

Martin Eccles

Curriculum vitae

Personal details.....	3
Art education.....	3
Artists statement.....	3
Awards, Prizes.....	3
Exhibitions/installations/performances	4
Radio broadcasts.....	15
Solo broadcasts	15
Group broadcasts.....	17
Other sound works/activities	17
Presentations	18
Publications.....	18
Writing.....	18
Photographs.....	18
Videos	18
Residencies.....	19
Engagement.....	19

Personal details

Name: Martin Paul Eccles,

Date of Birth: 4th August 1955 Nationality: British

Address: 16 The Drive, Gosforth, Newcastle upon Tyne, NE3 4AH

Telephone: +44 (0)191 2853483; m +44 (0)7983981809

email: m.eccles@ncl.ac.uk

Website: <https://martinpeccles.com>

Soundcloud: <https://soundcloud.com/mpeccles>

Art education

BA (Fine Art), Newcastle University, October 2012 to June 2016.

PhD (Fine Art) half time, Newcastle University, October 2016 to date.

Artists statement

My practice aims to reflect the experience of my presence in and walking through natural environments. I use a range of methods (predominantly sound and text) to respond to time, distance and place in the landscape.

Awards, Prizes

2020

"The 42 walks of Contención Island": shortlisted for 'Sound Walk September' Awards.

<https://walklistencreate.org/walkingpiece/the-42-walks-of-contencion-island/>

Exhibitions/installations/performances

2014

1. *'Lines of Sight'*, September 25th to October 4th, Berwick Watchtower Gallery.



A group exhibition featuring work by Martin Eccles, Chloe Burke, Lucy Chenery, Melinda McGarry, curated by Martin Eccles, I exhibited a driftwood sculpture and a box set of three concertina fold books made from a walk along the River Tweed.



2015

1. Six sculptures; A folded sheet cyanotype print, approx. 40x170cm. *'Proof'*, XL Gallery, Newcastle University Fine Art Department, 2015.



2. *'On Stepping From The Sea To The Wind'*, April 30th, 17:30 – 20:30. Two performances of a 50 minute eight channel sound work, The North of England Institute of Mining and Mechanical Engineers, Newcastle upon Tyne.

A simple mixdown of the work is available here: <https://soundcloud.com/mpeccles/on-stepping-from-the-sea-to-the-wind>

3. **'On Stepping Round'**, Wednesday October 21st, single performance of a 12 channel, 60 minute sound work at The North of England Institute of Mining and Mechanical Engineers, Newcastle upon Tyne.

From September 2014, on one day a month for a year, a walk around a post-industrial coastal site was recorded; the work reflects on distance, time, and space.



4. **'On Stepping on New Rock'**; Thursday October 22nd; single performances of two sound works from Iceland.

'Dag Einn I Juni', A walk in Iceland on 13th June 2015 (8 channel, 70 minutes; accompanying floor image), walked once every three hours over 24 hours the eight recordings individually present the distance of an hour and together a day.

'A Raven flies over'; six sets of ten second samples are chained together; time is concentrated, distance is extended (6 channel, 20 minutes; accompanying floor image). Performed at The North of England Institute of Mining and Mechanical Engineers, Newcastle upon Tyne.



2016

5. **'Dag Einn I Juni'**, 27th January 2016, Fine Art Department, Newcastle University.
A walk in Iceland on 13th June 2015 (8 channel, 70 minutes), walked once every three hours over 24 hours the eight recordings individually present the distance of an hour and together a day.
6. **'STAMP' 2nd** – 14th February 2016, XL Gallery, Fine Art Department, Newcastle University.
A group exhibition of printed works. A book bound concertina-folded print of a walk at the Callanais stone circles on the Isle of Lewis in the Outer Hebrides.

7. *'Along The Way: a short season of sonic walking'*, March 12th – March 20th, Watchtower Gallery, Berwick upon Tweed. 8-channel sound works; three A3 posters; 300 cm diameter driftwood floor sculpture.

