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barbican

Barbican Summer 2025

Feel the Sound: An Exhibition Experience on a Different Frequency
Tickets now on sale



Feel the Sound

22 May–31 Aug 2025

Barbican Centre

Press Preview: Wed 21 May 2025, 10am-1pm

Co-produced by **MoN Takanawa: The Museum of Narratives**, Takanawa Gateway City, Tokyo, Japan.

This summer, the Barbican invites audiences to step into *Feel the Sound*, a new multi-sensory immersive exhibition that transforms how we think about sound. Taking place across the Centre, visitors can explore how sound shapes emotions, memories, and even physical sensations. *Feel the Sound* challenges us to listen not just with our ears, but with our whole bodies – redefining what we hear, how we feel, and what we think we know about ourselves. Tickets for **Feel the Sound** are now [on sale](#).

Featuring cutting-edge technology and newly commissioned artworks, this unique exhibition experience comprises 11 interactive installations that invite audiences to dance to beats from

car sound-systems, join in an ever-expanding digital choir, discover their personal inner symphony, and feel music without any sound.

From 22 May to 31 August, *Feel the Sound* takes visitors on a journey across locations in the Barbican, from the entrance on Silk Street, in The Curve, the public foyers, to outdoors on the Centre's Lakeside. For the first time, the Centre's underground Car Parks will also be part of the exhibition experience. Following this premiere run, *Feel the Sound* will embark on an international tour, including to MoN Takanawa: The Museum of Narratives, Tokyo.

Created especially for *Feel the Sound*, **four new commissions** resonate from the past, reverberate with the future and transform our understanding of space and time:

- **Observatory Station** by sound artist **Miyu Hosoi**, with contribution from global sound project **Cities and Memory**, mixes archive field recordings from around the world with sounds from across the Barbican to ask visitors arriving at Silk Street to imagine the daily life of a stranger.
- **UN/BOUND** by **TRANS VOICES, ILĀ & MONOM**, with contribution from **Patty Ayukawa**, invites visitors to wander through a holographic choral experience and connect to a vivid soundscape by listening or using their own voice. UN/BOUND reveals the voice as a means of true expression, illuminating new spaces of belonging and collective resonance, where deep listening acts as a catalyst for change.
- **Your Inner Symphony**, a collaboration between **Kinda Studios** and **Nexus Studios**, fuses neuroscience and design, making our internal vibrations visible to reveal the unseen connection between music, emotion, and the body's response.
- **Joyride** by **Temporary Pleasure** is the first ever installation to spill out of the Barbican and into the car park to recall the Y2K era of boy racers and rave, modified car sound systems and DIY music.

Three further commissions are adapted by the artists for the exhibition:

- **Resonant Frequencies** created by artist **Evan Ifekoya** and adapted following their solo exhibition at Migros Museum, Switzerland, features two works – **The Welcome** and **The Central Sun** – which incorporate frequencies believed to have healing effects. With focused, intentional listening, visitors can synchronise their bodies with their surroundings to find harmony and repair.
- **Resonance Continuum** created by artists Murthovic and Thiruda of transmedia collective **Elsewhere in India**, imagines a musical odyssey that amplifies South Asian traditions and promotes a decolonised, hopeful vision of the future.
- **Forever Frequencies** created by Barcelona-based **Domestic Data Streamers** employs generative AI to craft unique melodies based on the answers to two questions: 'What is a memory involving music that you would like to relive?' and 'What musical moment would complete your life's story?'

Feel the Sound also includes two experiential spaces titled **Embodied Listening Playground** and **Sonic Listening Playground**, co-created by **Nicole L'Huillier** with **Sarah Mackenzie** and the team from **MUTEK**, which encourage visitors to listen not just with their ears, but with their whole body, exploring how sound shapes our connection to ourselves, each other, and the environments we inhabit. Among the artists featured in these experiential spaces are **Dame Evelyn Glennie**, **Holly Herndon**, **Ryuichi Sakamoto** and **Daito Manabe**.

Completing the journey, *Feel the Sound* heads outside onto the Lakeside Terrace with **Raymond Antrobus' Heightened Lyric** which is commissioned to acknowledge the gap often found between the hearing and non-hearing world. Seven kites flying high above the Lakeside serve as a heightened tribute to sounds that have gone unheard. Each kite carries an extract of poetry about (missing) sound, accompanied by the British Sign Language interpretation of the words. The physical space occupied by these sculptures in the sky is combined with a striking absence of audio.

