

SOUND GENERATOR

Artists' Project Outlines

Access this document online to view links to online material –
scan the QR code:



Lost Communications: Underwater

An-Ting

[Audio sample link](#)



Have you heard that fish talk?

Do you know the underwater world is super noisy, like a market, full of life and communications?

"Lost Communications: Underwater" is a new live performance and album project by An-Ting (electronic musician) & Ian Gallagher (creative technologist) that explores the acoustic world of marine life. Using their DIY 360-degree hydrophone set, immersive compositions, and Unreal Engine, the duo records sounds from coral reefs, fish, whales and other underwater creatures, integrating them into original 3D compositions and visuals. The result is a unique underwater soundscape brought to life through a multi-sensory hybrid online and in-person performance, engaging the audience to an immersive world of different dimensions.

'Birdsongs augmented by electronics that fly rapidly between dark and light...' Electronic Sound Magazine

Building on their ongoing project, "Lost Communications"—the previous version investigates non-human communication through birdsongs recorded across the UK, Mongolia, China, Hong Kong, and Taiwan—"Underwater" draws inspiration from Karen Bakker's "The Sounds of Life" to delve into the hidden world of underwater acoustics.

Hybrid In-Person & Online Performance

Using cutting-edge AI technology, we will transform underwater sounds into a 3D digital world with dynamic visuals, allowing audiences to experience a magical underwater world through three formats: VR, desktop (digital), and projections (physical). The in-person audio-visual performance will be added with interactive gaming elements for its online version. An-Ting and Ian will be projected into the 3D world using Kinect cameras, enabling real-time interaction with audiences through their VR headsets.

Performance Feature

In-person

- Spatial audio with immersive sounds
- Projection of the game world in real-time (2-3 projectors)

Online

- Simultaneous online live performance access through desktop & VR headset
- Audience will join the gaming performance as avatars, interacting with other online audience members and the performers

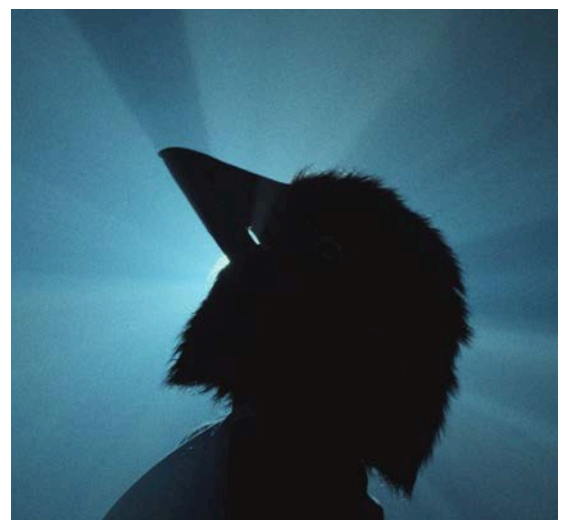
Artists

An-Ting and Ian Gallagher are collaborators specialising in blending cutting-edge arts and technology. Their works include 'every dollar' (2021), winner of Arts Council England's Digital Culture Award for Storytelling, 'HOME X' (2023), which premiered at the Barbican with a sold-out week-long run and was nominated for the UK Theatre Awards' Digital Innovation category and 'Lost Communications 失絡之聲' (2024), which have been toured extensively in the UK, Hong Kong and Taiwan, including Secret Garden Party, The Glad Cafe, Norwich & Norfolk Festival.

Live Footage of Previous Works

[Lost Communications](#) (93 Feet East)

[HOME X](#) (Barbican)



ARUN SOOD

| [Web](#) | [Instagram](#) | [Project Sample](#)