Four sound works were performed over the eight days including re-mixed versions of two previously performed works and two new works:

'On stepping from the wind to the sea'

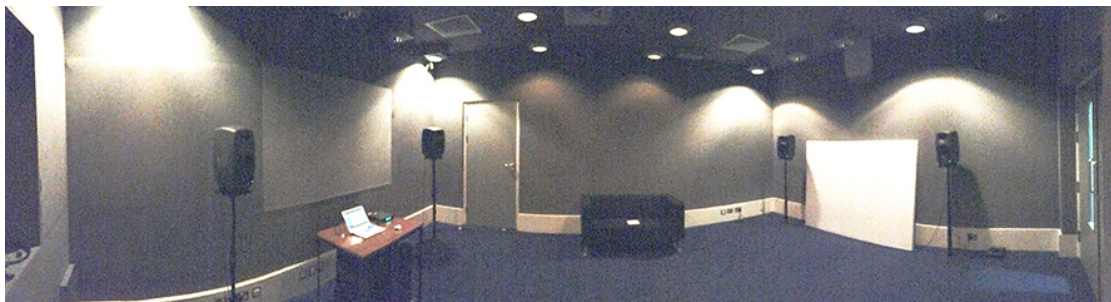
'Along the storm tide'

'Búðhraun'

'Dag Einn I Juni'



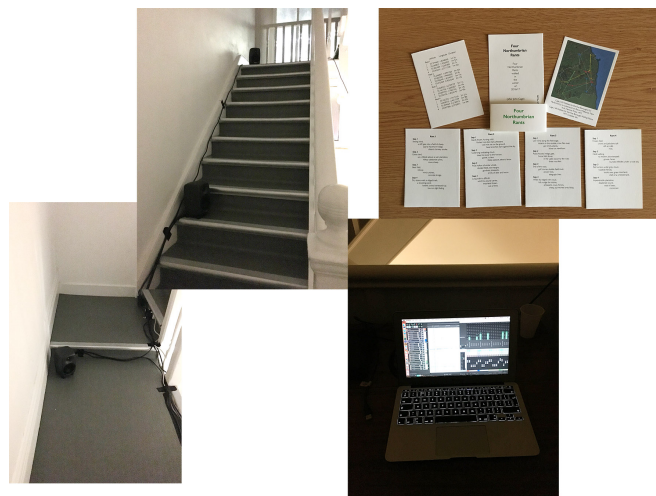
8. *'Fair Isle Reels 4 x 2 (after John Cage)'*, at 'Schhh...Culture' event, Culture Lab, Newcastle University, November 21st 2016.



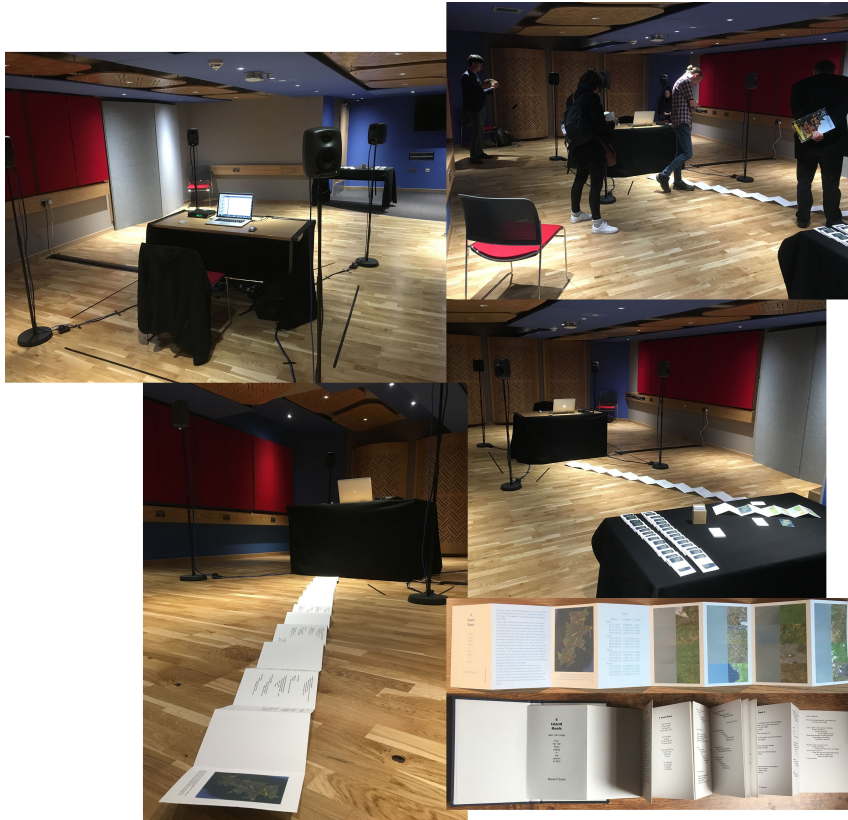
Fair Isle Reels 4 x 2 (after John Cage) is a 28-minute, 8-channel sound work reimagining Cage's 49 *Waltzes for the Five Boroughs*. The work reflects movement, time and distance in the landscape of the remote Scottish island of Fair Isle. With the 4/4 time signature of the Reel it is a composition of 4 sets of 4 field recordings, the location and duration of which were determined by chance. Presented as a 4-channel piece each Reel is heard contemporaneously and, reflecting the Reel's 8 bar structure, each Reel is presented twice.

