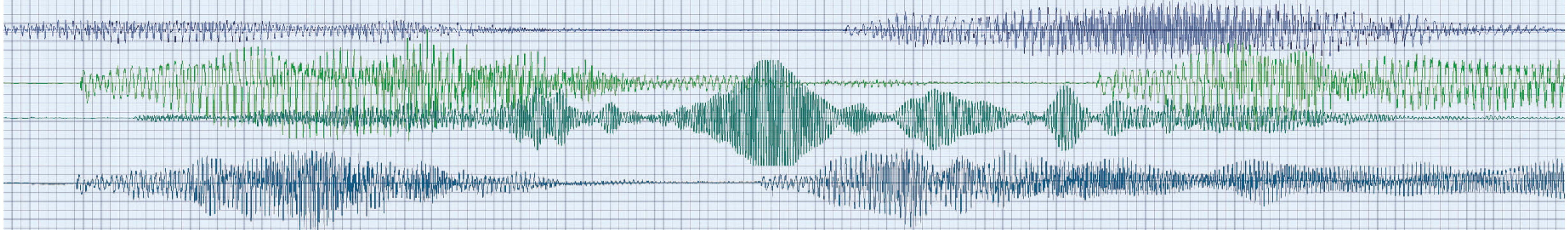
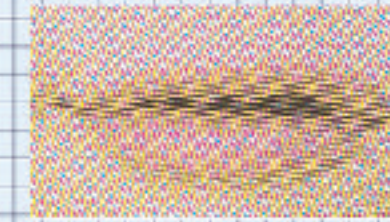
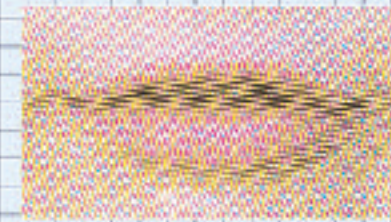
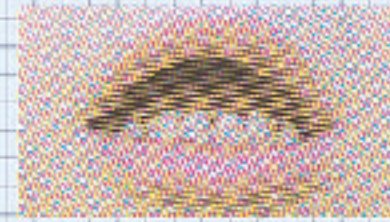
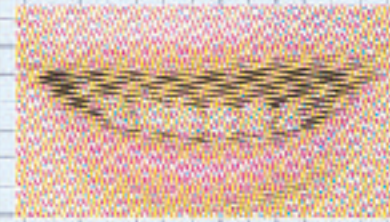
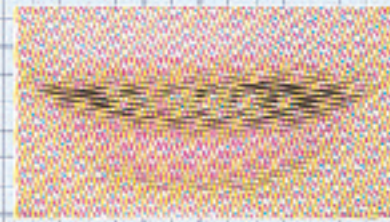
Transliteration III,
Magda Stawarska-Beavan, Sounds Like Her Exhibition, Nottingham



Mother Tongue,
Magda Stawarska-Beavan, Sounds Like Her Exhibition, NAE Nottingham





