

Large Objects Moving Air 2018

Monday, 8 January 2018

CRISAP (Creative Research into Sound Arts Practice)

London College of Communication

University of the Arts London

www.crisap.org/research/projects/loma18

Keynote & Performances

[J.R. Carpenter](#) – Artist, writer and researcher

[Laura Cannell](#) - Musician, Specially Commissioned Bass Recorder Performance for LOMA

Theme

Large Objects Moving Air 2018 is a one day conference exploring the presence, agency and materiality of air from the microscale to macroscale, through both literal and figurative interpretations. We are looking for papers exploring the materialities of air, vibration, politics and power from researchers, writers and artists within the sciences, humanities, arts and other creative disciplines.

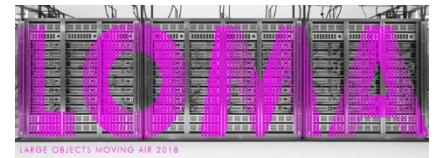
What comes to mind when one thinks about air? Air is everywhere and nowhere. It is a carrier of frequencies, energies, vibrations, toxins, pollutants and blast waves. It supports life and is a site of communication. It is clouds and The Cloud. Who owns it? Can it be owned? Who or what are the agents in the transmission and circulation of air? How does it circulate and what circulates within it?

With the futures of people, animals, plants and microbial ecologies constantly up in the air, LOMA 2018 offers an opportunity for reflection about that which is all around us, its vitality but also its precarity and potential as carrier of threat and harm.

For LOMA 2018 we are seeking presentations and artworks in different formats and deploying various strategies to animate the air in and around the conference setting of the London College of Communication in Elephant and Castle, South London. Through these multiple representations we hope to foster the recalibration of our position within the local and planetary scale ecologies, of vectors of mass transit, and flux in the sky, on the surface and beyond.

The theme of the conference relates to works that reflect (but are not limited to) the following areas around the literal / metaphorical / abstracted examples of the movement of large bodies on a range of scales:

- Meteorology
- Acoustic ecology
- Nuclear culture and the military industrial complex
- Protest movements, propaganda and the voice
- Media Infrastructures
- Technocapitalism
- Bass and soundsystem culture
- Unsound / Infrasonics / Ultrasonics / EEG
- Atmospheric



Call for Works

We would like to invite proposals for the commission of an artwork installation and/or performance for LOMA 2018 in response to one or more of the conference themes. We are particularly interested in proposals for works influenced by sonic encounters.

We have two potential spaces for the installation/performance, the Upper Gallery (suited for performance or low intensity work) or the Black Box (sound proofed theatre/performance space). Technical support and resources will be made available and **a fee of £150** will be awarded to the selected work.

The successful proposal will need to be presented at LOMA on Monday, 8th January 2018. For installations, it will be possible to install on Friday, 5 January 2018. The installation/documentation of work will only be able to remain in the space for the day of the conference.

For proposals of artworks and/or performances for LOMA, we request that you submit a project description (500 words maximum) along with any audio, video, or images that may help illustrate the proposal. Submissions should be made as a .pdf document (no longer than 2 sides of A4 including images). Any links to media should be included in the document.

Email largeobjectsmovingair@gmail.com with any questions regarding technical possibilities.

Call for Papers

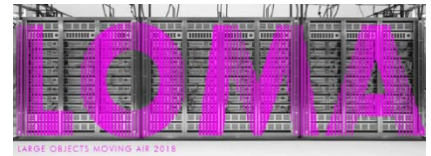
We would like to invite proposals for presentations in the form of a 400 words (max) abstract along with a short biography of 150 words (max) and full contact details including any institutional affiliations.

We encourage the submission of traditional paper presentations but are also keen to explore innovative methods of delivery within the conference setting (full audiovisual support will be offered). We encourage applications from within the academy at all levels but also independent researchers, writers and artists.

Submissions should be sent to largeobjectsmovingair@gmail.com.

Key Dates

- 28 July 2017** - Call for Papers and Call for Works sent out
- 15 September 2017** - Deadline for Abstracts and Proposals
- 1 October 2017** - Notifications for accepted papers and works
- 1 October 2017** - Registration Opens
- 5 January 2018** - Installation of Works
- 8 January 2018** - **LOMA 2018**
- 9-12 January 2018** – De-install of works (TBC)



Registration

- Standard Fee - 10GBP
- Unwaged / Low waged / Students - 5GBP
- TECHNE Member - Free

Registration can be made through the UAL E-Store (Link will be made available on 1 October)

All fees go towards refreshments, lunch, and the publication of conference proceedings.

Contact

For all enquiries please contact the organising team at largeobjectsmovingair@gmail.com

About CRiSAP

Creative Research into Sound Arts Practice (CRiSAP) is a research centre of University of the Arts London dedicated to the exploration of the rich complexities of sound as an artistic practice.

The centre's aim is to extend the development of the emerging disciplinary field of sound arts and to encourage the broadening and deepening of the discursive context in which sound arts is practised.

Find out more at www.crisap.org

LOMA Organising Committee



Jennifer Lucy Allan (CRiSAP, University of the Arts London)

Jennifer Lucy Allan is a writer and researcher currently working on a PhD at CRiSAP on the social and cultural history of the foghorn. She is also a music writer, specialising in experimental and underground music. She contributes regularly to The Guardian and The Wire, and is co-founder of record label Arc Light Editions. She teaches writing in London, and lives and works in Southend-On-Sea.

Matt Parker (CRiSAP, University of the Arts London)

Matt Parker is an artist influenced by the sonosphere, unsound, ecology, the economy of noise, infrastructure studies and the internet. He is the co-director of media infrastructural investigative collective [The People's Cloud](#).

Megan Archer (University of Brighton)

Megan is a PhD researcher in and organising member of the Critical Studies Research Group at the University of Brighton. Her PhD project attempts to write a critical history of modern logistics, touching on themes such as cybernetics, computing, extraction, and imperialism. Megan is also a co-editor of the CSRG journal, Critical Studies.

Benjamin Bland (Royal Holloway, University of London)

Benjamin Bland is a historian, whose research interests are centred around cultural and political extremism in Europe since 1945. He is currently completing a PhD on fascism and underground culture in Britain since the 1970s, and has forthcoming publications on the zine culture of industrial music and on neo-fascist discourses of Holocaust inversion.

Kate Fahey (London College of Communication)

Kate Fahey is a visual artist and practice-based AHRC PhD researcher at UAL.

Timothy Smith (Chelsea College of Art)

Timothy Smith is a film-maker and practice-based AHRC PhD researcher at UAL.