

Lawrence Upton: Curriculum Vitae

FULL NAME: Lawrence John Upton

Outline Employment History

October 2015 + Freelance professional artist

May 2011 – September 2015 Visiting Research Fellow, Music, Goldsmiths

May 2008 -- April 2011 AHRC Creative Research Fellow, Goldsmiths

(June 2006 - April 2008 Freelance professional artist)

Sep 2001 – May 2006 Director, Alaric Sumner Documentation Project

(1997 -- Aug 2001 Freelance professional artist)

1992 -- 1996 Head of Academic Computing, Carshalton College

1988 -- 1991 Lecturer Computer Science, Carshalton College

(1987 -- 1988 seconded, postgrad study of Computer Science, KC London)

1986 -- Aug 1987 Head of Media Studies, John Archer School, London

1984 -- Aug 1986 Head of Media Studies, Spencer Park School, London

1982 -- 1984 English Teacher, Spencer Park School, London

Other & Unpaid posts

2016 + Academic Member of ATINER (Athens Institute for Education and Research) in Literature Research Unit & Visual & Performing Arts Research Unit.

2017 October + Text and score consultant to Xavier Velastin:
me and more whale project; A.C.E. funded

2002 + Director of Writers Forum & Writers Forum Workshop

1994 -- 2005 Director of Sub Voicive Poetry

1992 --1994 Member of Committee of Sub Voicive Poetry

1974 – 1977 Deputy Chair, National Poetry Centre Great Britain

1972 --1977 Secretary Association of Little Presses of Great Britain

Tertiary Education

1987-88 KCL full time DipEd in Computer Science (with Distinction)

1986-87 Thames Polytechnic part time CertEd in C.A.L. (with Distinction)

1981-82 Kings College, London full time M.A. English & American Lang & Lit

1989-81 Kingston Polytechnic full time PGCE English / History

1976-80 Kingston Polytechnic full time BA (Hons) 2.1 English Literature / History

[included one year off, compassionate absence, on the fatal illness of my mother]

Publications

wrack Quarter After Press, USA, 2012

Memory Fictions Argotist Ebooks, UK, 2012 (e-book)

Unframed pictures, Writers Forum, UK, 2011

a song and a film Veer Books, UK, 2009

Scat Songs Xexoxial Eds, USA, 2008

Wire Sculptures Reality Street Editions 2003

Domestic Ambient Noise *with Bob Cobbing* Writers Forum; 2000

Collaborations for Peter Finch, *with Bob Cobbing* Writers Forum; 1997

Commentaries on Bob Cobbing Argotist Ebooks, UK, 2013

Word Score Utterance Choreography, (co-editor) Writers Forum, UK, 1998

Journals publishing poetry by Lawrence Upton recently

Foam-e (Australia); *Adjacent Pineapple*; *ex-ex-lit* (USA); *Blackbox Manifold*; *handandpoetry* (Canada); *Future's Trading* (UK); *Morphrog*; (UK) *Molly Bloom* (UK); *Pocket Litter* (UK); *Uneven floor* (Australia); *Ototlith* (Australia); *Shadowtrain*, *On Barcelona*, *Nowt*,

Uncollected essays etc

- ◆ **What is the experiment?** Paper delivered 2016 at University of Bedford; awaiting publication
- ◆ **So many things** - commissioned article re The Poetry Society in the 1970s published in **Clasp: late modernist poetry in London in the 1970s**; eds Hampson and Edwards (Shearsman, 2016)
- ◆ **Sound-singing Carlo Carra** - in **One hundred years of Futurism: Aesthetic, Political and Performative Assessments** ed by John London (Bristol: Intellect, 2017).
- ◆ **H-bombs keep falling on my head** - occasional essay on the cold war published by Nowt Press]

- ◆ **Foreword and introduction to "Dancer Knot"** - author's website
- ◆ **Re-Orienteering** published in Journal of Writing in Creative Practice Volume 5 Number 3 pp 431-453
- ◆ **One Many** in Beginning again in the middle ed Hanson et al [Nowt Press, 2013
- ◆ **Working with Bob Cobbing** in Journal of British and Irish Innovative Poetry Vol 4 # 2; pp 143 - 158; 2012; eds Sheppard & Thurston; UK ISSN 1758-2733 (Print) ISSN 1758-972X (Online)
- ◆ **Statement and other documentation** for the artist's solo exhibition from Recent Projects at St James Hatcham Church in September 2012 forthcoming
- ◆ **I mistrust my understanding** Written in 2002 as the answers to a pro forma interview. Revisited and adjusted slightly. Now published as Nowt 6
- ◆ **Introductory notes to an exhibition with Guy Begbie** at The Sheppard Library, Hendon in September 2012 Book Arts Newsletter # 76 Page 9
- ◆ **Notes to "Variations on a theme of Bob"** These notes were first published loose leaf by Space Studios during the exhibition to which they refer. Some typos and infelicities have been removed. Author's website
- ◆ **Photographs of "Bob Cobbing and the book"** Photographs, with brief notes, taken during the setup of the exhibition at U.W.E. Author's website
- ◆ **Production** - talk written speculatively in the latter part of 2011 and never given. Here it is published as part of Nowt 04.
- ◆ **separate physicalities collaborating** included in Artist's Book Yearbook: 2012-2013 edited by Sarah Bodman; published September 2011 by Impact Press; 254pp, 21 x 29.7 cm, paperback
- ◆ **The photocopier in visual poetry** Published in Psycick Dance Hall 4 online and hard copy. May 2011
- ◆ **Ian's 575s:** Texts exhibited with introductory essay at e-poetry 2011 May 2011 at SUNY, Buffalo, USA published in the web journal Emerging Language Practices #2 at SUNY Buffalo.
- ◆ **Regarding Speculative Scores** written from the text of a talk given at Wysing Arts Centre 2011 published by the web journal Emerging Language Practices #2 at SUNY Buffalo
- ◆ **Notes on NAMELY for Peter Manson:** Notes prepared for and included in the exhibition Notation and Interpretation at Institute of Contemporary Arts, London; 16 February 2011 - 20 February 2011] published by the web journal Emerging Language Practices #2 at SUNY Buffalo
- ◆ **On collaboration in art and in research into art** - talk given at Goldsmiths, University of London on 12 February, 2011 as part of a

