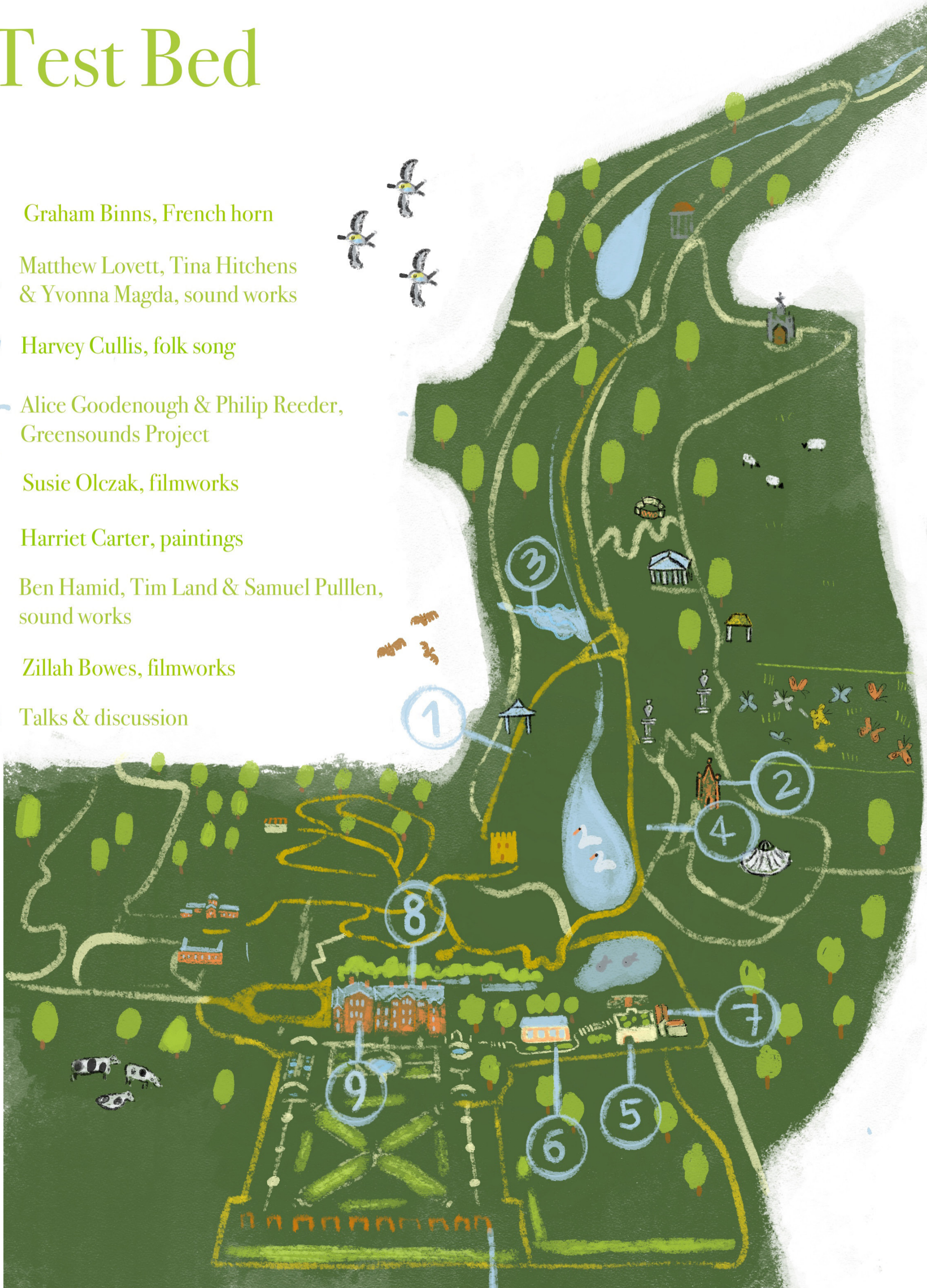


# Test Bed

- 1 Graham Binns, French horn
- 2 Matthew Lovett, Tina Hitchens & Yvonna Magda, sound works
- 3 Harvey Cullis, folk song
- 4 Alice Goodenough & Philip Reeder, Greensounds Project
- 5 Susie Olczak, filmworks
- 6 Harriet Carter, paintings
- 7 Ben Hamid, Tim Land & Samuel Pullen, sound works
- 8 Zillah Bowes, filmworks
- 9 Talks & discussion



## List of Works:

Music by Graham Binns  
Experimental horn music from the bushes  
of Hestercombe  
2024

In Kate Felu's 'The Secret Life of the Georgian Garden' she writes that Music – courtesy of musicians hidden in the bushes playing French horns or hautbois (oboes) – provided accompaniment, as they did for the dancing which might follow, illuminated by lanterns strung in trees. This work pays tribute to this way of animating the Georgian gardens.

*Wild Plastic*  
Matthew Lovett, in collaboration with Tina Hitchens and Yvonna Magda  
Located musical performance  
2024

Wild Plastic is an improvised music project that engages with notions of ecological creativity, interdependency and 'tuning'. The performance is a meditation on ecological listening and improvisation as creative music practices, where improvisation, as a practice of tuning, sounds our interdependent relation with the world.

The project draws on previous work, including Outdoor Sports and Moor / Plastic, continuing an exploration in environmental improvisation and distributed creative consciousness across a series of site-specific performances and recordings, including cave systems and forestry settings in the Black Mountains and shorelines and moorland settings in the Pembrokeshire National Park.

