

On Site

Exhibitions, installations, etc

Hannah Catherine Jones
OWED TO CHIRON (The Wounded Healer)
Mimosa House, London, UK

For their first solo exhibition in the UK, artist, scholar and multi-hyphenate musician Dr Hannah Catherine Jones has taken over Mimosa House, transforming the gallery into a sensory journey designed to decolonise inherited assumptions and provide space for introspection, healing and growth. The artist uses sound works and video projections, plants, fragrant oils, herbal teas, drawing and sculptural assemblage to illuminate the connections shared between displaced diasporic 'others' and explore the restorative qualities of sound.

The experience is structured around works from Jones's ongoing series, *The Oweds*, a title that plays on the Greco-Roman poetic form ode and refers to overdue reparations owed to colonised peoples. *OWED TO CHIRON* investigates the metaphorical potentials of Chiron as a symbol of queerness and healing; Chiron is a body in the outer reaches of our solar system that defies classification, its name taken from Greek myth, a centaur with special abilities in music, botany and medicine. In astrology, Chiron is known as the wounded healer. Leveraging these concepts, Jones connects the immediate senses – sound, sight, smell, taste, touch – to ideas in the realms of the cosmic, spiritual, universal.

The journey starts in the foyer space with *Growth*; adorned with plants, there's a station offering complimentary herbal

tea and a recording of Jones explaining their artistic process. In the first room is *Owed To Humana* – exhalations and voices overlap with the reading of names and refrains of "I'm tired" over soulful harmonies. Scenes of a Zoom call crossfade with celestial bodies, smoke, geometric shapes and topographical maps as a Borg-like voice deconstructs the Eurocentric meanings embedded in language.

Owed To Chiron is performed in an open space with a gigantic mirror ball suspended, refracting an orbit of calm, twinkling light. The sound is cosmic and meditative – synth pads and layers of voices, rippling threads of viola, theremin solos adding a sci-fi sense of possibility. A pitched down gender-neutral voice performs a monologue in turns sermonising and reflective, spinning truths from puns and double meanings, speaking of alternative ways of understanding ourselves and others. It feels a bit like taking an ideological hypno-bath, and as I wrestle with the odd sense of being manipulated, I draw back the curtain to find *Owed To Catherine*, the naked recording set-up for the sound work, including a theremin, vocal synthesizer, viola bow, keyboard and microphone stained with red lipstick. A glimpse of the wizard behind the curtain.

On the first floor is *Owed To Diaspora*, a 40 minute sound work that continues in the cosmic ambient vein of the work below, only without narration. The room is lit in blacklight, with projected images



Hannah Catherine Jones, *Owed To Chiron (The Wounded Healer)* (2022)

of smoke, fire, sound waves, celestial bodies, lightning, sweeping landscapes and rock formations, as voices repeatedly intone the word "Stay".

Finally, I walk into the *Chironic Chapel*, a brightly lit space, looking like an alien set from *Star Trek: The Next Generation*: a masonic chequerboard floor tile, three chrome spheres positioned in the centre. Decorated skylights look like glass stained with colourful

patterns of marijuana leaf, vocal cords, mushrooms, human hearts. In this final space there is no sound, no guiding voice, no more excuses to be passive. By this point Jones's work has induced a powerful introspection. It's patient, compassionate, challenging work, and I feel grateful that this space has been created to allow me to sit with these thoughts.

Leah Kardos

Sonic Acts Biennial 2022

Various venues, Amsterdam, Netherlands
Stemming from the ambitious sonic research programme of the 2022 Sonic Acts Biennial is an exhibition and public programme taking place across three Amsterdam locations. One Sun After Another anchored this year's thematic in nuclear anxiety, temporal volatility and pollution, but the weekend's performance series Inner Ear(th) helped digest and navigate these weighty concepts.

The exhibition takes its name from Etel Adnan's epic poem *The Arab Apocalypse* (1989) with a nod to physicist J Robert Oppenheimer, who famously described the nuclear explosion as a thousand suns. It challenges conventional ties between time and history by including works that change, repurpose or utilise time units to create new sonic spaces and slow down what feels like a count towards our own inevitable demise.

Several works attempt to reconcile knowledge of deep geological time with strategies of subverting present day reality: at W139, the visitor is greeted

by *Gauge* (2013–15), a video installation by Danny Osborne, Patrick Thompson, Alexa Hatanaka, Sarah McNair-Landry, Erik McNair-Landry and Erik Boomer, accompanied by a soundtrack composed by Raven Chacon. A standout, the video depicts a group of artists on a subarctic tidal flat in Nunavut, Canada. The group painted a heaving ice wall which rises and falls nearly ten metres overnight. The mesmerizing visual narrative is accompanied by Chacon's soundtrack, composed of hundreds of recordings made in the area.

In the main space, Louis Braddock Clarke and Zuzanna Zgierska's *Hard Drives From Space* (2022) is an installation depicting a research station aiming to demagnetise meteorites as a decolonising alchemical gesture in Haviggvik, Greenland. When meteorites burn through the Earth's atmosphere, they lose their magnetism. The group heat up the rocks, erasing the Earth's magnetic data. And stationed at the Het HEM and Zone2Source, Tomoko Sauvage's *Buloklok* is a grouping of underwater sculpture

instruments in the form of glass bubbles that represent self-regulating time systems. The bubbles, distant relatives of bells, emitted a soft cacophony of sounds that speculate on alternative methods of timekeeping, lending much needed breath to the biennial.

The Massive Het HEM is a former military factory that until 2003 produced ammunition and firearms for the Dutch army. Anthea Caddy's *Long Throw* consists of two custom-built parabolic speakers projecting beams of sound up to three kilometres long, and hung metal plates once used to make bullets. In a video, factory workers are seen melting the massive plates.

Other works test the sonic capacity of the audience: Marshall Trammell's *Music Research Strategies* (2022) with Palestinian musician Dirar Kalash enacts a cultural weaponry intervention that references strategies by former Black Panther member Russell 'Maroon' Shoatz, while Samson Young's six hour sound performance *Nocturne* (2015) uses nontraditional Foley sounds to animate

footage of night bombings which became a score for the durational work.

The weekend's programme is presided over by the strangely anthropomorphic figure of the Acousonium, a sound diffusion system designed in 1974 by Francois Bayle in France. It consists of 80 loudspeakers of differing sizes and shapes acting as an electronic orchestra – in its current formation it takes on the lion's share of the weekend's programming, embodying dead and living composers, from Iannis Xenakis to Jaap Vink.

On Friday evening, Felicia Atkinson's haunting *Neither Back Nor Front Than This Burning Rock* (for Georgia O'Keeffe, 2021) brings us back to New Mexico, the birthplace of the nuclear bomb. But by Saturday, while watching Hüma Utku's arrhythmic performance of her new album *The Psychologist* (2022), personal accounts of time and history seem both predictable and unexpected – as the rhythms slow down and speed up, ringing natural and unnatural, they merely parallel each other.

Xenia Benivolski