

## Raymond Ásgeir Lee

Self-employed artist and Professor of Sound Arts, School of Arts, Oxford Brookes University (part-time)

### Selected Projects:

#### ***Ring Out (2017):***

*Ring Out* is a giant kinetic sound art work for outdoor locations. It was supported by a PRS New Music Biennial 2017 Commission, The Arts Council of England, Oxford Contemporary Music and Oxford Brookes University.

2018 ● Llawn Festival, Llandudno, Wales. Soundlands commission

2017 ● Clarendon Quad, Bodleian Library, Oxford Light Festival; ● Southbank Centre, London; ● Hull City of Culture; ● Newbury Market Place, Corn Exchange Newbury

#### ***Chorus (2013):***

*Chorus* is a composition for a monumental installation of rotating sound machines designed for outdoor locations. Funded by Arts Council England, PRS Foundation for new music, Oxford Contemporary Music, Corn Exchange Newbury and Oxford Brookes University. Shortlisted for the British Composer of the Year Award for Sonic Art 2014.

2018 ● Cheriton Light festival, Folkestone, UK; ● Dimanche de la Canebière, Marseilles, France; ● Lakes Alive Festival, Kendal Castle, UK

2017 ● Hong Kong International Arts Festival; ● Georgetown Festival, Malaysia; ● Circulate London Tour: Deptford; Stratford Circus; Edmonton; Hounslow; ● Connected Cities, Seoul, South Korea;

2016 ● Winter Lights Festival, Canary Wharf, London; ● Zone Artistique Temporaire, Montpellier, France; ● Freedom Festival, Hull; ● Inside Out Festival, Dorset; ● New Scientist Live, London;

2015 ● White Night Melbourne, Australia; ● Sibiu International Theatre Festival, Romania; ● Warsaw Autumn International Contemporary Music Festival, Poland;

2014 ● Future City Festival, Salford; ● Milton Keynes International Festival; ● WOMAD Festival, Charlton Park, Wiltshire; ● National Theatre Outdoors, Southbank, London;

2013 ● Lieux Public, Place de l'Opera, Marseilles, France; ● Winchester Hat Fair Festival; ● Henley Festival; ● Bournemouth Arts Festival; ● Constellation Festival, Reading; ● Festival of Light, Huddersfield; ● Premiere, Newbury Market Place for Corn Exchange Newbury

#### ***The Ethometric Museum (2011-2014):***

A composition for a performance / installation of a collection of fictitious scientific instruments known as Ethometric Instruments. Using a theatrical/compositional structure the work introduces the instruments as real, questioning the line between truth and fiction. Funded by Arts Council England, Oxford Contemporary Music and Oxford Brookes University.

#### **Winner of the British Composer of the Year Award for Sonic Art 2012.**

2014 ● Science Museum, London

2013 ● Ashmolean Museum, Oxford

2012 ● Tesla Museum, Belgrade, Serbia, supported by the British Council; ● Alms House, Corsham Festival; ● Council Chamber, Battersea Arts Centre, London; ● Gravity Fields Festival, Grantham; ● Natural Science Society, Bournemouth Arts Festival

2011 ● BEAM sound art festival, Brunel University, London; ● Cellar of Mason's Lodge, Hill Street, Edinburgh; ● The Old Library, South Hill Park Arts Centre, Bracknell; ● Premiere at Museum for the History of Science, Oxford.

“A kind of musical H.G.Wells” Ivan Hewitt, Radio 3

“The oscillating sonorities thrum into something exquisite, unearthly, transcendental.” The Herald \*\*\*\*

### ***Swarm (2008-2010):***

A kinetic sound composition designed for atrium spaces consisting of a series of suspended motors from each of which were hung three loudspeakers. As the motors rotate the loudspeakers were swung out by centrifugal force, emitting stored sounds above the heads of the audience. Originally commissioned by Muziek Centrum Nederland it was recomposed for FACT, Liverpool 2008/2009.

2010 • (V 3) Battersea Arts Centre, London

08/09 • (V 2) Atrium of FACT (Foundation for Arts and Creative Technology), Liverpool. December 2008 to February 2009. Part of Liverpool European City of Culture.

2008 • (V1) Atrium of Amsterdam Muziekgebouw. Commissioned by Muziek Centrum Nederlands. 'a sweet, sonic shower of Ambient electronica' The Wire

### ***Siren (2004-2017):***

A 45min performance of a composition for a large-scale kinetic sound installation consisting of rotating sirens. Originally commissioned in 2004 by Oxford Contemporary Music and financially supported by Arts Council England it has since been performed over 300 times in 16 countries across 3 continents with significant British Council support. Broadcast on BBC Radio 3. Daily Telegraph feature.