2017

9. Performance: *'Four Northumbrian Rants'* (60 minutes, 4-channel sound work mixed live; accompanying A8 score and poems) at *'Material Potential'*, Culture Lab, Newcastle University, 10th March 2017.



10. *4 Island Reels (after John Cage)* (20-minute sound installation, 200 cm concertina fold A5 book of poems, 30 cm concertina fold A8 score), *Sound+Environment*, Hull, July 1st 2017.



Aiming to reflect the embodied experience of moving across the remote Scottish island of Fair Isle I used the method of John Cage's '49 Waltzes for the Five Boroughs' to produce *4 Island Reels*.

Using Cage's methods that control the process of selection but not the outcome of location 16 sets of paired latitude and longitude co-ordinates were generated and became the score for the work. Each site was visited and recordings were made using a SD702T recorder and a pair of DPA 4060 omni-directional microphones (with wind protection) mounted 'binaurally' on the sides of the crown of a wide brimmed hat. Reels 1 and 2 were recorded on September 18th 2016 and Reels 3 and 4 were recorded the next day. The sites were visited in sequence within Reel (1:1, 1:2, 1:3 etc.). The walk between each site was recorded. Ten days later all sites were visited again (this time along a shortest route) and the recordings repeated. Thus, as each Reel progressed sequentially over time and distance these became integrated dimensions of each Reel.

Duration of recording was determined using random number tables and was set to between one and four minutes.

In performance as a 4-channel sound piece the Reels are heard sequentially with two recordings of each step and the four steps within a single Reel being heard simultaneously and Reels linked by footfall. The whole reflects movement, distance and time on the island.

11. *Around the Wind* (10h 27m 9-channel sound piece, mixed live, 2300 cm floor text work), *Culture Lab*, Newcastle University, July 25th 2017.

*seven days of sounds of Papa Westray through a broken window of a stone-built outhouse of an old croft
two day walks of 12 miles on the island edge*

nine recordings

differing times

differing durations

over 10 hours

a sonic representation of movement, distance and time on a remote Orcadian island



2018

12. *trace no trace* Allenheads Contemporary Arts. 20th – 22nd April 2018 and Cheeseburn Grange May 19th – 20th & 26th – 28th 2018.

“*trace no trace*” is a critical engagement with solitary movement through time-space across two installations utilising multi-channel sound and text. Using Ingold’s idea of the trace, the walks allow consideration of the presence and absence of the walker’s trace and the impact on walking of profound disruption of the walker’s senses (vision, hearing, balance). The works offer the opportunity to reflect on the nature of solitary walking in particular and walking in general across space-time.

Nº. 1: “trace” took place inside and above Smallcleugh Level, a drift mine, in Nenthead; it examines walking in the context of moving inside a lead mine and a second walk following the route of the underground passages on the fell above. *No. 1: “trace”* was presented as a 100 minute, 8-channel, sound installation and an accompanying pamphlet including an essay and poetry in ACA Gallery, Allenheads Contemporary Arts. 20th – 22nd April 2018 (<https://www.acart.org.uk/martineccles/>).



“*Nº. 2: no trace*” took place in the River Pont over the half mile for which it flows inside the estate boundary of Cheeseburn Grange, Northumberland; and examines walking in the context of two walks (on the winter solstice and on the spring equinox), each one upstream and downstream, along a common route, in a river. *No.2: “no trace”* was presented as a 105 minute, 8-channel, sound installation and two 200 x 15 cm photographs with text on the prayer rails and an accompanying pamphlet including an essay and poetry in the Chapel of St Francis Xavier; an accompanying 100 minute spoken word sound piece running through headphones was in the portico in the parterre garden; Cheeseburn Grange May 19th – 20th & 26th – 28th 2018. (<http://cheeseburn.com/events/no-2-no-trace-martin-eccles/>).



