

# The Exhibition

The Engine Room celebrates some of the most exciting sound art being made today by emerging artists from around the globe.

Following an international open call, 26 finalists have been selected from over 170 submissions representing more than 40 countries, including the UK, Italy, Australia, China, Thailand, Albania and the United States.

This year's exhibition features sound sculpture, immersive multi-speaker installations, interactive works, and audio-visual pieces, each offering a unique perspective on how we experience and engage with sound in our daily lives.

#TER2025 | [www.engineerroomlondon.org](http://www.engineerroomlondon.org)  
*The Engine Room is a Morley College London initiative, continuing Morley's legacy as a leading centre for experimental music and sound art.*

## Alessandro Russo, Italy

### Magnetar

*Magnetar* is an acousmatic octophonic composition inspired by the characteristics of a magnetar—a highly magnetized neutron star formed in the final stages of stellar evolution after a supernova. The piece explores the magnetar's immense magnetic intensity, using sound to evoke attraction and repulsion dynamics, enhanced by octophonic spatialization. Convective movements in the sound recall the core's turbulent activity, while synthetic sound elements, created mainly via waveshaping, blend with electromagnetic and electrostatic interference to mirror the star's chaotic magnetic storms. Sonic tension alternates with sparse moments, reflecting the magnetar's energy accumulation and eventual demise.



## Chelidon Frame, Italy

### Real Aliens Are in Vegas

*Real Aliens Are In Vegas* takes inspiration from a phrase overheard during a trip through the Nevada Desert near the Extraterrestrial Highway, a place supposedly famous for nonhuman presences. The track moves between three different sonic tapestries, creating movement using microsounds, FM synthesizers, and granular processing.

## Katia Geha, Australia

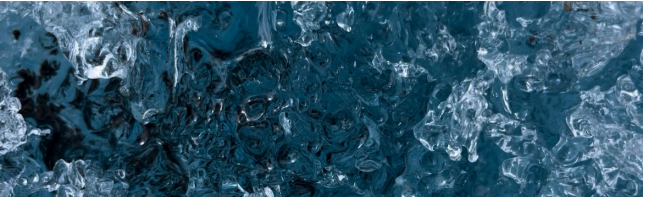
### Quartet for a Broken World

This work is fundamentally based on ideas of brokenness. It displays the state of a society where the foundations are unstable and slowly breaking. In a society like this, even when we are given the time to repair and mend, we simply do not have the correct or enough resources. This nothing unlike the tragedies in Lebanon – a country so beautiful and so dear to me and my family. The foundations of the country cannot provide the help that its civilians need. The country faced one of its biggest crises post the Beirut Explosion in 2020, where over 77 000 apartments were destroyed, where prior to this many buildings still had not had the potential to be rebuilt due to lack of resources post the Lebanese Civil War.

## Charlotte Leamon, Australia

### Athabasca Glacier

The video and recordings of Athabasca Glacier were recorded in July 2024. Due to climate change, the glacier has lost more than half of its volume in the last 125 years. This work captures the natural and authentic beauty of what will one day, be gone.



## David Sappa, UK/Italy

### Bouquet of Bones / Foreshores Rising

*Bouquet of Bones* is a piece that forms a series called 'Foreshores Rising' - 12 haunted sound sculptures made from an assemblage of materials found along the river Thames. The set form an improvisational environment (or self-sounding installation), inspired by material memories, asymmetries of abundance and the eerie collisions of time that unfurl amidst these dockland and river spaces.

## David Snow, USA

### Astarte, devourer of men's hearts

A fetish object masquerading as sound sculpture, "Astarte, devourer of men's hearts" was created in the spirit of surrealist object-making, an art trend that flourished during the 1930s. As the Museum of Modern Art in New York describes the inspiration behind that movement, artists were captivated by the notion that certain objects possess talismanic power, an idea dovetailing Freud's psychoanalytic theory that objects can function as projections of unconscious sexual desires. Artist-built totems were typically assembled from household items or flea-market finds juxtaposed in provocative configurations. "Astarte" was fabricated from a doumbek (Moroccan hand drum) with a vibration speaker mounted on its drumhead. An mp3 player loaded with an audio file that blends drumming with wordless vocalization is mounted inside the body of the doumbek and drives the vibration speaker, transforming the drum into an instrument that plays itself and sings its mocking siren song.

## Elko Braas, Germany

### Where two hearts beat, when they meet

*Where two hearts beat, when they meet* is an interactive sound installation. At its core are two spherical sculptures made of speakers: one crafted from 15" bass speakers and the other from midrange drivers. These spheres, resting on the floor, are designed to enhance each other's sound waves, creating a pulsating auditory experience. Both spheres are connected to an amplifier and emit distinct human heartbeat frequencies: one is the heartbeat of the artists newborn daughter, and the other is of themselves. The interplay between the two heartbeats reflects the dynamic of opposing yet harmonizing forces. Like two rhythms that may initially seem at odds, ultimately weave together, creating a shared pulse that resonates both individually and collectively, embodying the tension and unity inherent in all relationships. The sculptures not only generate sound but also vibrations, which visitors can feel by touching them.