BROWN HEBRIDEANS



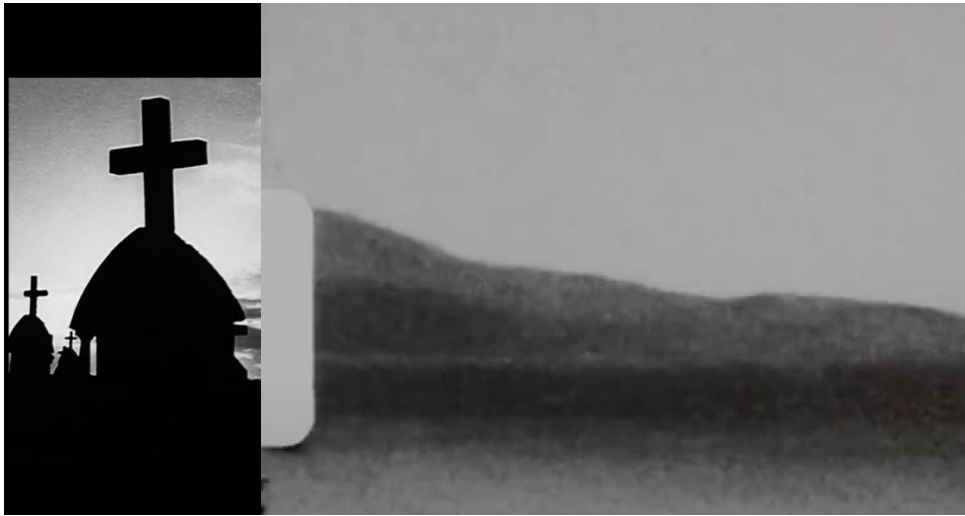
Stills from [Project Sample](#) video which includes x2 Demo Tracks

"...What about those who left? Do we know them? Or is it just flakes, fragments, whispers in wind and song?"

About

Brown Hebrideans is a multi-form project that draws on sound and moving image archives, oral histories, and found sounds which are collaged and re-composed into new audio-visual works. At the core of the project is the experimental reinterpretation of Gaelic emigration songs from the Outer Hebrides for voice, electronics, and traditional instruments. The project outcomes include a full length album in collaboration with the folk singer Angeline Morrison; and a 15-minute experimental moving image work which can be adapted for site-specific exhibitions and live performance.

Background & Context

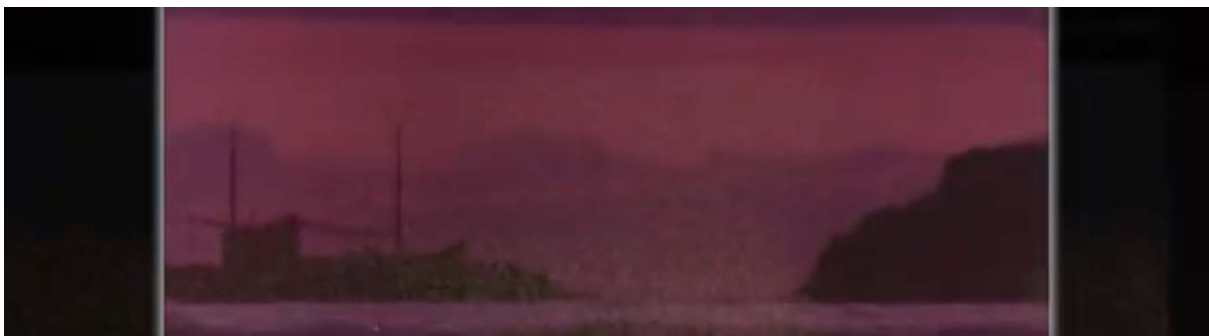


This project has its roots in a conversation with friend and project collaborator [Angeline Morrison](#) about our powerful but peripheral attachment to Gaelic song cultures. We both grew up with Gaelic song and melody. Aunt Mary's soothing lullabies. Mother winning the Mòd (national Gaelic singing competition) as a child. Papa's drunken laments and *pibrochs*. But we also grew up disconnected from any sense of *Gaeltacht* or Gaelic-speaking communities, and were actively discouraged from speaking the language, resulting in an uncanny relationship where sound and melody is at once familiar but also haunting and displaced. Our heritage spans multiples spaces, places, and landscapes, including the Outer Hebrides, the Caribbean, and Northern India. We began to question what it means when song cultures migrate, become displaced, and peripheral to the landscapes typically associated with them. I also made some discoveries during the research and development of this project. About colonial overseers in the Caribbean writing Gaelic songs in the 18th century; about Gaels in India complicit in a cultural erasure having been culturally erased themselves. Entanglements. Heritage. Landscape. Song. From all this came the inspiration for a fragmentary embrace and collage-inspired approach to sound, song, language, and landscape.