cross-disciplinary graduate seminar on collaboration. It was followed by a performance by Lawrence Upton (voice) and Benedict Taylor (viola) from Bob Cobbing's with your tongues (Writers Forum 2001, 2011)]. Published by the web journal Emerging Language Practices #2 at SUNY Buffalo

- ◆ **Benign artistic trespass as method** - talk given at post-moot, University of Miami in Ohio in 2010. Here it is published as part of Nowt 04, 2010.
- ◆ **"Close to the literal" by Lawrence Upton & John Drever** - contribution to an artists' question panel, with three other artists - at James Taylor Gallery London Saturday 6th November 2010
- ◆ **Bob Cobbing**; 21 October 2010 - invited contribution to Richard Tipping's presentation to The Thursday Club
- ◆ **Rory Stewart's "The places in between"**; 19 October 2010 - a talk to a study meeting of The Religious Society of Friends
- ◆ **Poetry as discomfort** a talk to a study group, opposing inter alia the idea of poetry as being a source of comfort and / or guidance. Circulated as a pamphlet later - o.p.
- ◆ **NAMING and CURSING: some live text sound composition** Published by Revista Laboratorio #3.Spring 2010
- ◆ **The desire to testify [an interview with Chris Goode]** Published Intercapillary Space February 2010
- ◆ **Collaboration, not just cooperation** talk given at Music Making: Pedagogy and Practice; University of Surrey November 2009
- ◆ **Non-determinist responses** a talk given Institute of Contemporary Arts August 2009 Published Readings #5
- ◆ **self, expression**; Centre for Contemporary Music Cultures, Goldsmiths, University of London; February 2009
- ◆ **Bob Cobbing and the book as medium**; designs for poetry Readings # 4
- ◆ **Writers Forum** (Workshops & Publications) Commissioned article for Poetry Kit
- ◆ **Alaric Sumner's "Parasitic"** hard copy published in Parasitic by Alaric Sumner (Writers Forum, August 2008)
- ◆ **looks like art; sounds like music**; San Expo Brighton; July 2008.
- ◆ **Alaric Sumner's "Shatter"** Writers Forum Workshop 2007 Published author's website
- ◆ **Walking, interference** in Necessary Steps; Shearsman 2007
- ◆ **Sumner's LETTERS for dear AUGUSTINE** Writers Forum Workshop January 2007. Published author's website
- ◆ **WRITING POETRY: an interrupted talk**; 2007 talk given at University of Luton

- ◆ **Nuttall's "Oscar Christ"** Writers Forum November 2006 talk given at WF Workshop
- ◆ **On Choreographed Utterance** edited version published in P-Queue, Buffalo, USA; September 2006; full version published in "a song and a film" by Upton (Veer Publications, 2009)
- ◆ **Writing CLOSE TO THE LITERAL** Goldsmiths, University of London 2005 Published Pores
- ◆ **Introduction to Alan Sondheim** Nottingham Trent University 2004
- ◆ **Some initial responses, after ten years reading, to "W aves on Porthmeor Beach" Part 2, Section 3,** Readings 2004
- ◆ **Holding up conciousness;** 2004. Talk at Birkbeck Contemporary Poetics Conference: the language & the Design of Poetry, May 7th & 8th, 2004.
- ◆ **Some initial responses, after ten years reading, to "Waves on Porthmeor Beach"Part 1, Sections 1 & 2,** Readings 2004
- ◆ **hot mazing on time** re collaborations with Bob Cobbing Published in Pores 2004 [External link]
- ◆ **RETROSPECTIVE: Remembering Alaric Sumner** Masthead magazine
- ◆ **Introduction to Jeff Nuttall at SVP** published Tom Raworth's website 2004
- ◆ **Performing "Textscapes";** talk + performance, Nottingham Trent University; July 2002. No immediate plans to publish.
- ◆ **Introduction to Gilbert Adair at SVP** published author's website 2004
- ◆ **MEMOIR: Of Ric Caddel** Jacket 2003
- ◆ **Poetry and Dance** 2003
- ◆ **Any language cannot be foreign;** West Virginia University, Morgantown, USA; 2003.
- ◆ **A LOT IS POSSIBLE: Sub Voicive Poetry** in Words Out Loud: ten essays about poetry readings; edited by Mark Robinson; Stride Books, 2002
- ◆ **E-BOOK: My recent multivoice texts** Blaze 2002?
- ◆ "Red shifts" by Maggie O'Sullivan, reprinted author's website 2002
- ◆ **Stroking the cats** Published by Famous Reporter, Australia June 2001
- ◆ **Notation for "Willing suspension of belief"** "Willing suspension of disbelief" was Upton's talk at the first e-poetry in Buffalo, 2001 First published Poetics, Canada
- ◆ **On top of the Zyklon heap** First published in Masthead edited by Alison Croggon. 2001
- ◆ **Poetry as choreography** Sub Voicive Colloquium #5 Birkbeck College; September 2001.

