

Manifesto for Sustainable Experimentation 21 May-9 August 2025

Dubmorphology

Black Industrial Environmental Noise Performance and Installation

Saturday 19 July 2025

Beaconsfield Arch Space

12-5pm

[Book on Eventbrite](#) for direct participation

Responding to the concerns of *Manifesto for Sustainable Experimentation* Trevor Mathison and Gary Stewart of Dubmorphology call attention to environmental relationships - bodies, plants, architecture, art - across the site.

Combining electronic composition with the observation of audible and inaudible frequencies through hydrophone and geophone sensors, the duo explore collaborative composition techniques.

If you'd like to directly participate in the evolving soundscape bring your own recording device (includes smart phones) and [book on Eventbrite](#) to ensure your inclusion.



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Dubmorphology's work emerges from the artists' direct response to specific sites and environments, exploring social and political issues through a combination of historical and contemporary material. They play with fractured montage techniques, questioning where truth, if at all, lies and how it is constructed through culture and ways of seeing, hearing and sensing our world. The work incorporates elements of dub and *musique concrète* which functions as a binding agent for disparate visual material that is bound together by what might be dubbed 'post-soul noise'.

Commissioned internationally and widely in UK by national institutions such as Tate Modern, V&A and Royal Academy of Arts, Dubmorphology is a London based research, production and performance project that creates sonic and visual environments to navigate the complex and ambiguous territory of social conflict. The core collective is comprised of artists Trevor Mathison, a founding member of the seminal group Black Audio Film Collective and Gary Stewart of Bantu and a founding member of the InIVA team; the organisation that has done so much to raise the profile of Black artists in Britain. Working through the sonic and visual lenses of radical possibility, they draw on experiences as children born in Britain of post-war migrants to create new and oblique relations to received meaning.