2017 • Attenborough Arts Centre, University of Sussex; • Matadero, Madrid (automated version);  
• Coastal Currents Festival, Hastings UK

2015 • Alhondiga Gallery, Bilbao, Spain (automated version)

2014 • SPILL Festival, Ipswich UK

2012 • Galway Festival, Ireland

2011 • Theatre Trafo, Budapest, Hungary; • Straw Theatre, Tallinn, Estonia; • LAB 30 Festival, Augsburg, Germany

2010 • WOMADelaide, Australia

2009 • Under the Radar festival, New York, USA; • PUSH International Festival, Vancouver, Canada;

• Walker Arts Center, Minneapolis, USA; • Wexner Arts Center, Columbus, Ohio, USA;

• Auckland International Festival, New Zealand; • 10 Days Festival, Tasmania, Australia;

• Melbourne International Festival, Australia; • Sleepless Night Festival, Miami, USA

2008 • Kontejner, Zagreb, Croatia; • LEV Festival, Laboral, Gijon, Spain; • Circulo, Tenerife (automated version); • International Festival of Arts and Ideas, New Haven, USA; • Gaudeamus Music Festival, Amsterdam, Netherlands; • Ignite Festival, Royal Opera House, London UK

2007 • Shunt, London Bridge; • Victoria Baths, Manchester, Futuresonic Festival; • British Council International Showcase, Edinburgh; • Ars Electronica Festival, Linz, Austria; • Ponctuation Grande Bretagne, Angers, France; • Festival les Urbaines, Lausanne, Switzerland

2005 • Festival A/D Werf, Utrecht

2004 • Hanger 3022, disused F1-11 fighter jet hanger at ex-US Airbase, Upper Heyford, Oxfordshire.

“hums with beauty” Metro Daily, Auckland; “Taking in Sirens is a bit like ingesting a mild hallucinogen, then waiting for the buzz to hit. And it does hit...” PLANK Magazine, Vancouver

“a mesmerising journey into the nature of sound” The Age, Melbourne

### ***Force Field (2007-2009):***

A 30 minute performance of a composition for MIDI Theremin and sound machines. By interacting with the electro-magnetic 'force field' that surrounds the Theremin, Lee activates and controls a series of kinetic sound machines creating music and movement from the Ether. Somewhere between a Victorian illusion, a performance of electronic music and a scientific demonstration, *Force Field* is an exploration of invisible forces made tangible, audible and physical. *Force Field* received an **Honorary Mention at the 2008 Prix Ars Electronica, digital music** and was developed with the aid of a research and development grant from the Arts Council of England.

2008 • Science Gallery, Dublin; • Bishopsgate Institute, London. Co-presented with Kinetica Museum

2007 • ICA, London.

### ***Swing (1994-1999):***

A composition originally made for the surface building of a disused coal mine in Snibston, Leicestershire, *Swing* consisted of a series of suspended loudspeaker cones made to swing above the heads of the audience by a team of 'bell ringers'. Discrete sounds emitted from each speaker replayed a composition that evoked a sense of the industrial history of the building. *Swing* was presented at the Huddersfield Contemporary Music Festival and was broadcast on Hear and Now, BBC Radio 3.

- 1999 ● Huddersfield Contemporary Music Festival. 'A fascinating counterpoint of sound and light' The Independent.
- 1995 ● Barclays New Stages Festival in Nottinghamshire. Performances in disused electricity generating station
- 1994 ● 'Un Earth' Fine Rats International event at Snibston Coal Mine, Leicestershire.

### **Awards and Nominations:**

- 2016 PRS New Music Biennial **Award** for *Ring Out* [£20k]
- 2014 shortlisted (as one of three finalists) for the British Composer of the Year Award for Sonic Art
- 2012 **Winner** of the British Composer of the Year Award for Sonic Art.
- 2009 nominated for the Paul Hamlyn award for composers.
- 2008 **Awarded** Honorary Mention for *Force Field* at the Prix Ars Electronica, for digital music
- 2007 Bank of Scotland Herald Angel Award for *Siren*
- 1996 Barclay's New Stages Award for experimental theatre (with Harry Dawes)

### **Grants:**

- 2018/19 *Congregation*: Without Walls, Project grant [16K]; Oxford Contemporary Music [£4k]; Corn Exchange Newbury [£1k]
- 2017 Without Walls, Research and Development grant for *Congregation* [6.5K]
- 2017 Arts Council of England [13.5k]; OCM [£10k] for *Ring Out*
- 2013 Arts Council of England [£49k]; PRS Foundation for New Music [£5k]; Oxford Contemporary Music [£5k]; Corn Exchange Newbury [£4k] (for *Chorus*)
- 2011 ACE Grants for the Arts [£10k]; OCM [£5k] (for *Ethometric Museum*); Battersea Arts Centre [£2.5k] (for *Cold Storage*)
- 2010 FACT (Foundation for Arts and Creative Technology) [£1k] (for *Murmur*); BAC [£1k]; ACE [£5k] (for R&D)
- 2008 Muziek Centrum Nederlands [£4.5k]; FACT [£1k] (for *Swarm*) British Council [£25k] (for *Siren* tour)
- 2007 ACE [£3.5k] (for *Forcefield*)
- 2004 ACE [£4.5k] (for *Siren*)
- 2001 ACE [£3.5k] (for *Choir*)
- 2000 ACE [£2k] (for *Theremin Lesson*)
- 1998 ACE [£10k] (for *Loop* with Harry Dawes)
- 1997 ACE Southern Arts [£18k] (for *Loud and Clear* with Harry Dawes)
- 1996 Barclays New Stages [£5k]; ACE/British Telecom Innovation Award [£5k] (for *In The Ether* with Harry Dawes)
- 1995 Barclays New Stages [£2.5k] (for *Swing*)
- 1994 ACE [£5k] (for *The Modulation* with Harry Dawes)

### **Education and qualifications:**

PhD by Published Work, Oxford Brookes University 2015  
BA(Hons) Creative Arts, Trent Polytechnic 1983