- ◆ **tilting the world** *Cauldron & Net* December 2000
- ◆ **words in a hedge** *Cauldron & Net* December 2000
- ◆ **for a, a hum** for Alaric Sumner - text for a text-sound composition performed Dartington College of Arts published *Riding the Meridian* 2000
- ◆ **Writers Forum - Life by 1000 books** in *A Book of the Book*, ed. Rothenberg & Clay, Granary Books, New York; 2000
- ◆ **Finding another word for "experimental"** *Riding the Meridian* 1999
- ◆ **utterance and notation of poetry** *Riding the Meridian* 1999
- ◆ **Regarding Maggie O'Sullivan's Poetry** *Pages* 1998
- ◆ **Review of Alaric Sumner's The Unspeakable Rooms** 1998 reprinted author's website
- ◆ **Introduction to Bill Griffiths celebrating the memory of Eric Mottram** 1998 reprinted author's website
- ◆ **Interpreting the visual in poetry?** Kings Talks King's College, London; June 1999. Partially published "Two Concepts of Normalization" by Vaclac Havel in *Open Letter*, a Canadian Journal of Writing and Theory, Eleventh Series, No. 7: Spring 2003 - Language Graphic
- ◆ **How does one utter that?** Sub Voicive Colloquium # 2, Centre for English Studies, London; October 1997. No plans to publish text: this talk was revised and added to for "Interpreting the visual in poetry?" in 1999

Solo exhibition

from Recent Projects, St James' Hatcham, London; September 2012

NB This was Upton's second solo show. The first was in 1980 at LYC Gallery, Cumbria.

Curating etc

Bob Cobbing and the book, Special Collections, UWE; Dec 2011 - Jan 2012

Variations on a theme of Bob Cobbing, Space Studios, Mar - May 2011

Sumner: Graphical Works, Camden Peoples Theatre, Sep - Dec 2004

Director / Producer, **Alaric Sumner Festival** (3 days) at CPT London, 2004
Leader, **ID Research Workshop**, Chisenhale Dance Space 2001
Convenor, **SVP Colloquia ## 2 – 6** (1997 – 2003) University of London

Collaborations with John Drever

- ◆ **Sutures (study # 28)** (as yet untitled) a new text-sound composition in the late stages of initial preparation.
- ◆ **Tombolo** (study # 27), a new text-sound composition in the early stages of preparation.
- ◆ **Breaking News** (4 channel); 17.5 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; presented in full for the first time as the opening item of the Cram / SPR concert Dark Voices at St James Hatcham, New Cross, London on Monday 21 October 2013
- ◆ **Breaking News** (previous, working title, before first performance **Study 26**) (4 channel); 17.5 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; premiered at *e-poetry 2013* at *Waterman's Arts Centre* on 20 June 2013. During the course of the performance, one of the two laptops in use crashed for reasons still unknown, preventing the further display of the score to audience and performers. Upton & Drever improvised within the context of the piece for the rest of the performance, using the prerecorded sound as a touchstone and guide.
- ◆ **See you** (26 minutes approx) as part of *Unsettling Scores* concert of Upton's sound works at Goldsmith, University of London, on Wednesday 26 May 2012. Visual score as film: Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live viola Benedict Taylor. Live treatment and spatialisation John Drever.

There was also a performance of *Close to the Literal* – see the entry near the end of this list. Other events at *Unsettling Scores* involved Benedict Taylor and Tina Krekels; and John Drever kept a kindly and competent eye on everything for us
- ◆ **Speculative Scores** (4 channel); 18 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; as part of *Speculative Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012.
- ◆ **See you** (18 minutes approx) as part of *Speculative Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012. Visual score as film (this version edited by Lawrence Upton): Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live viola Benedict Taylor. Live treatment and spatialisation John Drever.