## Frederic Roverselli, Canada

### T'as tu peur?

In this drawing, I have been questioning the notions of space, time and communication. Referring to my musical and improvisational background, I started seeking structure not as a fixed arrangement, but as an evolution in time, as with a musical score : Series of intertwined events that occupy different layers of the space. So I try to imagine sound structures or textures evolving and how I can translate them on the paper, with lines, marks, depth of field elements. I also try to impart periods of tension and release, chaos and calm with crescendos or transitions. This graphic score has been used in improvisation workshops.

## Jessica Reisch, USA & Tyson Houseman, Canada

### Stream Cycles

*Stream Cycles* is a generative projection installation created using video and audio field recordings gathered from Stony Brook State Park near Alfred, New York and processed through Max MSP. For this work specialised microphones like geophones, paired with corresponding footage from onsite locations, were used to trigger the generative collective volume of the soundscape. The piece is intended to be ever-changing and unique to each installation space. As the visual sequences ebb and flow, the overall audio-visual experience cascades like a waterfall itself.

## R.R. Pascoe, Australia

### Soundprints, 2024

This work consists of ten individually framed 28cm x 23cm Soundprints on cyanotype paper and accompanying video documenting their creation process. Sound visualisations from laser cymatics triggered during live improvised sound performances with a MIDI wind synthesizer - using a 405nm wavelength (near UV) laser, on photosensitive cyanotype paper - the resulting visualisations are prints of the tracings of complex harmonic motions, known as Lissajous figures. Based on a Lissajous Apparatus, a beam of near UV spectrum light is bounced off a mirror attached to the surface of a diaphragm stretched across a cylinder, which houses a small speaker amplifying these improvised performances. The movement of the diaphragm in response to the airflow produced by the speaker, triggers movement of the mirror - visualising the sound's harmonic frequencies, via the laser's reflection from its surface, onto the photosensitive cyanotype paper, and recording them there.



## Nathan Harper, USA

### Vortex of Unconditional Love

This work is a First Order Ambisonics arrangement responding to the extreme dietary cult, Breatharianism, which teaches that humans do not have to eat to live. This Western permutation of Eastern ideas distorts fasting into a business complete with high-priced seminars and books. Once Breatharianism founder Wiley Brooks was caught eating McDonald's fast food, he began working it into his sacred doctrine, stating, "When you walk into McDonald's, just know you are in a vortex of unconditional love." This musique concrète arrangement of recordings of various McDonald's locations attempts to find and bring forward the imperceptible vibrations that Brooks spoke of. Ironically, the most consistent sound is the near-constant beeping from the McDonald's kitchen that ex-employees describe as torture. The hyper-processed sounds reflect the hyper-processed food and the hyper-processed spirituality, posing questions about the state of spirituality under techno-capitalism.

SE1  
MORLEY GALLERY | London  
28 April - 16 May 2025  
Exhibition  
International Sound Art

the engine room



28 April - 16 May 2025 | The Engine Room  
2025

## Exhibition

Exhibition Hours:  
Monday to Friday 10-6pm  
Saturday 1-5pm  
Late Openings: Tuesdays and Thursdays until 7pm

## Events | Penny Lecture Sound = Art = Sound

*Penny Lecture as part of The Engine Room Exhibition 2025*

Join us for this interactive Penny Lecture which lifts the lid on the inner workings of sound and the inner thinking of sound artists through recent history. The lecture with Matti Gardner and Jonathan Higgins will investigate different aspects of Sound Art creation, from digital to physical, and will include an interactive workshop with Howlround, exploring tape-based soundscape creation.

May 7 - 6PM - FREE ENTRY  
Morley College London  
61 Westminster Bridge Road  
London, SE1 7HT



Visit [www.morleycollege.ac.uk](http://www.morleycollege.ac.uk) for more information



Jiajing Zhao, China

Drifting Voices

*Drifting Voices* is an acousmatic composition exploring the deep connection between the human body and the ocean. Life's origins in the sea have left us with profound chemical affinities to the marine environment. This work reflects that connection by processing human voices and ocean sounds in almost chemical ways—analysing them into microscopic sonic particles and observing their interactions within the realm of microsound. Spectral textures are extracted, frozen, stretched, catalysed, and blended to explore their shared sonic characteristics. The voice in the piece is that of Portia Lee, reading an original poem about the sea written by the composer. Vocal recordings were captured using both a condenser microphone and a throat-mounted hydrophone, producing a rich, intimate texture that allows for extended processing techniques. Throughout the piece, the voice—symbolising the presence of the human body—is deconstructed into intricate sonic particles and textures, moving beyond linguistic meaning. As the piece unfolds, the transformation of vocal material traces the body's dissolution and expansion into the ocean, gradually merging with abstracted ocean field recordings. Ultimately, the distinction between voice and water blurs as body and ocean dissolve into a single, unified sonic entity.