Westlin' Winds: *Brown Hebrideans*

In 10th century Gaelic poems such as *Saltair na Rann* the direction of the wind was often coded by colours. Westerly winds were considered brown. Taking this as a point of departure, I have come to think of myself as a *Brown Hebridean*, entangled in histories of westwards migration, colonialisms, global diasporas, and representing an 'in-between' space. This conceptual framing provides a rich tapestry for examining layers of cultural dissonance and hybridity, and the fragmentary relationships that exist between land, language, people, and landscape. The outcomes of this project seek to explore these issues, but not without beauty; not without song; and not without fragments of those who came before.



What Next? *Brown Hebrideans Shall Rise*

- Currently seeking funding for the recording, mixing, and mastering of the **full-length album**.
- The experimental moving image work/film-poem can be adapted for site-specific installation and multi-channel settings (audio and video). I am **seeking programmers /curators with** a specific interest in the intersections between moving image, audio, spoken word, and live performance.
- The songs and soundscapes can be adapted for **live performance** solo (piano, spoken word, electronics); as a duo (voice, harp, piano, spoken word, electronics) or trio (violin, voice, harp, piano, spoken word, electronics).

About the Artist Arun Sood is an intermedia artist working with music and its relationship to the moving image. His practice meets at the intersection of music, writing, video and site-specific performance. Musically, Arun's compositions have been described by Elizabeth Alker (BBC3/Unclassified) as like "fragments of memories spoken and images conjured through sound and field recordings, strings and electronics and tape loops that ebb and swirl like the tide"; while Jude Rogers (of The Guardian) describes how "the spirit of sonic collage holds echoes of other Scottish works such as King Creosote and Jon Hopkins' Mercury-nominated Diamond Mine, but Sood's accordions, cellos and pianos also meet more abrasive textures." Find out more at: www.arunsood.com

Wind Song by Madame Ceski

an immersive live outdoor aeolian sound installation



[audio](#) [visual](#) [sample](#)
[website](#)
[instagram](#)

Wind Song is a new live immersive outdoor sound installation exploring clean air, landscape & community through the exploration of aeolian whistles – where sound is created through the wind. Wind Song creates a playful & interactive soundscape for rural & seaside settings, where communal sound making connects us to Nature & each other.

ORIGINS

Wind Song takes inspiration from the musical kite heritage of Asia, where whistles, hummers & buzzers create an airborne soundscape. Reimagining these traditions in a playful yet impactful way, it encourages audience to get outdoors & reflect on how we interact with our landscape & environment. In keeping with the environmental ethos of the project, the installation has a light-touch approach using recycled materials & a low-tech footprint.



INSTALLATION & WORKSHOPS

The installation has static &/or dynamic elements that work in a mix & match design:

Bottle Choir Workshops – suitable for all ages. Participants bring a plastic bottle to the workshop & together we

decorate & transform these into a bottle choir. The artist can also create a bottle choir as part of/all of the installation.

Bottle Choir Parade – workshop participants carry their bottles aloft to form a walking musical procession towards our final destination, where the bottles are staked into the ground & left to sing in the wind.

Whistle Bonnet Bike Ride – bike helmets are adapted by the artist to hold a whistle that sounds in the wind. A musical bike ride for all ages ensues, & on arriving to our final destination, the bonnet whistles are mounted on dowel & can be added to the bottle choir.

The installation is dependent upon the wind activating the different whistles. Public are invited to wander through & around the whole installation, getting close to the sounds & sensations around them. Workshops will gently draw upon ideas around clean air & the environment.