- ◆ **See you** (25 minutes approx) as part of *Light Writing Festival*, Sheffield on Thursday 8 December 2011. Visual score as film: Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live treatment and spatialisation John Drever.
- ◆ **See you** (15 minutes approx) public workshop version at Carnivale, 2 White Church Lane, London E1 7 QR on Thursday 10 November 2011. Visual score as film: Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live treatment John Drever.
- ◆ **Speculative Scores** (4 channel); 18 minutes approx; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, prerecorded sound treatment and composition John Drever; live spatialisation John Drever; premiered at *e-poetry 2011* in Black Box Theatre, SUNY Buffalo on 21 May 2011. A video of the event is available at *Emerging Language Practices # 2*
- ◆ **Study 19** often referred to as "chihuahua"; (8 channel); 12 minutes; live and prerecorded voice + graphic score and projection Lawrence Upton; studio recording, samples and prerecorded sound treatment and composition John Drever; live spatialisation John Drever; *The Shunt Lounge*; evening of 11th June 2010.
- ◆ **Hypothetical**; (8 channel); 15 minutes approx; text, live voice and projections Lawrence Upton; live shakuhachi Mike McInerney; studio treatment of and composition with recorded voice and recorded shakuhachi, and live treatment of voice and sound John Drever; presented at Goldsmiths 14 November 2009 as part of *Lawrence Upton at 60*
- ◆ **NAMELY for Peter Manson** (Quicktime movie); 21 minutes approx (sound from Nantes performance 2010); 2011; Presented "continuous play" at SHIZENGAKE - The Museum of Modern Art, Shiga, Japan in September 2012. Curated by Suiji Okada; published *soundsRite* Volume 4 (www / Australia; ed Roger Dean et al)
- ◆ **NAMELY for Peter Manson** (Quicktime movie); 21 minutes 30 seconds; Goldsmiths EMS using studio recordings; Friday 5th March 2010. Presented Writers Forum Workshop Saturday 13th March 2010. Presented "continuous play" at *post_moot convocation* 2010, Oxford, Ohio from Thursday, April 22 2010 until Sunday, April 25 2010. Published in the magazine *Emerging Language Practices 1* in 2010. Shown in *Notation and Interpretation* at ICA. 16th to 20th February 2011.
- ◆ **NAMELY for Peter Manson** (4 channel); 21 minutes approx; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, and live treatment of voice and sound and spatialisation John Drever; presented at *BEYOND SIGNAL #8 PO-E-TRY FESTAL*, Nantes, France on Friday 26th February 2010.
- ◆ **NAMELY for Peter Manson** (8 channel); new studio version; 21 minutes approx; text, voice and projections Lawrence Upton; studio and live treatment of and composition with recorded voice John Drever; without live intervention by Upton, presented at Goldsmiths 14 November 2009 as part of *Lawrence Upton at 60*
- ◆ **NAMELY for Peter Manson** (stereo); studio version; 21 minutes approx; text, voice and projections Lawrence Upton; studio treatment of and composition with recorded voice John Drever; without live intervention by Upton or Drever, presented at ICA London 17 August 2009; and again at Laban 5th November 2009
- ◆ **NAMELY for Peter Manson** (stereo); 21 minutes approx; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, and live treatment of voice and sound John Drever; presented at *The London Horse Hospital* on 23rd May 2009. Commissioned by Contemporary Poetics Research Centre, Birkbeck College, London
- ◆ **That the tongue is a whip** (8-channel version); 10 minutes approx.; text, pre-

recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, additional sound sampling, and live treatment of voice and sound John Drever; presented at Great Hall, Goldsmiths - Sound Practice Research Concert on 21st November 2008

- ◆ **That the tongue is a whip** (revised stereo version); 10 minutes approx.; text, pre-recorded voice, projections and live voice Lawrence Upton; studio treatment of and composition with recorded voice, additional sound sampling, and live treatment of voice and sound John Drever; presented at Laban on 6th November 2008
- ◆ **That the tongue is a whip** (transitional stereo version); 10 minutes approx.; text, pre-recorded voice and projections Lawrence Upton; studio treatment of and composition with recorded voice, additional sound sampling John Drever; presented as aural illustration to a solo talk on the collaboration series given by Upton to The Thursday Club on 9th October 2008
- ◆ **NAMING for Ricki Redhead** [That the tongue is a whip] (first stereo version); 10 minutes approx.; text, pre-recorded voice, projections and live voice Lawrence Upton; treatment of recorded voice, additional sound sampling John Drever; The Shunt Lounge, London Bridge; 5th June 2008.

The raw text of **NAMING for Ricki Redhead** has been web-published by *Poetics Canada* 8. This collaborative performance piece was later renamed "That the tongue is a whip."

- ◆ **Verbal Iteration 3**; 19 minutes 30 seconds; 4 channels; text Lawrence Upton; live voice Lawrence Upton; live sound treatment and spatialisation John Drever; projections by Lawrence Upton; *The Hub*, Plymouth as part of Sonic Arts Network Expo 2007 June 2007. This piece is a reworking of Verbal Iteration 2

[The texts used in this performance work were taken from the set of sixty texts published as Verbals by Lawrence Upton; Writers Forum; July 2007; ISBN 978 1 84254 107 4]

- ◆ **NAMING for Adrian Clarke # 2**; text Lawrence Upton; live voice Lawrence Upton; pre-recorded sound samples + live sound treatment and spatialisation John Drever; 4 channel; 20 mins approx; Wednesday 13th June 2007 at *Shunt Lounge*, Joiner Street, London Bridge, London SE1
- ◆ **NAMING for Adrian Clarke # 1**; text Lawrence Upton; live voice Lawrence Upton; pre-recorded sound samples + live sound treatment and spatialisation John Drever; 4 channel; 20 mins approx; Wednesday 13th June 2007 at *Shunt Lounge*, Joiner Street, London Bridge, London SE1

- ◆ **Verbal Iteration 2**; 20 minutes; 4 channels; text Lawrence Upton; live voice Lawrence Upton; live sound treatment and spatialisation John Drever; projections by Lawrence Upton; *Le Divan du Monde*, Paris, as part of e-poetry 2007 May 2007

[The texts used in this performance work were taken from the set of sixty texts published as Verbals by Lawrence Upton; Writers Forum; July 2007; ISBN 978 1 84254 107 4]

- ◆ **Verbal Iteration 1**; 30 minutes; 8 channels; text Lawrence Upton; live voice Lawrence Upton; additional sound elements John Drever; live sound treatment and spatialisation John Drever; *Live Garden Initiative - Artist Review Series: Immersivity*, Art, Architecture, Sound and Ecology on 20th January 2007 at Goldsmiths College, London

[The texts used in this performance work were taken from the set of sixty texts published as Verbals by Lawrence Upton; Writers Forum; July 2007; ISBN 978 1 84254 107 4]