Luke Kemp, Head of Creative Programme, Barbican Immersive says: "*Feel the Sound* is an invitation to explore the expanded world of sound, how we feel it, see it and the possibilities it provides for us to understand ourselves and the world differently. Ultimately, we are sonic beings. This is an exciting opportunity to open up new spaces across the Barbican and think about where we encounter sound both in our bodies and throughout the Centre. *Feel the Sound* joins our roster of experiential exhibitions launched at the Barbican before touring the world. Previously we've focused on *AI (AI, More Than Human)*, the climate emergency (*Our Time on Earth*), and this time, the rhythm of the planet and our bodies."

Maholo Uchida, Director / Curator of MoN Takanawa: The Museum of Narratives, Takanawa Gateway City, Tokyo, says: "*MoN Takanawa: The Museum of Narratives*, which is scheduled to open in 2026, has been involved in the planning of *Feel the Sound* as a co-producer from the very beginning, as its first international curatorial project. As the world is inundated with visual information, we believe that re-examining sound and music as the most unified forms of expression with the human body, and reconnecting music and "us" will provide an opportunity to imagine the future narratives of humanity. Everyone who visits the exhibition will experience a new world full of rich sounds and musical power".

Feel the Sound is a highlight of the Barbican-wide summer 2025 season **Frequencies: the sounds that shape us**, a curated programme featuring a packed programme of film screenings, concerts, events, workshops and talks which explore how the power of sound moves more than just the body, and how it continues to inspire generations to rebel and create change. Alongside *Feel the Sound*, *Frequencies* includes the world premiere of a new version of Darren Emerson's award-winning Virtual Reality experience **In Pursuit of Repetitive Beats**, where friends share the same virtual space and interact together on a euphoric journey in search of an Acid House rave in 1989, and **Rebel Radio**, a month-long programme of broadcasts, talks, workshops, club experience and screenings celebrating London's Pirate Radio story and exploring radio as a space for community, creativity, and subversion. See the full press release [here](#).

Feel the Sound is sponsored by Destination Partner: Culture Mile BID and Audio Partner d&b audiotechnik with additional support from the Great Britain Sasakawa Foundation and the Daiwa Anglo-Japanese Foundation.

FURTHER INFORMATION ON INDIVIDUAL INSTALLATIONS:

Observatory Station by Miyu Hosoi
New Commission
Silk Street entrance

From howling wind to humming traffic, we are constantly surrounded by a symphony of sounds that shape our perception of space and life. In *Observatory Station*, field recordings from around the world, organised by time and location, are delivered through 12 uniquely

designed speakers like the hands of a clock. Each recording invites the listener to imagine the daily life of another person and inhabit a shared sonic time as global citizens. A microphone installed at the Barbican will record short intervals of sound each day, adding to this living archive that will grow as the exhibition continues.

Miyu Hosoi creates sound installations using multi-channel sound systems, outdoor installations and performing arts productions that focus on the way sound transforms the perception of space and situations.

Cities and Memory is a global collaborative sound art and field recording programme with the aim of remixing the world, one sound at a time. It covers more than 125 countries and territories with more than 6,000 sounds and more than 2,000 contributing artists.

Resonant Frequencies by Evan Ifekoya
Adapted commission for *Feel the Sound*
The Curve

Following its debut at the Migros Museum in Switzerland, *Resonant Frequencies* is an immersive installation that invites audiences to explore the healing properties of sound. Everything, including the human body, has a frequency at which it naturally vibrates. These frequencies let us see sound move through water or feel a shift as sound flows through us, turning our bodies into instruments. With focused, intentional listening, audiences can synchronise their bodies to find harmony and repair in two sacred spaces. Inspired by Ancestral listening practices, *The Welcome* draws on our relationship to water as sustainer of life and *The Central Sun* echoes the passage of time, reminding us to tune into the present.

Evan Ifekoya is a Spirit-led artist and dream architect exploring ancestry, belief and belonging through practices of self-archiving and blackness in abundance. They established the collectively run and QTIBPOC-led Black Obsidian Sound System in 2018.

