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Royal College of Art  
Postgraduate Art & Design

# THE OTHER VOICE

21/22 MARCH

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The student showcase stems from an elective module 'The Other Voice', part the MA Digital Direction course at the Royal College of Art. The module was led by Eleanor Dare and Matt Lewis (RCA) and Mary Stewart (BL). Eleanor is the acting head of programme for MA Digital Direction and is interested in the role of the voice in emerging as well as older technologies. Matt is Sound Artist and Musician, focussing on the relationships between sound and the social, and is founder of the immersive sound agency Call & Response. BL Oral History Curator Mary Stewart has co-taught several sessions for the group, given a guided tour of the BL using sound extracts and selected significant chunks from nine oral history interviews to act as the key audio texts for the course.

The photography was created by Raf Martins who was inspired by the exchange of ideas between other artists and tutors.

Applying the concept of graphic notations, the photographs are the result of a process involving a sound speaker being placed below a surface containing water. The sound waves vibrating the liquid were produced by the repetition of the following words 'the', 'other', and 'voice'; reenacting the trace of sound by a different medium.

*Complete references for all of the © BL audio used in for the exhibition.*

*Irene Elliot interviewed by Dvora Liberman, C1674/05, 2015, Crown Court Clerks Life Story Interviews © British Library*

*Donald Palmer interviewed by Paul Merchant, 2013-2014, An Oral History of British Science, C1379/102 © British Library*

*Jonathan Blake interviewed by Margot Farnham, 1991, Hall Carpenter Oral History Archive, C456/104 © British Library.*

ABOUT



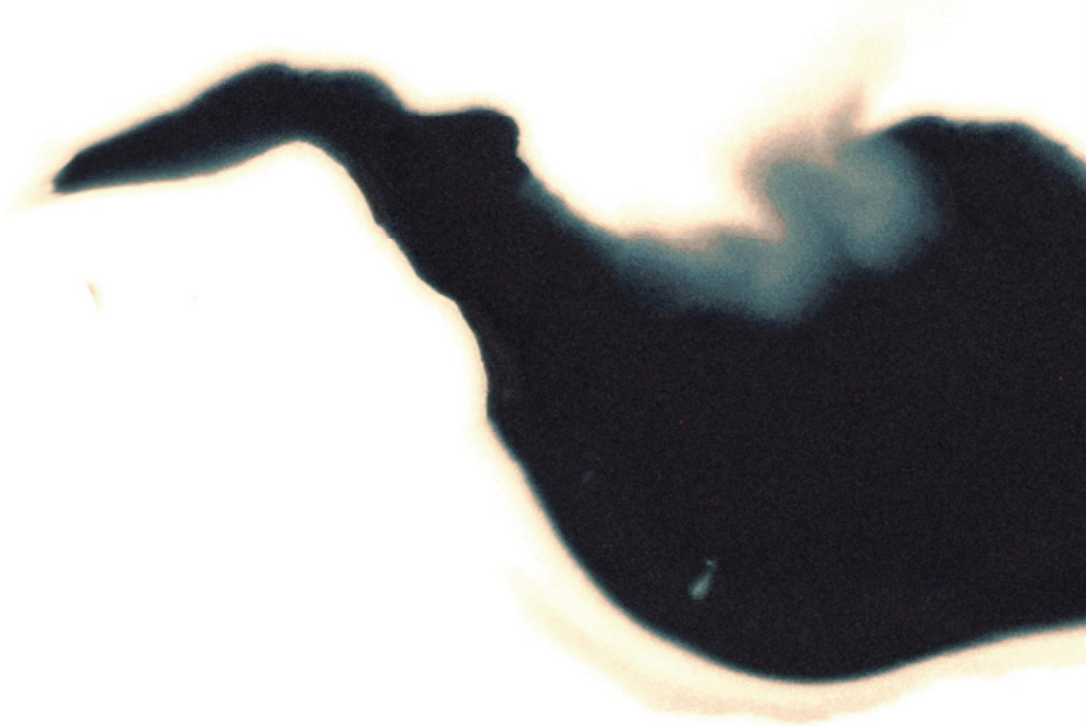


GIULIA BRANCATI

## ON THE WAY BACK

*The installation is based on the idea of memory.  
It is a re-interpretation enabled by deep and repeated  
listening of Irene Elliot's memories of her mother.*

*Through the act of listening, the artist's body becomes a conductive  
tool between oral history and the physical\visual space.*



## BEYOND FORM

*Throughout our evolution, oral history has provided immense possibilities for the endurance and bonding of the human species. It presented instructions that enable to reproduce tools and rituals—however, its main power lies in the ability to connect individuals emotionally.*

*Based on Jonathan Blake's survival narrative, the installation explores how the voice can be visualised as an artefact while exploring ways to construct a narrative with soundbites.*

RAF MARTINS



## DONALD IN WONDERLAND

*'Donald in Wonderland' is a virtual reality experience (VR), where Donald will describe some of his experiences as a child of Jamaican parents who migrated to the UK in the early 1960s.*

*You are invited to enter this magical front room, which was evidence of social status. This is a reception room only used for events, back in the 70s.*

ALEX REMOLEUX



## MEDITATIONS IN CLAY

*"The works of humanity from prehistoric times have reached us not through stone which crumbles and wears away, or through metal which oxidises and becomes like powder, but through slabs of pottery." Bernard Leach, A Potter's Book*

*Modern life often feels like a series of shared experiments with new technologies. Sometimes the results are empowering, but often they are overwhelming. 'Meditations in clay' is an immersive documentary that explores what we, as members of this modern society, can learn from the craft of pottery—a technology as old as time itself. From the importance of connection to the acceptance of imperfection, the meditation combines interviews conducted at the Bernard Leach pottery with audio-visual documentation of the St Ives studio and its rugged Cornish surroundings.*

JAMES ROADNIGHT

DAVID SAPPRA



## MEMORY FOAM

*'Memory Foam' is an interactive sonic quilt sewn from Irene Elliot's recollections of her mother from the 1950s. It unfolds as a patchwork of tactile memories; of textural tones; of textiles and tech.*

*Come be enveloped by her warm embrace, from lovely home cooked meals to gloves of white lace. With stitches and stories that surround – unwind and rewind – safe in sound.*

KARTHIKA SAKTHIVEL



## STIFF UPPER LIP

*The film embodies many aspects of the chosen track. The mundane nature of both the video imagery, and the context of Jonathan Blake's recording both intertwine perfectly.*

*The connotations of colour, and object within the video provides the viewer with explicit and implicit notes of masculinity and femininity - both of which are vital in understanding Blake's recording. Considering aspects of battling with ones inner competitor and essential demons, this is thus presented through the manipulation of the actors split identities.*

KINGSLEY TAO



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