- ◆ **Notts he and free**; 14 minutes; 2 channels; text Lawrence Upton; live voice Lawrence Upton; additional sound elements John Drever; live sound treatment John Drever; Interlace concert 1st April 2006; recording
- ◆ **Cobbing's "Kurrirurriri" - A version**; 20 mins approx; 2 channels; text Bob

Cobbing, versioned Lawrence Upton; live voice Lawrence Upton; additional sound elements John Drever; live sound treatment John Drever; Fluxus Symphony Orchestra Performance, Goldsmiths College, 17 March 2006 *

- ◆ **Close to the Literal**; 20 mins.15 secs; 8 channels + graphic projections; text and images Lawrence Upton; sound recording, live treatment and spatial design John Drever; pre-recorded and live voice Lawrence Upton; October 2005, *e-poetry 2005* London; performed again Goldsmiths College *Notation Conference* November 2005; performed again June 2006 Sonic Arts Network Expo, Manchester; performed again without live voice *FILE* Sao Paulo, Brazil in August 2006; projections screen exhibited, *FILE*, Sao Paulo, Brazil in August 2006; versioned as a 2-channel studio piece (April 2006) - presented SUNY Buffalo Sep 06; 2-channel version extracts broadcast on *Resonance* FM 4 pm until 4.30 pm 4th May 2007 as part of an interview of Upton by William English; 2-channel version presented in its entirety, with projections University of Bedford at Luton 9th May 2007 as part of a Writing Seminar led by Upton; full 8-channel version presented live and in its entirety at Goldsmiths 14 November 2009 as part of *Lawrence Upton at 60*; 8-channel version but without graphical element and without live intervention presented at James Taylor Gallery London, on rotation with works by other artists 12-6pm, 4th-7th Nov 2010; 8-channel playback of Drever's sonic composition with Upton in the hall amongst the audience responding, his voice unamplified and untreated at *Unsettling Scores* at *St James Hatcham* 26 September 2012
- ◆ **crowded**; 20 minutes approx; 8 channels + graphic projections; text and images Lawrence Upton; spatial design and real-time sound treatment John Drever; live voice Lawrence Upton; January 2005; *Camden Peoples Theatre*
- ◆ **error studies and Portraits**; 45 minutes approx; 8 channels + video; text Alaric Sumner; prerecorded and live voice Lawrence Upton; live sound treatment / design John Drever; dance (on video) Zoe Wilton; video direction / production Rory McDermott - September 2004, *First Alaric Sumner Festival* [A reworking of a 1995 piece by Sumner]
- ◆ **Text out of image (Sandra Blow)**; 1 hr 15 mins approx; 8 channels; text Alaric Sumner; sound treatment / design John Drever; pre-recorded voice Alaric Sumner; live voice Lawrence Upton - September 2004, *First Alaric Sumner Festival* [A reworking of a 1997 piece by Sumner and Drever]

The text underlying this performance has been published as Text out of Image (Sandra Blow) by Alaric Sumner; A4 portrait; cover image by Sandra Blow; edited by Lawrence Upton; 28 pages; Writers Forum, 2004

Collaborations with Benedict Taylor

Published work

Singing Marram (Photo, Synthesis) CD; Benedict Taylor - Solo Viola performing **Singing Marram ## 3 & 4** by Lawrence Upton. Download from *Subverten* website.

DARK VOICES CD published by *Cram Records* 21 October 2013 makes available **Alphabet Expansion, flowery duet, Faversham Triptych, Ropes and chains, Reliefs, Dark Voice, (sketch towards an imagined) portrait of Sarah Milne**

Vust!; score by Lawrence Upton; 4'36"; stereo; made at Goldsmiths; June 2011. Published in the anthology entitled **Experiments and Intensities Vol 1 Cries from the Guts** edited by Yvon Bonenfant, Will Edmondson & Micah Silver November. 2012 ISBN 978-1-906113-05-6 from *Winchester University Press*.

NAMING for Jennifer; score by Lawrence Upton; 10' 4" (unedited) 7' 20"; videoed on 10 July 2010 by Jeff Hilson at *Writers Forum Workshop*. <http://www.opened.com/writers-forum-jennifer/lawrence-upton-and-benedict-taylor.html>

Performances

Possibles 1: mouths greater than closed brackets Variation 2 (viola and voice, no electronics or visuals; 35 minutes approx) at *One hundred years gallery* on Sunday 26 October 2014

Possibles Variation 1 (viola - Taylor - and voice - Upton, no electronics or visuals; 40 minutes approx) was presented at *Supernormal 2014* on Saturday 9 August 2014 at noon at Braziers Park, Oxfordshire. (This work has been renamed **Possibles 1: mouths greater than closed brackets Variation 1**.)

Mappa score by Lawrence Upton; Taylor (viola) Tina Krekels (saxophone) and Upton (voice) at "Dark Voices" concert - **Dark Voices** concert: St James Hatcham, *Goldsmiths*, University of London, London, SE14 6AD. 21st October 2013; 7 pm free. Presented by *Sound Practice Research Unit*, Goldsmiths in association with *Cram Records*. John Drever (laptop), Tina Krekels (laptop, saxophone), Benedict Taylor (viola) and Lawrence Upton (voice). Launching *Cram # 4 CD "Dark Voices"* featuring Taylor and Upton. cramrecords.blogspot.com

Trellis score by Lawrence Upton; Taylor (viola) and Upton (voice) at "Dark Voices" concert - **Dark Voices** concert 21st October 2013

Singing Marram # 3 score by Lawrence Upton; viola solo by Benedict Taylor at "Dark Voices" concert - **Dark Voices** concert 21st October 2013

See you (26 minutes approx) as part of *Unsettling Scores* concert of Upton's sound works at Goldsmiths, University of London, on Wednesday 26 May 2012. Visual score as film: Wilton Azevedo from *Choreographed Utterance* by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live viola Benedict Taylor. Live treatment and spatialisation John Drever.