Music by Harvey Cullis  
Folk songs sung to the waterfall at Hestercombe  
2024

*Greensounds*  
Alice Goodenough and Philip Reeder  
Participatory Sound Recording  
Directional Microphone & Headphones

The 'Greensounds' project explores how relationships with and preferences for 'natural' or green acoustics in urban and rural environments can be discovered and captured through soundscape participative arts-based research. Participatory sound recording highlights not only preferred sounds, but how we access and immerse ourselves in natural sounds, what prevents this and our sense of ourselves as a listener and sound maker in the natural world. Methodologies and learning from the project have now been taken forward as part of the UKRI funded SAGE project, taking co-composed natural sounds into care homes.

*Channel: Flow*  
Susie Olczak  
Single Channel moving image shot in the Atacama Desert in Chile and in Bolivia.  
6 min, 12 sec.  
2024

This work considers ideas of systems that move water around to consider a more resilient future. It connects thinking around the use of mill devices and machines in gardens such as Hestercombe with the water capture, terracing and irrigation systems used in the driest place on earth, The Atacama Desert.

*Trassling*  
Harriet Carter  
Acrylic, oil, chalk, pastel, pencil, and thread on canvas.  
81.5x71cm  
2024

*Mulching*  
Harriet Carter  
Acrylic, oil, pastel, pencil, and bark on canvas  
50x35cm  
2024

*Farrow'sprat*  
Harriet Carter  
Acrylic, oil, pastel, pencil on canvas  
50x40cm  
2023

These drawings were made in response to experiences in landscapes. Colour and layered forms are used as tools to chase and rediscover the agents encountered, like birdsong passing through the air, the smell of wet earth and pine, the taste of salt in the air, and the feel of the ground below.

*Sadarghat pt 2*  
7mins 50secs  
Ben Hamid  
2024

Taking inspiration from composers such as Luc Ferrari, this piece offers a 'sonic photographic slide' of life at the Sadarghat, exploring the relationship between the natural and urban environment along the Buriganga River in Dhaka, Bangladesh.

Once known as 'the Venice of the East' the waterways of old Dhaka function not only for trade, commerce and communication but also establish an urban design character and culture based upon water. The wide expanse of the river contrasts with the narrow, winding streets, expanding the horizon and providing a major navigation link between Dhaka and other parts of the country.

The growth of the city has introduced challenges to the natural and cultural functions, with dams and embankments interfering with normal river flows while industrial waste, sewage and oil slicks have caused the once mighty Buriganga to be on the verge of dying.

In this piece the variety of life and activity can be witnessed. From the market traders unloading fresh produce to the passenger filled launches setting out to provincial towns. Between the passing engines, the rhythmic pulse of the shipyards becomes apparent with muscle and sinew working to recommission and recycle vessels that have been long forgotten by the original purchasers. The gentle lap of the water on the ferryman's boat and the cry of parrots and kites wheeling overhead.

*Fluid Motion*  
3mins 29 secs  
Ben Hamid  
2024

This series of acousmatic works explores the movement of water and its transition into different states. The original and familiar sounds of water have been processed and manipulated, inviting the listener to explore the intrinsic properties of the sound while also considering the extrinsic narrative.

*Coral Evensong*  
3mins 9secs  
Samuel Pullen

Coral Evensong is a piece based around the natural musical tendencies of nature and of water. Chords have been pulled out of clips of running water to bring out the musicality of their sound. It explores the different states and movements that water can take and aims to give the listener a sense of being submerged in

sound.  
*Pembrokeshire Coastal*  
Tim Land  
Spatial Sound Work  
6min .40secs

A spatial sound work drawn from a coastal adventure utilises field recordings for composition. Episodic memory and thematic folk cultures map onto the movement and motions of the environment in a work that explores soundscape as central compositional framework.

*Conversation in Moonlight*  
Zillah Bowes  
Single channel moving image  
2 min, 40 sec.

An animated video work comprised of still photographs taken in full moonlight. This film forms part of Green Dark, Zillah Bowes' multi-disciplinary work set in the Elan Valley in Mid Wales, which explores the relationship between people and place, landscape and ecology.

"Green Dark offers a space - neither darkness or light - to examine plant and human life, and the transition between them, in the discomfort of an uncertain climate future." – Zillah Bowes

Green Dark was supported by the Arts Council of Wales, Welsh Parliament and Ffotogallery

### Running Order-

Act I:

2-4 pm- a series of works within the gardens with a focus on sound, water and moonlight.

Experimental instrumental sound works

Graham Binns on the French horn (2-2:15pm) and (3:45 4:00pm)

Harvey Cullis- Folk songs by waterfall (2:15-2:30pm)

Matthew Lovett in collaboration with Tina Hitchens and Yvonna Magda in the Mausoleum (2-3pm)

3-4pm

Alice Goodenough and Philip Reeder's Greensounds Project by the Pear Pond

Filmworks by Susie Olczak in the Tunnel Space and Zillah Bowes in the Dining Room

Artworks by Harriet P Carter in the Orangerie  
Sound works- Ben Hamid and Tim Land in the Mill

Act II:

4-4:30 Discussion of the artworks

Tim Martin and Susie Olczak discussing the artworks

and Phil Reeder and Matthew Lovett the sound works.

Andrew Bick talking about his recent exhibition A Design for a Garden and systems art.

4:30-4:45 Break- Time to see the exhibition. Tea and Coffee.

Act III:

4:45-5:30pm a round table discussion chaired by Super Sewer in the dining room of Hestercombe House.

Claire Greenslade: Head Gardener at Hestercombe Gardens.

Alice Goodenough from the CCRI (Greensounds)

Dan Keech from the CCRI

James Weldon - PhD candidate at Cardiff University