Verena Wusatiuk, Austria

KOFFEESKAPES VOL I

*KOFFEESKAPES VOL I* originated from the love of coffee that many of us share. It pays homage to the sounds we associate with the liquid black gold. The making of a cup of cappuccino was recorded to collect an array of samples – ranging from grinding the beans and pouring the espresso to foaming the milk. These recordings were later processed for stereo, chopped, and filtered, using effects such as echo, reverb, delay and panning. Digital synthesis was applied as a foundation to create bass and percussion samples. Playing on this notion, the piece is divided into two passages: the original recordings determine the tonality of the first part, in which the listener may still be able to recognise the origin of the respective sounds, before the piece eventually transforms into a melodic, distorted and bass-heavy soundscape. All patterns in the latter passage are profoundly processed versions of the raw samples, leaving the origin of each sound up to our imagination.

Joanna Strogatz, USA

That Confident Look

In the five years that Elodie Chancelier has been practicing kung fu, her confidence has skyrocketed. This short piece blends an interview format with musical composition, featuring a beat crafted entirely from the sounds of her exercises, layered with original vocals. Together, it creates a unique and powerful sonic exploration of female empowerment. This story was produced at the Salt Institute for Documentary Studies and recorded at Portland Kung Fu. Photo by Rodnae Productions.



Paul Beaudoin, USA/Estonia

ein kleines Klangportrait

*ein kleines Klangportrait* merges acoustic and electronic instruments into a meta-ensemble, drawing inspiration from the aesthetic of classic musique concrète. This work forms part of a larger series exploring the New Tower of Babel—a vision of our fractured modern world, where chaotic landscapes of digital waste, glitches and fragmented memories mirror the instability of the human condition. Through unstable sonic structures, mechanical motions and dark resonances that echo like broken vessels on the ocean floor, the piece evokes a surreal and disorienting soundscape. The interplay of harmonic frequencies with noise creates a “post-symphony,” an invitation for listeners to navigate the work with their own memories and experiences, finding meaning in its collision of the familiar and the unfamiliar.

Kiran Arora, UK

Ripple

*Ripple* is a collage for 8 channels that combines processed field recordings, shortwave radio, and digital synthesis, which unfold around the soundfield in an interplay of rapid montage and extended passages.

Xiaohan Li, China

Sound Cinema

*Sound Cinema* is an immersive audio installation that explores the intersection of private and public sonic experiences. Participants are seated at window-side desk chairs, where they encounter a dual-layered soundscape: intimate monologues delivered through headphones interweave with ambient sounds flowing through speakers in the space. This arrangement creates a unique tension between individual and collective listening experiences. The work invites each listener to become both viewer and creator, as the carefully choreographed audio elements trigger personal mental imagery. While physically sharing the same space and ambient soundscape, each participant embarks on their own cinematic journey through the power of imagination. The strategic positioning of participants at window desks adds another dimensional layer, as the physical environment becomes a visual frame that complements their internal visual narratives.



Luc Messinezis, Greece

1360 Words

The Universal Declaration of Human Rights, with its 1360 words, is acknowledged as a milestone of human achievement. Yet, these words often feel hollow against the backdrop of a world that reeks of gender inequality, sexual repression, homophobia, racism, war, forced displacement and hints of genocide. *1360 Words* is a sound sculpture that transforms this dissonance into a performative, auditory experience. Within the cage-like nest, a voice monotonously recites the Declaration. Gradually, the words dissolve into a distorted buzz, symbolizing how the essence of these rights gets obscured in the cacophony of reality. This piece serves as a critical reflection and an urgent call to reclaim the meaning of these words—not as mere ideals, but as tangible, lived truths. It challenges us to confront the distance between declaration and action, urging the transformation of noise into meaningful reality.

Uğur Aslan, Albania

Concrete Ball of Albania

This recording explores the historical and political sounds of Albania and their connection to the present soundscape. The legacy of the communist era remains evident in the daily lives of Albanians, many of whom live in buildings from that time. I titled this soundscape composition *Concrete Ball of Albania*, inspired by a heavy cement-like foosball played by children in my neighbourhood in Tirana, symbolizing the importance of collaboration and sharing in Albanian culture. Key sounds include the field recording of woodworms that represent prisoner torture during Hoxha's era (1944-1985), typing sounds from political trials, a speech by Enver Hoxha in 1961, and the moment Hoxha's statue was torn down in 1991. Additionally, field recordings from bunkers in Tirana, a market (bazaar) soundwalk, birdsong from Liqeni Artificial i Tiranës, and church bells and the call to prayer post-communism contribute to the composition's rich texture.

