

Jeremy Millar, 'Time-Mirror'. Inspired by the great Russian film director Andrei Tarkovsky's 1979 masterpiece, *Stalker*, this commission is a complex portrait across place extended across time and space. Much of *Stalker* concerns a strange region called the 'Zone' where people travel in order that their desires come true. Most of these sequences were shot just outside Tallinn, Estonia, in two disused hydroelectric power stations. Sound recordings taken at these locations are mixed with recordings made around Grain Power Station to create a new place, in which are located the voices of Estonian migrants in the UK who speak short extracts from the script of *Stalker*, thereby emphasising an important theme of the film: the sense of sacrifice inherent in travelling to a new place in the hope that one might better one's life. The similarities between the 'Zone' and Grain — the power stations, the desolate landscape, even the military installations — mean that they act as 'Time-Mirrors' to one another, or perhaps, more appropriately in this context, as echoes; these are places that reverberate.

Justin Bennett's 'Swarm' is culled from field-recordings and digitally extracted sound from urban spaces teeming with people, work, machines, deserted resonating rooms or natural spaces such as the vibrations in the ground and inside trees, or the wind blowing through border fences at the edges of Europe.

Jordan Baseman's commission, 'Good Afternoon National Grid' is made from a series of recorded telephone calls to the National Grid, combined with the soundtracks from promotional industrial films from British Nuclear Fuels Limited and General Electric. The work looks at the change in our relationship with power and electricity: from a position of hope and limitless electrical capability to our current stance of threat, uncertainty and destruction. We have moved from the bravado of the nuclear age to a state of high anxiety about our future capabilities. This highly edited work is full of menace and doom (after an initially bright start) and reflects our insecurity about the future that we have created through our consumption-driven lifestyles.

Lee Patterson presents a new composition at the event. By amplifying and manipulating sounds that usually remain hidden or undiscovered, Patterson alters our perceptions of this charged landscape. Microphones attached to high tension cables and chainlink fences, and directed at unseen flora and fauna in ponds and undergrowth, engage our imagination and conjure other worlds.

Andrew Dodds has collaborated with teenage musicians from Trinity College of Music and composer Kerry Andrew to create an original soundtrack that explores the cultural resonances of the horror film genre. Tracing associations between adolescence, our dystopic preoccupations with 'youth' and clandestine uses of the site at Grain, 'Alive!' is the raw and unsettling score to an imagined 'teen slasher' film set in the landscape. Composed, performed by and featuring 14 and 15 year-old musicians this mesmerising and haunting work captures something of the inbetween places, both physical and psychological, that adolescents often inhabit. In effect, through the writing and playing of this new score, the orchestra have composed the soundtrack to their own 'environment' but it can also be understood as hinting at a wider cultural malaise.

Iain Forsyth & Jane Pollard seek to tap into the latent energy of the performance space at Grain — an abandoned holding space between someplace and no-place — by pursuing the psychological experiments initiated by 'Silent Sound' their project for the Liverpool Biennial 2006. The resulting piece, 'Far Gone And Out' is a sonic limbo, bringing together recordings of each of the artists undergoing a personal session of Past Life Regression with clinical hypnotist Barry Cooper. Split across the left and right channels of the stereo mix, these fragments of subconscious narrative are entwined with a musical composition by The Late Cord, a collaboration between musicians John Mark Lapham and Micah P Hinson. The result is a beautifully compelling state of otherness.

Yue Luping's, 'Echo of the Working Class' draws on the studio in which he works in Xian's most famous complex of textile mills, most of which have now been decommissioned and where most of the workers have been 'laid off'. Since the 1950s, when the political power of the proletariat was established in China, the workers have been the vanguard of the proletariat and have enjoyed an elevated position in Chinese society. The work addresses Britain's position as the place in which the Industrial Revolution first burst forth — it is also the place in which Marx advanced his theory of the Revolution of the Proletariat — and links the voices of redundant Chinese workers from Shaanxi Province with the passersby of the Kentish Medway.

Stuart Dodman's 'Event Series F (during) 5th November 2005' is part of a series of recordings of organised events documented from isolated vantage points. These recordings of fireworks at Hove County Cricket Ground were made from 1 mile away. The microphone was positioned at the top of a five story building in a highly populated residential area.

Play list

Jeremy Millar 5.45, 6.15, 6.45pm **A**

Justin Bennett 6.05pm **B + C**

Jordan Baseman 6.09pm **B**

Lee Patterson 6.16pm **B + C**

Andrew Dodds 6.34pm **D**

Iain Forsyth & Jane Pollard 6.42pm **D**

Repeat 6.52pm

Lee Patterson 6.52pm **B + C**

Yue Luping 7.05pm **B + C**

Stuart Dodman 7.20pm **B + C**

A

D

B

C

Site entrance