13. **No. 2: 'no trace'**, Digital Lounge, Tyneside Cinema. 18th October 2018. The work was also performed in Culture Lab, Newcastle University (Nov 6th to 8th).

A 1 hour 47 minutes performance, from 19.00 to 20.47. "Nº. 2: no trace" presents the installation from Cheeseburn Grange. Originally installed in the Chapel at Cheeseburn Grange during their May 2018 open weekends, it was here presented as a performance of 107 minutes to offer an extended, immersive listening experience.



2019

14. **begin to hear: sounds of a colony** (10 minutes 4-channel sound work) in *The Art of Field Recording* Various Artists, The Arches, Quadrangle Gateway, Kings Walk, Newcastle University, UK, *Walking Festival of Sound*, Newcastle upon Tyne, 11 October - 14 October 2019.

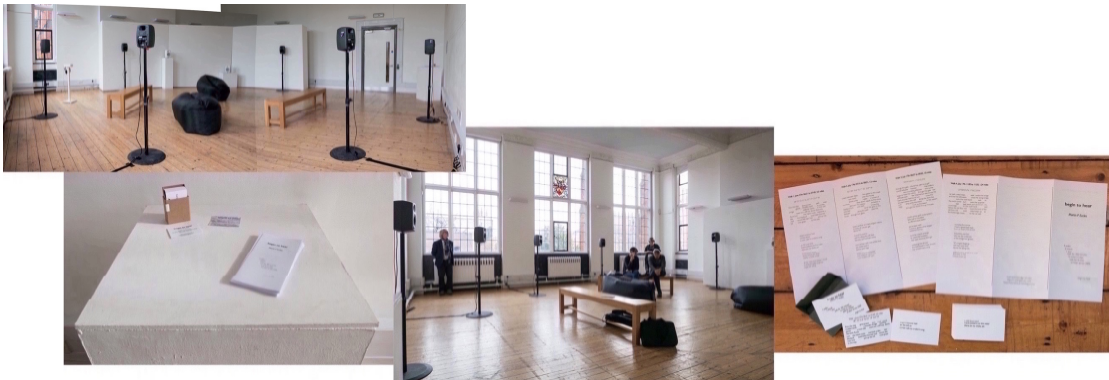
Running continuously during the *Walking Festival of Sound* The Arches, a new, semi-outdoor listening environment at Newcastle University, featured multi-channel sound pieces from artists and field recordists. Artists include: Martyna Poznańska, Martin Eccles, Jacek Smolicki, Jez riley French, Phoebe riley Law, Phill Niblock, Yvette Janine Jackson, John Bowers, Tim Shaw, James Davoll, Peter Cusak.

15. **begin to hear: Soundwalk**, *Walking Festival of Sound*, Newcastle upon Tyne, 11th - 14th October 2019.

During the *WfoS* I led a 75-minute, 4-mile soundwalk during which participants listened through radio headphones to a composition based on four walks to four kittiwake colonies in UK and Canada that was transmitted from a bag that I carried.



16. *begin to hear installation* 104-minute, 8-channel sound installation and poetry work composed from recordings of walks to the same natural phenomenon - a Kittiwake colony. XL Gallery, Fine Art Department, Newcastle University, 23rd & 24th October 2019.



Moving to and from four separate Kittiwake colonies in Newfoundland and Northumberland and presenting the opportunity to consider movement, time and distance within, between and across the different walks, the work presents the sounds of a human pace 'in place' and a wild bird that is in steep population decline. Each walk was also presented as a *haibun* - in a three-leaf pamphlet and as a 25-card verse-set. The poems played as a looped recording through headphones.

17. *No.2: "no trace" (version 2) (Št 2: "brez sledi")* 106-minute, 8-channel sound installation. Steklenik Gallery, Ljubljana, opening 12:00 16th November 2019, running until 11th January 2020.

This was the same sound work as [13] above but was installed without ambisonic plug-ins and was not accompanied by the separately running spoken word piece.