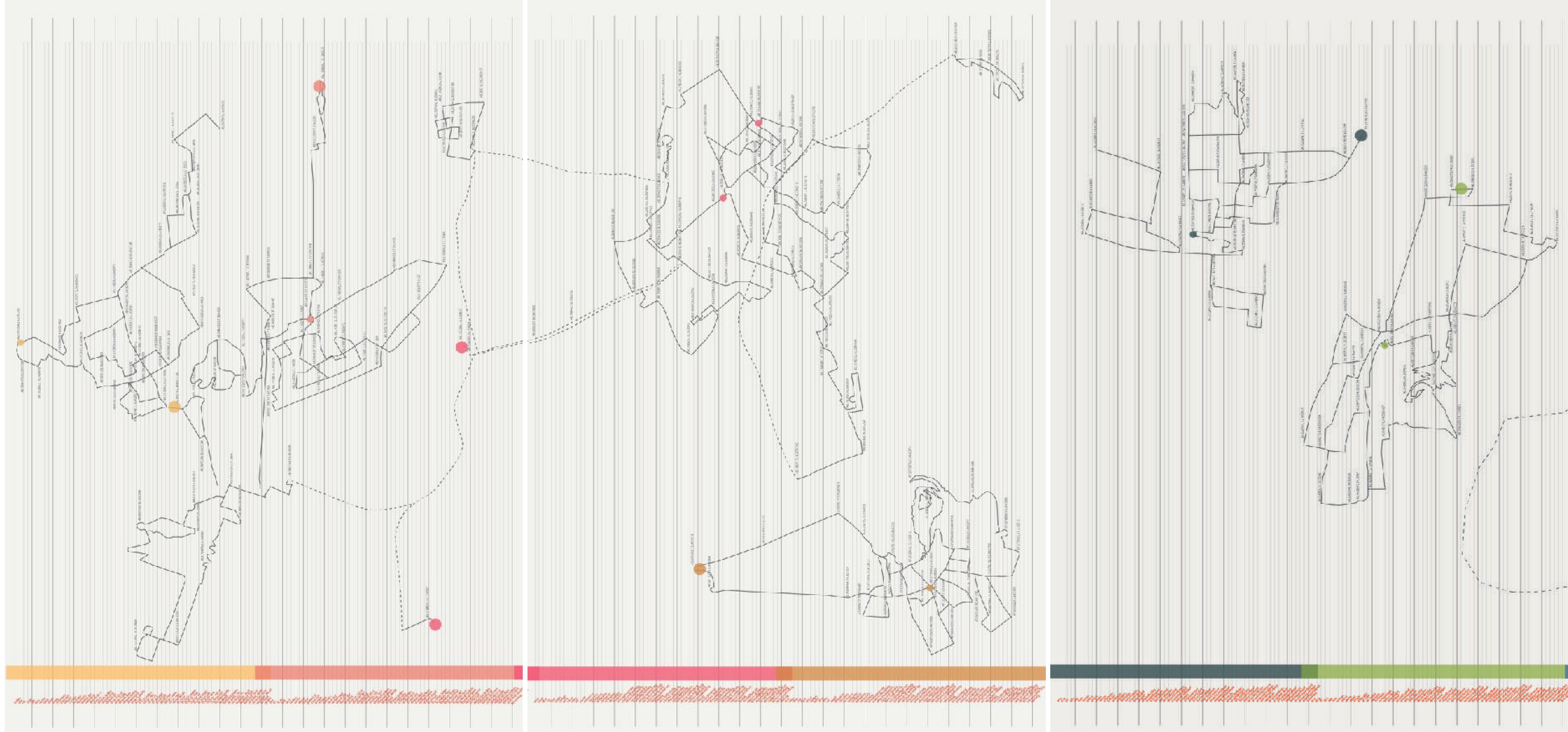




Linda O'Keefe in the work 'Hybrid Soundscapes I, II, III, IV
Sounds Like Her Exhibition, NAE, Nottingham







50.06465,19.94498 to 45.441058,12.320845 (Kraków to Venice in 12 H) Magda Stawarska-Beavan

The prints are a visual record of my movement through 12 urban locations where the field recordings took place for the Kraków to Venice in 12 hours project.



(detail)

dziesięć
dwadzieścia
dwadzieścia jeden
dwadzieścia dwa
dwadzieścia trzy
dwadzieścia cztery
dwadzieścia pięć
dwadzieścia sześć
dwadzieścia siedem
trzydzieści
trzydzieści jeden
trzydzieści dwa
trzydzieści trzy
trzydzieści cztery
trzydzieści pięć
trzydzieści sześć
trzydzieści siedem
czterdzieści
czterdzieści jeden
czterdzieści dwa
czterdzieści trzy
czterdzieści cztery
czterdzieści pięć
czterdzieści sześć
czterdzieści siedem
pięćdziesiąt



Wer/Who, (split screen video projection)
Magda Stawarska-Beavan, Sounds Like Her Exhibition, NAE Nottingham



Wer/Who, (still)

Magda Stawarska-Beavan, Sounds Like Her Exhibition, NAE Nottingham



Wer/Who, (still)

Magda Stawarska-Beavan, Sounds Like Her Exhibition, NAE Nottingham



Wer/Who, (still)

Magda Stawarska-Beavan, Sounds Like Her Exhibition, NAE Nottingham