TECH REQUIREMENTS

- coastal, hilly or higher rural/urban outdoor settings with a higher wind speed
- outdoor setting with soft ground (sand/grass) for staking dowels & sticks
- sound creation is completely analogue, or can be augmented through playback, featuring sampled whistles & participant's voices, using minirig speakers
- lead artist & assistant artist are needed to tour workshops & set-up the installation

ARTIST

Madame Ceski (Francesca Simmons) is a Welsh multidisciplinary artist exploring rural culture, traditions & environment through sound, song, video, graphic score, installation & social practice. She has undertaken projects with Ty Cerdd, English Folk Dance & Song Society, NMC Recordings, Arts Council England & Arts Council Wales & has been played on Late Junction, BBC Radio 6, Radio Wales & Radio Cymru. Over the past year few years she has been exploring climate justice within her practice as part of Codi BWM! with Articulture & Oxford Contemporary Music, leading towards kinetic sound work.

Photos by Daniel Bendel



HANG LINTON - SYNTH SURVEYOR:

Overview

Synth Surveyor: playful interactive installation that transforms gallery spaces into dynamic, participatory environments through sound.

Using custom-built and modified electronic instruments, it dismantles traditional barriers between artist and audience, fostering self-expression, play, and collaborative creativity. By merging sound, play, and community, this project aims to activate new forms of creative engagement, bridging the gap between technology, performance, and audience participation.



Synth Surveyor will feature three interactive instruments which will be performed on by Hang Linton, as well as gallery visitors who can engage with sound in new and unexpected ways.

Workshops will be led by artist Hang Linton to encourage exploration and engagement.

The Instrument

[Joise Box v1 Prototype](#) is an analogue ribbon band synthesizer designed for accessibility and intuitive play. It features:

- Three oscillator shape options: triangle, saw, and square
- A latch button to hold continuous sound
- A joystick-controlled effects suite

This prototype is an introduction to synthesized sound, removing the traditional barriers of complex keys, switches, and sliders. Prioritising exploration, fun, and the joy of making noise.



Why This Project Matters

Synthesizers, like pianos, are often associated with "high culture," with increasing prices, making them inaccessible to many. However, they are incredibly engaging tools for creativity and play. Whilst running music sessions at Healthy Holidays, I observed the joy and inspiration people—especially children—become when given the opportunity to explore sound highlighting the need for accessible, hands-on musical experiences.

Our society discourages noise-making and spontaneous play, conditioning us from a young age to be quiet, still, and restrained. This extends into traditional white cube gallery spaces, where audiences often feel pressured to observe rather than interact. This project dismantles the formal constraints of gallery spaces, inviting audiences to touch, listen, and co-create, to get lost in sound and rediscover personal creative expression.

Technical Approach & Instrument Development

Building on the existing Joise Box prototype, the project will introduce two additional instruments with a focus on accessibility, engagement, and sensory curiosity:

1. Kalimba

- Embedded with contact microphones to amplify and process sound through internal effects circuits.
- Capable of shifting between silky, watery tones and destructive, noisy textures.



- Constructed from wood to allow percussive play, encouraging finger taps and scratches as a means of sound generation.

2. Harpika

- It uses guitar pickups to convert string vibrations into an electronic signal
- The signal is processed through effects such as delay, reverb, fuzz, and bit crusher.

- Features accelerometers to detect movement and dynamically alter effects, creating an interactive and responsive sonic experience through tilted movement.

3. Joise Box Refinement

- Upgraded to a wooden enclosure for enhanced durability and aesthetic appeal.
- Development of a dedicated circuit board for improved stability and longevity.



The instruments will be crafted with color, texture, and natural materials such as wood and ceramics, The fusion of technology and organic materials lowering perceived accessibility barriers and increase sensory interaction.



Examples of other sound sculptures

TECHNICAL SET UP

- Connect to speakers within the venue space - mono 1/4-inch jack output.
- Operate on 9V power supplies.
- displayed on plinths with explicit, welcoming prompts such as "Touch," "Play," and "Create,"

Workshops & Community Engagement

Artist-led workshops inviting audiences to explore and engage with the instruments in guided sessions. prioritize inclusivity, welcoming individuals and communities who may find traditional gallery spaces intimidating, including BIPOC communities, schoolchildren, and disabled people. By fostering collective learning and experimentation, these sessions aim to break down cultural barriers and empower diverse audiences through sound.



