

# q concert: CHAMBER MADE

**Amid all the noise, listening is a radical choice  
Chamber Made will transform Melbourne Recital Centre into a sonic playground with  
Listening Acts – a bold  
takeover of its public and hidden spaces for the Now or Never festival.**

Listening Acts isn't a typical concert or exhibition – it's a portal into the unheard and unexpected, featuring three live performances and six sound installations that intersect sound, technology, memory and identity. Grounded in the artists' lived experiences, personal histories and cultural perspectives, the works create sensory encounters that are both solitary and shared, blurring the boundaries between hearing and feeling.

Chamber Made Artistic Director, Tamara Saulwick, invites audiences to experience this multi-artform sonic inquiry – one that reframes how sound is perceived and encourages listening in entirely new ways.

*"Listening Acts transforms everyday sounds into something profound, strange and moving. How do we hear ourselves and each other through the layers of technology, trauma and time?"* asks Saulwick.

Over three days in August, surrender to sound in unexpected ways. Listening Acts is a moment to hear hospital machines sing, watercoolers gossip and ancestral voices reverberate through the walls. The intimate live performance features three acoustic works:

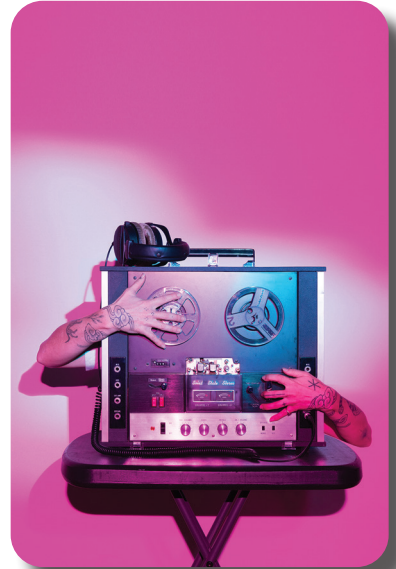
Song to the Cell by Biddy Connor is a haunting duet between a live vocalist and a hospital IV machine. Featuring hums, beeps and mechanical rhythms, it's a transhumanist song cycle exploring healing, dependence and human-machine connection. Tactile Piece for Human Ears by Aviva Endean offers a subtly communal binaural experience. Audiences wear headphones to enter a surreal soundscape shaped by wind currents, pipe tones and underwater vibrations – altering their sense of acoustic reality. *sounding forms / forming sounds* by Alexandra Spence begins as a solo and evolves into a trio with Connor and Endean. Using resonating sinewaves, custom-built perspex instruments and drum skins, the work reveals the physical presence of sound in space and the body.

**Six free installations guide audiences on a sonic journey throughout the venue:**

**Accordion Without Organs** by Rebecca Bracewell is an unfolding work of sonic archaeology centred on a single accordion recording. Played through multiple cassette players with amplifiers, each iteration adds acoustic layers while partially veiling the last.

**Cathedral Reverb** by Hannah de Feyter invites one listener at a time into a sculpted sound space. Inspired by classical mnemotechnics – ancient memory techniques – it conjures imagined architecture through reverberant sound and image.

**With Ghosts:** A Choreography of Presence by Anna Liebrecht centres on a thirteen-foot plait of hair suspended on a wall, paired with an educational video. Activated by movement, the plait becomes a vessel of cultural knowledge and a powerful symbol of connection to the Stolen Generation, embodying both the physical and metaphysical presence of Indigenous identity.



**Chit + Chat** by Monica Lim eavesdrops on the uncanny, AI-generated conversation of two water coolers. This playful installation explores human-machine interaction and invites audiences to listen, interject and consider the surveillance capacities of everyday devices.

**Myself in That Moment** by Tamara Saulwick with Peter Knight is a 39-channel audio-visual installation. Within a dark semicircular space, fragmented voices and images echo across a constellation of networked tablets, asking: What happens to our identity once our voice is digitised, distorted and dispersed?

**In Silence by Thembi Soddell** is a deeply personal, one-on-one audio-visual experience that grapples with family history and the intergenerational impacts of war. Through the act of ancestral listening, the work reveals fragmented echoes of trauma, identity and emotional inheritance.

**Listening Acts – Chamber Made**  
Season 22 – 24 August 2025

Venue Melbourne Recital Centre, 31 Sturt Street,  
Southbank

Free installations Fri 22 Aug – Sat 23 Aug | 11am – 8pm  
Sun 24 Aug | 2.30pm – 6pm

**Accordion Without Organs** by Rebecca Bracewell  
**Cathedral Reverb** by Hannah de Feyter  
**With Ghosts: A Choreography of Presence** by Anna Liebrecht



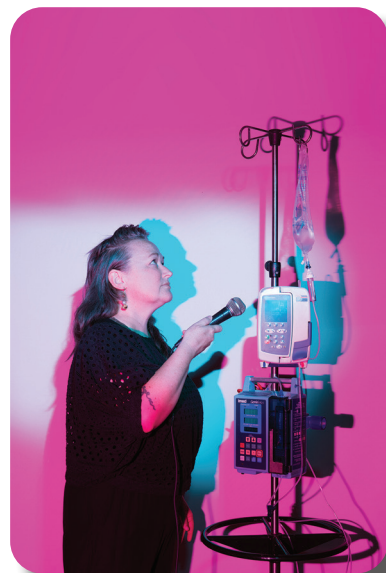
**Chit + Chat** by Monica Lim  
**Myself in That Moment** by Tamara Saulwick with Peter Knight

**In Silence** by Thembi Soddell  
Live performances Fri 22 Aug | 6pm and 8.30pm  
Sat 23 Aug | 2pm and 6pm

**Song to the Cell** by Bidy Connor  
**Tactile Piece for Human Ears** by Aviva Endean  
sounding forms / forming sounds by Alexandra Spence

Artist talk Sat 23 Aug | 4pm  
Tickets \$25 – \$50 (plus booking fee)  
Booking [melbournerecital.com.au](http://melbournerecital.com.au) or 03 9699 3333

*Supporters Listening Acts created by Chamber Made is supported by Now or Never, the City of Melbourne, the University of Melbourne's Science Gallery Melbourne and Arts Capital (Ainsley & Gorman). Chamber Made Chamber Made is a leading Australian company creating bold, genre-defying works at the intersection of sound, music and contemporary performance. Since 1988, it has premiered over 50 original works and supports diverse artists through mentorships, residencies and advocacy.*



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