Forest Song, A by Lawrence Upton (14 minutes 25 seconds approx) as part of *Unsettling Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012. The score is a slide show from a larger set of images of woodland edge, digitally-treated. Photography and digital treatment by Upton. Selection and allocation of performers negotiated by the performers. Performed by Upton (voice), Benedict Taylor (viola) and Tina Krekels (saxophone).

singing marram 2 (7 minutes 25 seconds; stereo); score by Lawrence Upton; with Benedict Taylor (viola), Lawrence Upton (voice) at *Unsettling Scores* 26 September 2012, St James, Hatcham

ess/ata/tte (6 minutes 57 seconds); score by Matt Robertson; with Benedict Taylor (viola), Lawrence Upton (voice), Matt Robertson (voice) and Uran Apak (voice); recorded at *Writers Forum Workshop* 5 May 2012. Edited by Upton at Goldsmith's, University of London 16 May 2012.

Three Part Palm by Lawrence Upton at *The Betsey Trotwood*, London 5th May 2012 as part of *Writers Forum Workshop*. Lawrence Upton (voice) & Benedict Taylor (viola).

Weathercock Colour Boogie by Lawrence Upton at *The Betsey Trotwood*, London 5th May 2012 as part of *Writers Forum Workshop*. Lawrence Upton (voice) & Benedict Taylor (viola).

See you by Lawrence Upton (18 minutes approx) as part of *Speculative Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012. Visual score as film (this version edited by

Lawrence Upton): Wilton Azevedo from Choreographed Utterance by Lawrence Upton from hand-writing in the notebooks of Alaric Sumner. Studio recording: Lawrence Upton (voice), Benedict Taylor (viola). Prepared sound-recording from the studio recording John Levack Drever. Live utterance Lawrence Upton. Live viola Benedict Taylor. Live treatment and spatialisation John Drever.

Forest Song, A by Lawrence Upton (15 minutes approx) as part of *Speculative Scores* concert of Upton's sound works at Goldsmith, University of London, on Friday 4 May 2012. The score is a slide show from a larger set of images of woodland edge, digitally-treated. Photography and digital treatment by Upton. Selection and allocation of performers negotiated by the performers. Performed by Upton (voice), Benedict Taylor (viola) and Tina Krekels (saxophone).

Possession from **Possession and its variations** by Lawrence Upton at *The Betsey Trotwood*, London 17th September 2011 as part of *Writers Forum Workshop*. Lawrence Upton (voice) & Benedict Taylor (viola).

from **ABC in Sound 1** and **3** by Bob Cobbing at *Space Studios*, London 30th April 2011. Lawrence Upton (voice), Jennifer Cobbing (voice) & Benedict Taylor (viola).

Santa Warna Duet by Lawrence Upton; at *The Betsey Trotwood*, London 9th April 2011 4 pm as part of *Writers Forum Workshop*. Lawrence Upton (voice) & Benedict Taylor (viola).

4 pages from **with our tongues** by Bob Cobbing at *Space Gallery*, London 24th March 2011. Lawrence Upton (voice) & Benedict Taylor (viola).

4 pieces from **with our tongues** by Bob Cobbing at *Goldsmiths College*, London 12th February 2011 1 p.m. -- (i) title page image (ii) pages 2 & 3 as one score (iii) pages 4 & 5 as one score (iv) pages 6 & 7 as one score. Lawrence Upton (voice) & Benedict Taylor (viola).

from **SONG SIGNALS** by Bob Cobbing [top Page 39 of Bob Cobbing and Writers Forum, *Writers Forum* 2011] at *The Betsey Trotwood*, London 7th February 2011 4 p.m. + as part of *Writers Forum Workshop*. Lawrence Upton (voice) & Benedict Taylor (viola).

from an untitled poem by Bob Cobbing [on Page 42 of Bob Cobbing and Writers Forum, *Writers Forum* 2011] at *The Betsey Trotwood*, London 5th January 2011 4 p.m. + as part of *Writers Forum Workshop*. Lawrence Upton (voice) & Benedict Taylor (viola).

from **with our tongues...** by Bob Cobbing; Benedict Taylor, viola, & Lawrence Upton, voice presented at *The Betsey Trotwood*, London 11 December 2010 4 p.m. + as part of *Writers Forum Workshop*

from **POSSIBLES** by Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice presented at *The Betsey Trotwood*, London 20 November 2010 4 p.m. + as part of *Writers Forum Workshop*

ANAGRAM GNOS Page 12 by Richard Tipping and Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice presented at *Vlak Launch*, Birkbeck College, London 29 October 2010 6:30 p.m.

ANAGRAM GNOS Page 6 by Richard Tipping and Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice presented at *The Thursday Club*, London 21 October 2010 6 p.m.