Embodied Listening Playground co-created by Nicole L'Huillier with Sarah Mackenzie
and the team from MUTEK
The Curve

In this interactive playground, visitors can step into a world where listening is a full-body experience – merging with touch, vision, and movement – to explore sound as both shelter and portal. Through four immersive installations and sonic experiments, visitors are invited to tune into vibration, expand their senses, and engage with sound in new ways. Here, listening goes beyond the ears and explores how sound shapes our connection to ourselves, others, and our environment. *Embodied Listening Playground* includes:

- **CHIMERA, Expanded Bodies** by **Amor Muñoz** which questions how we can use sound to help define what is living.
- **Vibraceptional Plate** by **Jan St. Werner**, an interactive platform designed to explore how we experience vibration.
- **Teach the World to Listen** by **Dame Evelyn Glennie**, a newly commissioned film which explores how listening is not simply hearing sounds or words. Hearing is an involuntary process, but listening is an art that demands engagement, presence and intent.

- **Sensing Streams - invisible, inaudible (focused edition)** by **Daito Manabe & Ryuichi Sakamoto**, an installation that captures data from the environment, making its frequencies both visible and audible.

Resonance Continuum by Elsewhere in India

Adapted commission for *Feel the Sound*

The Curve

Imagine a world where music is not just entertainment but the very essence of life. Inspired by the rich musical landscape of the Indian subcontinent, *Resonance Continuum* weaves together ancient practices, the evolution of instruments and the impact of sound on human consciousness. It's a multicultural odyssey that amplifies South Asian traditions and promotes a decolonised, hopeful vision of the future.

Murthovic (Sri Rama Murthy) and **Thiruda (Avinash Kumar)** lead 'Elsewhere in India', a collaborative project uniting artists, technologists, and cultural preservationists. With nearly two decades of experience in electronic music and media arts, they form *Antariksha Studio*, a transmedia storytelling collective.

Sonic Listening Playground

The Curve

In this second playground, sound is celebrated as a universal experience that creates dialogue across cultures, transcending language and geographic boundaries. *Sonic Listening* features tactile and multisensory instruments which – ranging from futuristic to traditional – each have their own distinct story, voice, identity and agency. Whether solo or with a friend or stranger, here, musical tools create a unique opportunity for self-expression and creativity. A cacophony of motion, stillness, tension, and release encourages us to explore how sound shapes and unites our world. *Sonic Listening Playground* includes:

- **Near and Remote Memory Activation Practices** by **Alejandra Cárdenas and Tatiana Heuman**, which draws inspiration from South American sound technologies – such as whistling bottles and whistles – crafted by Indigenous cultures over millennia and still in practice today.
- **Electric Fan Harp** by **ELECTRONICOS FANTASTICOS! / Ei Wada**, an old electric fan transformed into an "electromagnetic instrument", giving it a new purpose.
- **Stacco** by **Intelligent Instruments Lab, Nicola Privato, Giacomo Lepri**, a musical instrument combining the playful properties of magnets and AI.
- **Chowndolo** by **Giacomo Lepri - Intelligent Instruments Lab**, a digital instrument based on a magnetic pendulum.
- **Jolene (feat. Holly+)** by **Holly Herndon**. Holly Herndon uses AI technology to create synthetic instruments and vocal compositions. Holly+ is a series of instruments based on the artist's voice, also referred to as Herndon's "digital twin".
- **The Ambient Machine** by **Yuri Suzuki**, an instrument for shaping the sonic atmosphere of our daily lives. It transforms background noise into an intentional composition, allowing users to design their own soundscapes.

UN/BOUND by TRANS VOICES, ILĀ & MONOM, with contribution from Patty

Ayukawa Supported by Neutone, MOTH & 4DSOUND

New Commission

The Curve

Our first means of individual expression is the raw instinctive sound of our voices at birth. Yet, imposed limitations silence, distort and sensationalise certain voices. In a fragmented society where progress and regression for trans communities coexist, UN/BOUND emerges to uncover deep listening as a catalyst for change.

Voices blend together and harmonise as visitors move through the space, shaped by cutting-edge technology. Audiences are invited to connect and contribute to the holographic choral experience by listening or using their own voice. In this space, what we give up and what we rediscover to find personal liberation and a deeper understanding of ourselves is explored.

At its core, UN/BOUND reveals the voice as a means of true expression, illuminating new spaces of belonging and collective resonance.

TRANS VOICES is the UK's first professional trans+ vocal collective, founded by Ilā Kamalagharan and Coda Nicolaeff. Blending choral tradition with experimental sound practice, the collective reclaims spaces where trans perspectives are rarely heard.

ILĀ is a multidisciplinary artist, producer, and vocalist, whose practice integrates quantum and AI hybrid techniques. ILĀ is the co-founder and director of leading music institution London Contemporary Voices, the parent organisation of Trans Voices.

