

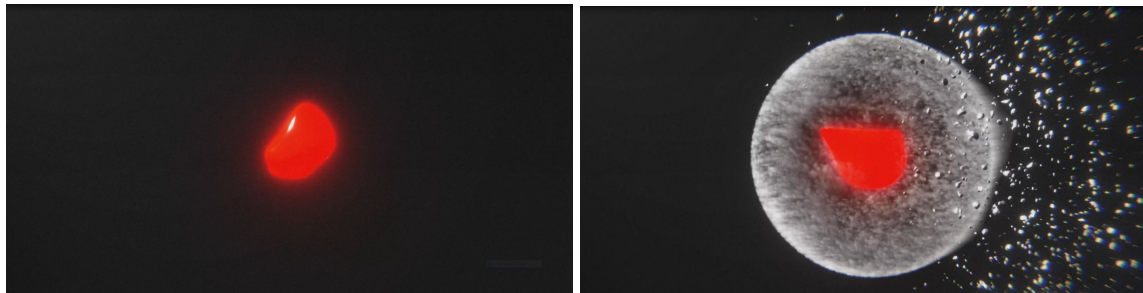
Sound

LCB Depot's exhibition & events programme highlights work from a different creative practice every month. In September 2022 the focus is on sound including sound art, audiovisuals and music.

Work is exhibited across the site and online from **September 5th - 24th June 2022, Mon to Fri, 9am - 5pm**

To find out more visit <https://www.lcbdepot.co.uk/event/sound2022>

#sound [@lcbdepot](#)



Still Moving

Jesse Austin-Stewart

Audio-visual Work

Still Moving aims to make spatial audio more accessible for those who are hard of hearing.

Localization of sound relies on equal spectral and amplitudinal hearing in both ears. If an individual doesn't have equal spectral or amplitudinal hearing, they will be unable to accurately localize a sound source. As people, our ability to localize sound is also strongly informed by what we see. As a result, visual cues can be used to dictate our spatial perception.

The artist has developed 'imagined localization', an approach where all horizontal and vertical spatiality is removed by only using mono audio while implying sound movement through visual cues. The resultant work from this strategy is Still Moving.

In response to the work, hard of hearing spatial audio composers were surveyed and were surprised by their experience of the spatiality. No composers felt as if their spatial experience was hindered because of their hearing, and both found the work to be spatially interesting.

These responses demonstrate that imagined localization can allow for those who have a particular type of hearing to engage with spatial audio in a way that doesn't feel hindered by the format and where they are able to perceive works as spatially interesting. By working with mono sound, the perceived salient feature of spatial audio of panning and physical spatial movement have been removed and replaced by the psychoacoustic effect of perceived spatial movement through visual aid.

By creating spatial movement only through visual implication, and sticking with mono audio, barriers of physical capital have been moved for some individuals who are hard of hearing and who have similar types of hearing to the two composers surveyed.

NFS

Artist Bio

Jesse Austin-Stewart (he/him) is a disabled composer, sound artist, producer, and academic based in Te Whanganui-a-Tara Wellington, Aotearoa New Zealand.

He is recently submitted his PhD at Massey University researching accessibility within spatial audio, removing barriers of education, class, and physical disability from the field. Jesse has had installations and performances at play_station gallery, The Engine Room, Audio Foundation, The Pyramid Club, the Prague Quadrennial and more. He has had work presented in Australia, Chile, USA, France, among other countries. Jesse has worked as a dance composer with Footnote New Zealand Dance and choreographers Pelenakeke Brown, Tyler Carney, Lauren Langlois and Kota Yamazaki.

Jesse has produced music with over 1 million streams on Spotify alone and work he has produced has been award nominated in the Aotearoa Student Radio Awards. He has curated a variety of exhibitions where diversity and inclusion is at the core of his creative practice. The most recent performance he curated, Waterfront Monophony, saw over 2,900 people attend.

[@austinstewart](#)

Part of [Convergence 2022](#) at De Montfort University, 22-25 September 2022