ANAGRAM GNOS Page 4 by Richard Tipping and Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice presented at *The Betsey Trotwood*, London 9 October 2010 4 p.m. + as part of *Writers Forum Workshop*

ANAGRAM GNOS Page 2 by Richard Tipping and Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice presented at *The Betsey Trotwood*, London 9 October 2010 4 p.m. + as part of *Writers Forum Workshop*

from **Foreshore 1 Take 2** by Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice; presented at *The Betsey Trotwood*, London; 25 September 2010 4 p.m. + as part of *Writers Forum Workshop*

from **Foreshore 1 Take 1** by Lawrence Upton; Benedict Taylor, viola, & Lawrence Upton, voice; presented at *The Betsey Trotwood*, London; 25 September 2010 4 p.m. + as part of *Writers Forum Workshop*

NAMING for Jennifer by Lawrence Upton; with Benedict Taylor, viola, & Lawrence Upton, voice; 7 mins 20 seconds; presented at *The Betsey Trotwood*, London 10 July 2010 4 p.m. + as part of *Writers Forum Workshop for Jennifer Pike*.

Recorded works

Talking to Bob by Lawrence Upton & Guy Begbie; recorded Goldsmiths 4th January 2013

Writing it upwards recorded Goldsmiths 4th January 2013

Flowery duet by Lawrence Upton; 5' 10" stereo; recorded Goldsmiths 4th January 2013 recorded Goldsmiths

4th January 2013; edited January 2013. Published on *Cram # 4 "Dark Voices"* CD

Faversham Triptych by Lawrence Upton; 6' 28" stereo; recorded Goldsmiths 4th January 2013; edited January 2013. Published on *Cram # 4 "Dark Voices"* CD

Sprung Songs 2 recorded Goldsmiths 23 May 2012 edited January 2013

Duo left and right by Lawrence Upton; 4' 10" stereo; recorded Goldsmiths 23 May 2012 edited January 2013

Alphabet expansion by Lawrence Upton; 10' 04" stereo; recorded Goldsmiths 23 May 2012 edited January 2013. Published on *Cram # 4 "Dark Voices"* CD

Reliefs by Lawrence Upton; 5' 12" stereo; recorded Goldsmiths 23 May 2012 edited January 2013. Published on *Cram # 4 "Dark Voices"* CD

Dark voice by Lawrence Upton; 9' 40" stereo; recorded Goldsmiths 23 May 2012 edited January 2013. Published on *Cram # 4 "Dark Voices"* CD

ess/ata/tte (6 minutes 57 seconds); score by Matt Robertson; with Benedict Taylor (viola), Lawrence Upton (voice), Matt Robertson (voice) and Uran Apak (voice); recorded at *Writers Forum Workshop* 5 May 2012. Edited by Upton at Goldsmith's, University of London 16 May 2012.

three part palm by Lawrence Upton; 4' 13"; Benedict Taylor (viola), Lawrence Upton (voice) and Uran Apak (voice); recorded at *Writers Forum Workshop* 5 May 2012; edited Goldsmiths 17 May 2012.

weathercock colour boogie by Lawrence Upton; 3' 18" approx; Benedict Taylor (viola), Lawrence Upton (voice) and Uran Apak (voice); recorded at *Writers Forum Workshop* 5 May 2012; edited Goldsmiths 17 May 2012.

Ropes and chains by Lawrence Upton; 8 image score, colour and black and white, unpublished; stereo; 9' 49"; Benedict Taylor (viola) & Lawrence Upton (voice); recorded at Goldsmiths 3 May 2012; edited there 16 May 2012. Presented at *Unsettling Scores*, London 26 September 2012. Published on *Cram # 4 "Dark Voices"* CD

birth death three *i.m. Bob Cobbing*; 2' 35" approx; Benedict Taylor (viola) & Lawrence Upton (voice); recorded at Goldsmiths 3 May 2012; edited there 17 May 2012.

birth death two *i.m. Bob Cobbing*; 2' 7" approx; Benedict Taylor (viola) & Lawrence Upton (voice); recorded at Goldsmiths 3 May 2012; edited there 17 May 2012.

sketch towards an imagined portrait of Sarah Milne; 46"; Benedict Taylor (viola) & Lawrence Upton (voice); recorded at Goldsmiths 3 May 2012; edited there 17 May 2012. Published on *Cram # 4 "Dark Voices"* CD as **Portrait of Sarah Milne**.

birth death 1 *i.m. Bob Cobbing*; 9' 47"; Benedict Taylor (viola) & Lawrence Upton (voice); recorded at Goldsmiths 3 May 2012; edited there 17 May 2012. Presented at *Unsettling Scores*, London 26 September 2012.

See You 2 by Wilton Azevedo and Lawrence Upton; Benedict Taylor (viola) & Lawrence Upton (voice); made at Goldsmiths October 2011. [*This recording will not be published as a separate work but is used as part of the text-sound composition See you 1 by John Levack Drever and Lawrence Upton -- see the Drever / Upton page of this website*]

See You 1 by Wilton Azevedo and Lawrence Upton; Benedict Taylor (viola) & Lawrence Upton (voice); made at Goldsmiths October 2011. [*This recording will not be published as a separate work but is used as part of the text-sound composition See you 1 by John Levack Drever and Lawrence Upton -- see the Drever / Upton page of this website*]

Vust!; score by Lawrence Upton; 4'36"; stereo; made at Goldsmiths; June 2011. *Published in the anthology entitled cries from the guts edited by Yvon Bonenfant et al from Winchester University Press.*

Work-in-progress. Performance for recording at *Space Galleries* under the direction of Thomas Lock towards a video installation at *Wysing Arts Centre* on 23rd and 24th July

Bury the dead; score by Lawrence Upton; 2 minutes 37 seconds; stereo; made at *Goldsmiths* June 2011

C catch Alpha; score by Lawrence Upton; 2 minutes 36 seconds; stereo; made at *Goldsmiths* June 2011

Foreshore 35 variation b; score by Lawrence Upton; 2 minutes 50 seconds; stereo; made at *Goldsmiths* June 2011

Sand poem; score by Lawrence Upton; 4 minutes 04 seconds; stereo; made at *Goldsmiths* June 2011

To Troytown 36; score by Lawrence Upton; 1 minute 48 seconds; stereo; made at *Goldsmiths* June 2011

For Viola Solo

Benedict Taylor has initiated an ongoing commission series 'For Viola Solo' requesting particular composers to write works for him through their preferred systems of notation/instruction alongside utilising improvisation as central to the structure of the composition.