MONOM is a Berlin based studio exploring spatial sound as an artistic medium. They believe in the potential of this emerging art form to transcend cultural divides through a common language of sound and space.

Forever Frequencies by Domestic Data Streamers **Adapted commission for *Feel the Sound*** **The Curve**

Forever Frequencies explores the deep connection between music and memory, posing the question: *Can we create a song for a moment that hasn't happened yet?* Featuring reflections from four renowned creatives – composer **Suzanne Ciani**; Architect **Kengo Kuma**; electronic and techno music producer **Max Cooper**; and composer **Maria Arnal** – this installation invites visitors to reflect on their own musical memories and future soundtracks. Using advanced AI, responses are transformed into unique melodies, turning language into rhythm, pitch, and duration. Every melody that is generated contributes to a living archive of human experiences, emotions and dreams, told through music.

Domestic Data Streamers is a research and design collective in Barcelona, fighting indifference towards data. They partner with organisations to build change through data, community, and arts. This work is based on a project originally created for Sonar +D.

Joyride by Temporary Pleasure **New Commission** **Car Park 5**

In the Barbican car park, *Joyride* transforms four salvaged wrecks into a car-powered space that is part sound system, part sculpture, part dancefloor. A vehicle for freedom, discovery and self-expression, the car has long been a stage for music, identity and subculture. Reimagined by contemporary queer and DIY collectives, four cars – The Tuner, The Lowrider, The Bimma, and The Boy Racer – become portals through time and sound where DIY music communities and boy racer culture from the Y2K era collide.

Temporary Pleasure, founded by John Leo Gillen, is an ever-changing project that explores the ephemeral nature of club culture. With no fixed form or definition, it exists as a series of temporary club projects between architecture, nightlife, dance, and immersive storytelling.

Your Inner Symphony designed & created by **Nexus Studios** and **Kinda Studios**

New Commission

The Curve, Car Park 5, The Well (LG Foyer)

Your Inner Symphony fuses neuroscience and design to reveal the unseen connection between music, emotion and the human body. Capturing visitors' physiological reactions to the *Feel the Sound* exhibition – from fluctuations in heart rate to changes in how effectively our skin conducts electricity – three 'sensing stations' positioned throughout the exhibition merge real-time data into a visual and sonic display. This collective artwork invites visitors to tune in to their inner rhythm and experience the shared resonance of sound on a profound, physical level.

Kinda Studios is the first women-led neuroscience studio and lab maximising the impact of art, culture, and technology through science. Their team transforms science into sensory, embodied, and emotional experiences using mobile brain-body technologies to help audiences deepen their connection to body, emotion, and self.

Nexus Studios is an award-winning global studio in film and experience design. With studios in LA, London and Sydney, they create film and experiences across all platforms including cutting-edge work in spatial computing.

Heightened Lyric by **Raymond Antrobus**

Graphic commission

Lakeside

Created with *Feel the Sound* in mind, Raymond Antrobus' *Heightened Lyric* seeks to address the gaps often found between the hearing and non-hearing world with an installation of seven flying kites inspired by his own 'high frequency deafness'. These 7 kites will carry British Sign Language interpretations of poems exploring sound and its absence, their vastness contrasting with a striking absence of audio.

Raymond Antrobus is a poet and author. He has 'high frequency deafness', meaning he doesn't hear any sound between 3000 - 8000 hertz. In his words, "The kites represent the experience of sound that I will miss throughout the *Feel the Sound* exhibition. They speak to any non-abled body about what is possible in spaces beyond our physical capability."

ACCOMPANYING FEEL THE SOUND:

In Pursuit of Repetitive Beats

22 May-3 Aug 2025

The Pit

Tickets £25 (concessions available)

On sale 2 April Members, 3 April General Public

Step into the heart of the Acid House Movement with ***In Pursuit of Repetitive Beats***, an internationally acclaimed, award-winning interactive VR adventure. Created by immersive

artist Darren Emerson and produced by East City Films, this groundbreaking experience takes audiences on a multi-sensory journey back to 1989, immersing them in the euphoric rave scene that revolutionised music and society. With the world premiere of its newest version at the Barbican, for the first time groups of up to four people will be able to join in the experience together and share the same virtual space.

In Pursuit of Repetitive Beats is created by Darren Emerson and produced by East City Films, with the original version funded by the BFI awarding National Lottery funding and Coventry City of Culture Trust. The tour is jointly supported by Arts Council England and BFI National Lottery Audience Projects Fund. East City Films also received funding from Innovate UK, which is all about helping innovative ideas to flourish.