About the Artist

[Hang Linton](#) is a self-taught, interdisciplinary artist working across music, performance, dance, video, sculpture, and installation. Their practice explores themes of otherness through sound, non-linear time, community, and public art. Recently named as one of NME's HOT 100 for 2025, their debut EP *Demonstrations* has been described as "an ardent and uncompromising take on modern-day Britain." Hang has exhibited sound installations and performances at venues such as Glasgow International, Transmediale Festival, Baltic Gateshead, and Gropius Bau.

Next Steps & Collaboration Opportunities

If you are interested in hosting, co-developing, or funding this project, we would love to connect and explore potential partnerships. For further discussions, please contact Hang Linton at connect@hanglinton.com

Vegetal Empathy

Pheobe riley Law — [Sound / Video Extract](#) — [Artist Website](#) — [Instagram](#)

(Performative installation rehearsals)



About

The NEW hybrid audio-visual work **VEGETAL EMPATHY** is presented as either a durational performance installation (with live elements) or a stand alone concert performance. The piece presents a speculative simulation of the garden exploring our entanglement with more-than-human entities through data, micro-listening and acts of tending. **Re-contextualising & collaborating** with **microscopic realities** of soil systems, plants, moss species and data exploring ideas of **radical care**.

Film

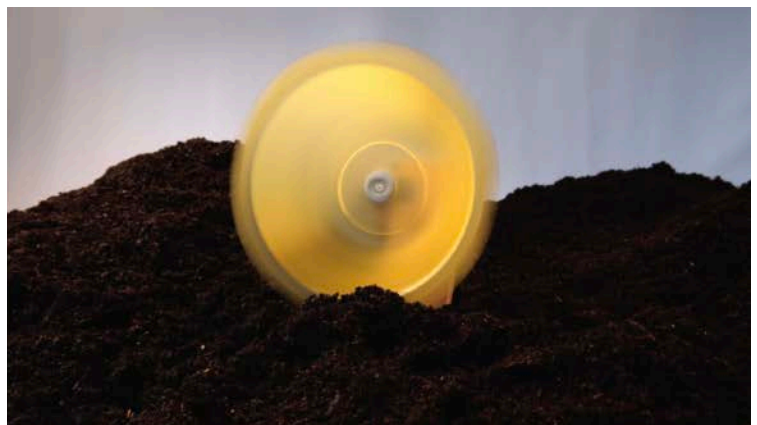
The piece includes **filmed projections** (screen frames to the right and below) of plants frozen in water, movement of aquatic-insects, and the artists hand, flexible and transforming - symbolic of our extraction of materials from the land and manipulation of plant DNA. The video link above contains extracts from the rehearsals/installation, but it is not the full version.

Sound

Plant data, voice, textural rhythmical material and **live-soil listening**. Activated hydration of plants, amplified via hydrophones and microphones for listening to the actual sounds of plant and root systems (rather than the sonification of them).

The sound sources (field recordings of vegetal systems, soil, sprinklers, mower, and irrigation patterns) value as agents in the shaping of sonic detail across landscapes.

- **Field recording** including **soil, plants and moss**, using specialist, self built JrF ecoutic adapted co-developed to assist in creative scientific research.
- **Live-foley**
- **Long-form rhythmic elements** derived from vocal material and transformations.
- **Voice**; vocals based on plant data scores and extracts from the writing of Anna Atkins, alongside horticultural automation mimicry.
- **Sounding objects (motorised)**



Set up - two variations

(1) Performative installation

- In a **warehouse, gallery or larger room space** (duration flexible)
- **Touring party 4-6** human performers (the 'gardeners') in costume
- Projection, soil installation & sculptural motorised objects (the machine performers)
- **10 small scale performing machines** assembled in the space.
- **4-6 human performers** (including local collaborators where possible)

The human 'gardeners' and autonomous machine performers will move through the space tending to soil systems, cleaning material. Making the garden space into a collaborative choir.

(2) Concert Performance

- For **festival venues, touring spaces & DIY venues** (30 minute duration / flexible)
- **Touring party 2 - 3** human performers (the 'gardeners') in costume.
- Projection, sculptural motorised objects (the machine performers)
- **2 human performers** in costume
- **6 machine performers**

The human 'gardeners' and machine performers will collaborate, using scores and intuitive responses, field

Marketing

Marketing materials provided: video trailer, posters, social media assets, images, text.

