

Maureen Wolloshin for Space 21 Festival

Voicing precarity; de/reconstructed instruments and videography entangled with past horror and present potential.

My work asks what role the pursuit of instrumental virtuosity has had in the development of free improvisation as a patriarchal stronghold, a music imagined to be free from any constraint, in which women continue to lack agency and visibility. Are the instruments themselves contributing to this? And if so, might we wish to de/reconstruct them to better voice our female sonic imaginings.

The development of my gliss anglais, (essentially a cor anglais (tenor oboe), on which the keywork is replaced by a magnetic strip) seen and heard in *Carceral Scrivings* and *The Saray Building* is an example of such instrument reimagining. My developing relationship with the materiality and possibility of it frees me from existing gender power structures in free improvisation and offers me increased sonic potential.

In these improvisations, the gliss anglais has agency of its own. As a result, my soundings are precarious and unpredictable; I do not know how the instrument will respond and I welcome the danger inherent in this precarity into my improvisation. This danger exists in the liminal space between the instrument and me.

Carceral Scrivings was recorded in the women's cells in the now abandoned Red Prison, Sulaymaniah, Iraq in September 2022 as part of *Space 21 Festival*. The danger present in my improvising upon this instrument is entangled with the palpable sense of past horrors experienced by now absent women I encountered when performing there. This improvisation was a response to our location and to the torture, danger and precarity women continue to experience when patriarchy goes unchallenged and evolves into political extremism. *Carceral Scrivings* is a filmed documentation of this improvisation and the stark horror of past atrocities which it gives voice to.

The Saray Building was recorded in the abandoned building of the same name with the same collaborators. It documents an improvisation in which we situated ourselves in different parts of the building and improvised both with one another and with the acoustic of the building itself.

Tracks and Scatterings was filmed in the abandoned Tobacco Factory. It documents the soundscape of the spaces in the early evening and traces the rhythmic features of the architecture and the detritus within it. The images from this film form part of a video score commissioned by *Blindman* percussion quartet as part of their *Parliament of Angels* project.