Shira Golden, USA

Memory Cards

Each time a memory is recalled, the brain subtly distorts it. Just as a lossy image format degrades with each “save,” so too do memories erode with every recollection—transforming them into layers of memories about memories. Memory Cards is an invitation to contemplate both the losses and gains inherent to the act of remembering. Sonically, the piece weaves together the mechanical sounds of scanners, cassette players, typewriters, and other devices associated with “writing” memory. These mundane sounds are transformed into a musical experience, with the pitch of the scanner’s whirl manipulated to evoke the resonance of an organ. The video features fragments of cards the artist received from her grandma during childhood, rediscovered in a Ziplock bag years after her passing. Her first encounter with these letters evoked vivid memories of her grandma's voice and the times they shared, but the more she examined them, the more elusive those memories became.

Martin Rodriguez, France

Scales

An attitude, in general terms, can be defined as a predisposition to respond positively or negatively to certain objects, people or situations. This work focuses on the behavioural aspect of children, as you will see, they perform actions in relation to the object or situation. How socioeconomic characteristics, where one can afford to live, can affect behavior, development, integration, the way of speaking, how we are seen and judged, being secure, happy, accepted, childhood should be the same for everyone.

Kohei Kimura, Germany

Bell of Waterfall

Water as a liquid basically takes the forms of ‘flowing’, ‘falling’, ‘pooling’, ‘spouting’ and ‘gushing’, each with a different appearance. These four forms of water transform and combine into large, small, continuous, fragmented, gaseous, liquid and solid forms, blending into the environment and working on the minds of those present over time. We have special feelings towards water, and the shape of water influences our psyche and causes us to form different images. This project is a sound installation work that changes the momentum of the water pooling and flowing down into a tank into a rotating motion that rings a bell installed in the tank. The dripping water and the continuous sound of the bell present the changes and possibilities of water from both a visual and auditory perspective, allowing the viewer to perceive a sense of scale, time and discomfort.

Anne E. Stoner, USA

Intersubjectivity (If I tell you how it felt, can you feel it too?)

A touch sensitive sound work, consisting of crashed vehicle parts and capacitive circuitry. When touched, each vehicle part reads a single word from a line of poetry by Angie Sijun Lou. The pieces sound through transducer speakers underneath the surface of the pedestal structure, vibrating the pieces in a tangible manner. In 2018, a pedestrian accident left Stoner chronically ill. This work seeks to explore the manner by which, and to what extent, bodily experiences can be shared. Is it possible to communicate a bodily experience from one body to another? If I tell you how it felt, can you feel it too?

Morten Poulsen, Denmark

Impact

Systems of power take many forms. They permeate as ideas, and settle as norms. They are enforced by authorities, borders and walls. They divide and orientate our bodies, and frustrate our abilities to respond. In *Impact*, the recordings of the artist, as he repeatedly runs into a wall and a grand piano, are played back through exciters (vibrational loudspeakers) attached to the back of a wall. From one impact to the next, the listeners are urged to reflect on their own positions: on which side of the walls are we?

Blue Rachapradit, Thailand

Umbilical

*Umbilical* or สายสะดือ (umbilical cord) explores the matrilineal connection between three generations of Thai women through a recorded phone conversation between my mother and I.

Sound Art Courses at Morley College London

Morley College London offers an exciting range of Sound Art and related courses. Students have access to Morley's outstanding music technology facilities, and many feature in the biennial student show at the Morley Gallery.

Upcoming Courses

Sound Art: Soundscapes

**September 2025**  
Learn to source and record found objects, then edit and manipulate the audio to make your own short sound pieces.

Sound Art: Creative Field Recording and Music Concrète

**January 2026**  
*Learn to hear* the sounds around us and explore the possibilities offered through recording and manipulation of everyday textures.

Sound Art: Installations and Sculptures

**January 2026 and April 2026**  
The course focuses on the exploration of sound and space through sound installations and sound sculpture.

Sound Art: Interactivity with Max and Arduino

**April 2025 (Late starts available) and April 2026**  
Explore cutting-edge relationships between audiences and sound art through interactive techniques.

Sound Art: Advanced Studio Techniques

**April 2025 (Late starts available) and April 2026**  
Learn to make the most of the creative potential of the studio to develop fixed media sound art and experimental music.

For more information visit [morleycollege.ac.uk](https://morleycollege.ac.uk) search Sound Art