About the Artist: **Pheobe riley Law** is an artist whose work crosses sound, performance, installation, film and sculptural activation. She makes work about the natural world, using sonic mapping, graphic scores and self-built motorised machines as collaborators. Recent work includes 'Moss listening' a collaborative installation performance at **Sonic Acts Biennale** (Amsterdam), 'sour bay' at **Science & Art festival**, (Japan), 'Cam.bi.um (flora)' **Hull Jazz festival**, 'dep.can.gre.sou', sound installation with Abbas Zahedi, **RCA Battersea**, (London), Sound played at **Iklectik, Cafe Oto** (London), 'The sound of food', a collaborative film & sound installation exhibited at **Kupfer Project Gallery**, 'Vast, slender boundaries', a sound walk in collaboration at **Rainy Days Festival, Phillharmonie**, Luxembourg. Residency & artist talk at **Simultan/Semi-Silent/Sonic Narratives** | Timisoara, Romania.

Pheobe is seeking **gallery spaces, white box spaces, usable warehouses spaces or DIY gig spaces** (for smaller-scale setups)

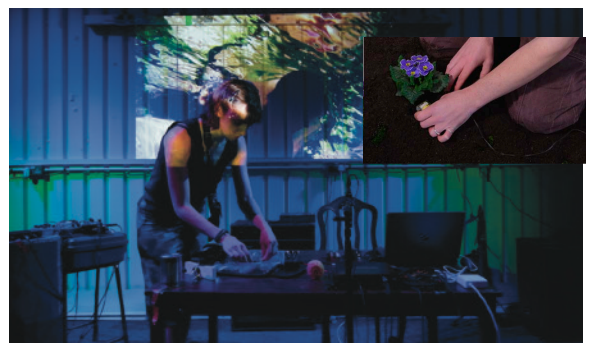


Score & voice elements inspired from quotes by **Anna Atkins** and books on Gardening.



"I have lately taken in hand a rather lengthy performance...so minute"

*"Plant in light loam"
Plant in soft green loam
Plant a little lacks lime loam*



what is the project?

'and other creatures' is an electronic & choral music project that explores the nocturnal depths of Slavic folklore.

Both **recorded and a live show**, this is a sonic collaboration between the psychedelic soundscapes of Birmingham artist **Rosie Tee** and the choral arrangements of **Kozachky** (an all-female Ukrainian choir based in Bristol).



[| LISTEN TO 'KUPALA' DEMO |](#)

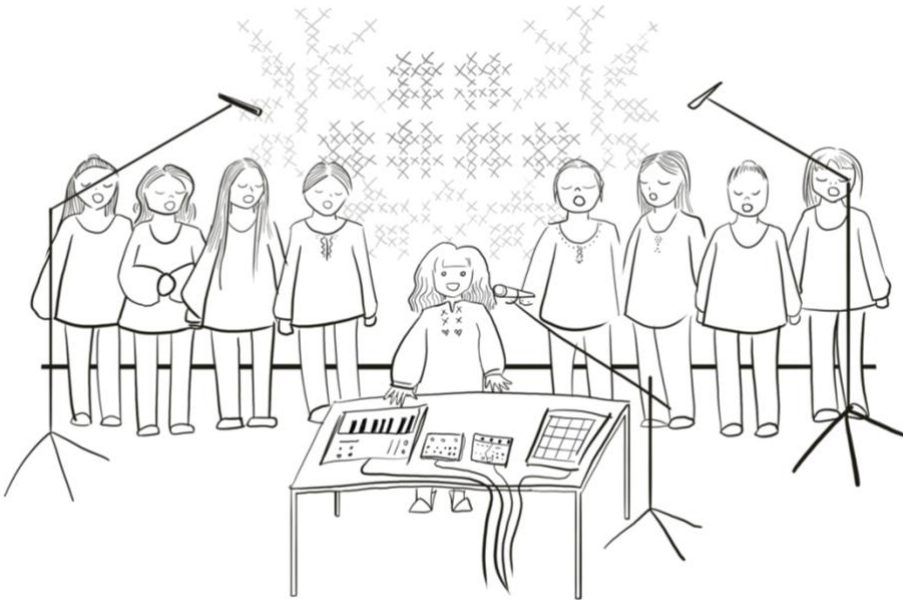
Connecting folklore with an evolving music production practice, Tee explores her own Eastern European heritage through haunting synth-driven compositions. Manipulated samples of **Slavic songs** that evoke **witchery, myth** and **female empowerment** are underpinned by **hypnotic grooves**. This includes "Kupala Night", a traditional **Ukrainian song** for Midsummers eve, steeped in ritual.