ENDS

Notes to Editors

For further information, images or to arrange interviews, please contact: **Sarah Harvey**, immersivepress@barbican.org.uk / sarah@sarahharveypublicity.co.uk

IMAGES

A selection of images for *Feel the Sound* are available for download [here](#). Please use credit information as available on image titles.

EXHIBITION DETAILS

Feel the Sound is produced by **Barbican Immersive**, co-produced by **MoN Takanawa: The Museum of Narratives**, Takanawa Gateway City, Tokyo, with the **East Japan Railway Foundation for Cultural Innovations**. Creatively led by Barbican Head of Creative Programme **Luke Kemp** with support from thought leaders **Despina Tstatsas**, Theatre Producer and Culture Sector Leader, **José Luis de Vicente**, Curator, Cultural Researcher and Artistic Director, **Yoshitaka Mori**, Professor in Sociology and Cultural Practises, Graduate School of Global Arts, Tokyo University of the Arts, **Munotida Chinyanga**, Anti- Disciplinary artist working in Direction and Sound Design and **Nicole L'Huillier**, Transdisciplinary Artist and Researcher.

The exhibition is designed by **Universal Design Studio**, graphic design by **HATO**, sound design by **Call & Response Studios** and lighting design by **SMLA**, Accessibility & Inclusive Design Consultant is **Mima**.

PUBLIC INFORMATION

Feel the Sound

22 May–31 Aug 2025

Opening hours

Mon-Tues: 11:00 – 19:00, last entry 18:00

Weds: 10:00 – 19:00, last entry 18:00

Thurs-Sat: 10:00 – 21:00, last entry 20:00

Sunday 10:00 – 19:00, last entry 18:00

Tickets £20 (concessions available)

On sale [here](#) from 2 April for Members & 3 April for General Public.

Exhibition Catalogue

The exhibition will be accompanied by a playful and unique catalogue, influenced by music and sound magazines, designed by Other Office, a multidisciplinary creative practice run by Simon Sweeney & Shauna Buckley, who specialise in visual identities, interactive work, and printed matter. The catalogue will be edited by Dr Taous Dahmani, a London-based French, and Algerian art historian, editor, writer and curator.

Barbican Press Room

All Barbican Centre press releases, news announcements and the Communications team's contact details are listed on our website at www.barbican.org.uk/our-story/press-room

Barbican Immersive

Barbican Immersive creates multi-sensory experiences that explore some of life's biggest themes and ideas in totally new, inspiring and unexpected ways. We invite audiences to be at the centre of the experience, using technology and digital creativity to celebrate and challenge contemporary culture by bringing together art, design, science, and ground-breaking research. Always experiential, these exhibitions then tour the world. Previous exhibitions include *AI: More Than Human*, *Our Time on Earth*, *Virtual Realms: videogames transformed*, *Asian Comics: Evolution of an Art Form* and *Game On*.

About the Barbican

The Barbican is a catalyst for creativity, sparking possibilities for artists, audiences, and communities. We showcase the most exciting art from around the world, pushing traditional artistic boundaries to entertain and inspire millions of people, create connections, provoke debate, and reflect the world we live in.

We are an international arts and events centre rooted firmly in our own neighbourhood, collaborating with local communities and putting the City of London on the map as a destination for everybody. Central to our purpose is supporting emerging talent and shaping opportunities that will accelerate the next generation of creatives.

As a not-for-profit, we rely on the generosity of individuals and organisations, including our principal funder the City of London Corporation. Every ticket purchased, donation made, and pound earned supports our arts and learning programme and enables the widest possible range of people to experience the joy of the arts.

Opened in 1982, the Barbican is a unique and audacious building, recognised globally as an architectural icon. As well as our theatres, galleries, concert halls and cinemas, we have a large conservatory with over 1,500 species of plants and trees, a library, conference facilities, public and community spaces, restaurants, bars, and a picturesque lakeside oasis.

We're proud to be the home of the [London Symphony Orchestra](#), and a London base of the [Royal Shakespeare Company](#). We regularly co-commission, produce and showcase the work of our other associates and partners including the [Academy of Ancient Music](#), [BBC Symphony Orchestra](#), [Boy Blue](#), [Darbar Festival](#), [Doc'n Roll Film Festival](#), [Drum Works](#), [EFG London Jazz Festival](#), [London Palestine Film Festival](#), [Serious](#), and [Trafalgar Theatre Productions](#).

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