Lawrence Upton is one of those composers. He has made **Singing Marram ## 3 - 14** for Benedict.

Collaborations with Guy Begbie

Works for public exhibition

Dialogue with Bob Cobbing 2012
Talking to Bob maquette 2012
Broch 2012 --edition of 15
Broch cast 2012
Broch cast maquette 2012
Namely unnamed 2011
Namely 2011
Foreshore 2010 -- edition of 4
engine / house 2010 edition of 4
maquette for engine / house 2010
Flotsam 2010
Flotsam 2 2010
Porth cast 2010
Gardiner / Gardener 2010
In fall 2010
In dust 2010
Contains itself 2010
in dust 2 2010
Speculative Scores 2010
FLEETING.....SHU...../FFLE...../TTLE 2010
Dance poem 2010

Group Exhibitions

Visual Research Centre, Dundee, Scotland
5 March - 1 April 2011
FORESHORE (2010)
ENGINE / HOUSE (2010)

Scottish Poetry Library, Edinburgh, Scotland

14 May - 15 July 2011

FORESHORE (2010)

ENGINE / HOUSE (2010)

e-poetry, Center for the Arts, Buffalo, USA

17 - 22 May 2011

NAMELY (2011)

Moray Art Centre, Moray, Scotland

August to 30 September 2011

FORESHORE (2010)

ENGINE / HOUSE (2010)

Royal Scottish Academy, Edinburgh, Scotland

12 November to 18 December 2011

Poetry Beyond Text

Royal Scottish Academy Lower Galleries,

The Mound, Princes Street, Edinburgh

FORESHORE (2010)

ENGINE / HOUSE (2010)

NAMELY UNNAMED (2011)

UBGallery, Buffalo, USA

November 17 2011 - February 18 2012

Language to cover a wall

NAMELY (2011)

Duo exhibitions

UWE, Bower Ashton Campus, Bristol

19 September to 22 October 2011

Full Retrospective - see list above for 2010 and 2011

University of Middlesex at Hendon

3 September 2012 to 21 September 2012

New work and selective retrospective

Collaborations with Bob Cobbing [1920 - 2002]

Books with Bob Cobbing

Collaborations for Alaric Sumner 2002

cluster Writers Forum, 2001 [Jennifer Pike was also an author]

duets Writers Forum, 2001

mutate / cantate Writers Forum, 2001

Oi! Writers Forum, 2001

Curve Writers Forum 2000 [Jennifer Pike was also an author]

plouk Writers Forum, 2000

flong Writers Forum, 2000

Fuming, Writers Forum

Collaborations for Peter Finch with Bob Cobbing Writers Forum, 1997, 1998, 2010

Domestic Ambient Noise ## 1-300 Writers Forum, 1994-2000

Furst Fruts of 77, Writers Forum, 1977

Word Score Utterance Choreography - co-edited with Cobbing, WF 1998

Interviews with Cobbing and Upton

Domestic Ambient Buoys (Bob Cobbing and Lawrence Upton) in discussion with Alaric Sumner, August 1999, London published by *Riding the Meridian 2.1*

Radio Radio # 16 - Martin Spinelli interviews Bob Cobbing & Lawrence Upton [
http://media.sas.upenn.edu/pennsound/groups/radioradio/16_Bob-Cobbing_Lawrence-Upton_Radio-Radio_NY_2003.mp3]

NOTE ALSO **Radio Radio # 7** - Martin Spinelli interviews Bob Cobbing
[http://media.sas.upenn.edu/pennsound/groups/radioradio/07_Bob-Cobbing_Radio-Radio_NY_2003.mp3]

Writing about Cobbing by Lawrence Upton

Writers Forum—Life by 1000 Books' (article included in "A Book of the Book: Some Works & Projections about the Book & Writing", edited by Jerome Rothenberg & Steven Clay, Granary; Books, New York, 1999); Paperback ISBN: 1-887123-28-8. Cloth ISBN: 1-887123-29-6.

Hot Mazing on Time published by Pores #3

Bob Cobbing and the Book as Medium published by Readings #5

Working with Bob Cobbing; Journal of British and Irish Innovative Poetry Vol 4 # 2; pp 143 - 158; 2012; eds Sheppard & Thurston; UK ISSN 1758-2733 (Print) ISSN 1758-972X (Online)

Notes to "Variations on a theme of Bob" self-published

Photographs of "Bob Cobbing and the book" self-published

Commentaries on Bob Cobbing Argotist e-books 2013

Xexoxial # 50 Lawrence Upton guest editor

Posthumous Exhibitions of Cobbing (curated by Lawrence Upton)

Some Variations on a theme of Bob, Space Studios March - May 2011

Bob Cobbing and the book, UWE December 2011 - January 2012