Psychedelic, otherworldly and danceable - the live offer is flexible, either as a **solo audiovisual performance or in full iteration** with Rosie Tee performing live with synths and electronics to accompany the 8-piece choir.

where does it belong?

A **transporting experience** for audiences to connect with the nocturnal ritual of the music at;

- late-night moments at festivals and events
- tourable via experimental/electronic promoters
- music venues & alternative spaces



Technical requirements:

PA & Mixer with input for 8-channel Multi DI w/ loom.

2 x overhead mics w/ stands

1 x mic stand for Rosie

1 x 8x3ft table for instruments

Projector, screen and haze machine

The full length of the work will be approx. 50 minutes.



Rosie Tee is a Birmingham-based composer and performer blending electronica, jazz, psych, and avant-pop into immersive, synth-driven soundscapes. Praised for her “**glorious colours & textures**” by **The Quietus**, her music fuses folkloric lyrics, and intricate orchestrations with manipulated vocals. Her 2024 mini-album *Night Creature* (Kikimora Records) was hailed as “*thrilling*” by Loud Women. With airplay on **BBC Radio 6 Music** and **NTS**, she has supported **BEAK>**, **Stealing Sheep**, and **Submotion Orchestra**. Tee has also created commissions for Coventry City of Culture and Birmingham’s Commonwealth Games and was a 2023 artist-in-residence at the Glasshouse, Gateshead.

| [ELECTRONIC PRESS KIT](#) |



Kozachky are a Ukrainian vocal ensemble formed from a group of women forced to leave their homes in October 2022 and relocate to Bristol because of the war on Ukraine. The group hails from all regions of Ukraine: Kyiv, Odesa, Lviv, Melitopol, Kharkiv, Zhytomyr, Vinnytsia with a variety of practices as musicians, singers, managers, scientists, doctors and beauticians. Their collective joy is sharing the culture of their people and their love for Ukrainian song.

| [INSTAGRAM](#) |

Thank you: Special thanks to the following women whose support, mentorship and advice have helped shape the project so far: **Polly Eldridge** (Director, Sound UK), **Anna Pyshniuk** (Choirmaster of Kozachky), **Aja Ireland** (electronic musician) and **Luisa Gerstein** (Deep Throat Choir). I’m grateful to all members of Kozachky for being so warm and welcoming in this collaboration; Kateryne Pyshniuk, Nataliia Nikitan, Snizhana Rudakevych, Vita Chumak, Iryna Perova, Nadiia Fomina, Svitlana Chebotarova.

Sound Generator

Sound Generator is Sound UK's artist development programme that supports early career music and sound artists. Following an open call, a panel of judges including leading figures across contemporary music, chose six emerging artists working at the forefront of sound and music. Each year, Sound Generator supports artists in the first 5-10 years of their career. Over the six month programme, they each receive mentoring by a range of professionals to develop and test an innovative new project, ready for the next stage of full commissioning and public engagement.

Sound Generator is gratefully supported by:



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Contact

To discuss any of these projects in more detail, please email polly@sounduk.net

About Sound UK

Sound UK creates extraordinary musical encounters that bring people together across the country.

We work with artists and partner organisations to produce and commission brilliant new music, from shows in major concert halls to intimate performances on village greens, sound installations in museums to digital works online. The music we present in these places embraces all musical genres, from jazz to sound art, electronic to contemporary classical and all points in between. We work with the world's most creative artists to create memorable performances that excite and move audiences across the UK and beyond.

For more information on Sound UK, our projects, artists and client services, visit:

www.sounduk.net



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