18. *No.2: "no trace" (version 2) (Št 2: "brez sledi")* - live performance. 25 minute, 8-channel, live performance, Steklenik Gallery, Ljubljana, 19:00 19th November 2019.

A live performance using recordings from the installation supplemented with recordings made whilst in Ljubljana and also from the paired work *No.1: "trace"* [13].

19. **four rants for the summer solstice (after John Cage, 1977)**. A 3h 55m 37s 4-channel installation, The Arches, Newcastle University, 09:00 21st December 2019 to 09:00 23rd December 2019.

Walking on the summer solstice (2017) this was a sonic exploration of place, time, distance and movement on an imaginary island (3 miles by 2 miles) in the foothills of the Cheviots. I randomly identified and arranged 16 locations on the island and using the musical motif of a Northumberland folk tune, the rant, and its 4/4 time signature, grouped these into four sets of four locations. I recorded my movement between the locations and at each I recorded the sounds of the place for a randomly determined time of up to 4 minutes. A walk and a place made a step; a rant is four steps; steps were of differing distances and durations. The rants played from four speakers in the sequence they were walked.



2020

20. **One Day in June** 60-minute, 2-channel sound installation and poetry work, XL Gallery, Fine Art Department, Newcastle University, 12 - 14th February 2020.



This work presents dimensions of time, distance and place presented here as sequential sections from the eight recordings of a replicated walk across an Icelandic fell-side (walked once every three hours over 24 hours in June 2015), spoken and written haibun and a (6.1m) text line. This is a gallery installation based on the same walks as a radio broadcast [6; One Day in June, below]. The sound recordings step a listener forward, through time and across distance, across a landscape, as I walk the eight times back and forth across an Icelandic fellside. Through the speaker you listen into one walk after another - to a time - one day in June - to a place - a remote Iceland fellside - to the passing of time - the (60 minutes) of the recordings, the hours between walks, my walking for 8 hours, my walking across 24 hours ... and to distances - the two miles of a single walk, my overall walking for 16 miles, and the distance from here to the fellside. The text line offers letters, words shorn of

almost all literary structure or space - words and phrases emerge ... and dissolve, thoughts shift as you make and unmake meaning - but it is also be walked along, stepped around ... it is not possible to engage with it without moving. As you move along the poems - you move feet in the gallery and miles in Iceland - bring your experiences, your memories of movement of time of things that you hear.

21. *in the south of an imaginary island*; soundwork and books, *Landlinks Exhibition*, group exhibition curated by Kel Portman, June 17th - 27th 2021, The Three Storeys Centre gallery, Nailsworth, Gloucestershire.
22. Eccles MP. *Walking Contención Island* (<https://martinpeccles.com/other-sound-works/contencion-island/>) was presented in the Online Gallery of *Walking Publics / Walking Arts: walking, wellbeing and community during COVID-19* (a research project funded by the Arts and Humanities Research Council exploring the potential of the arts to sustain, encourage and more equitably support walking during and recovering from a pandemic) (<https://walkcreate.gla.ac.uk>) at <https://walkcreate.gla.ac.uk/portfolio/walking-contencion-island-martin-p-eccles/> October 2021.
23. *Alnay* A 4h 19m 20s 4-channel installation, The Arches, Newcastle University, 15:58 20th December 2021 to 15:58 22nd December 2021.



Having, through previous works, created the imagined island of Alnay, I walk its shoreline starting at dawn on the summer solstice June 2021; the work plays from 24h before the winter solstice to 24h afterwards. The work has two dimensions - my reading of my poetry of the walk and the recording of the walk. The poetry plays through a single speaker and the walking plays through the quadrophonic array, reflecting the microphone orientation as I walked.

24. **Walking Contención Island** A 15 hour 34 minute, 3 channel sound installation with six, floor placed, text works presented in The Hatton Gallery, during *Mycelium* (MFA Summer Show), 20th August to 3rd September 2022.



This presented the three Contención Island walks together in the same space. A mono version of the recordings of the walks were played through a speaker that corresponded to the text scroll that was laid out on the floor. The recording from the first work (*The 42 walks of Contención Island*) played continuously; the recordings from the second and third alternated – thus there was only ever a maximum of two speakers playing at any one point in time. The floor placed text works (one scroll of poetry and image and one scripta continua for each of the three sets of walks) were arranged so that they had to be walked around/over in order to read them.

25. **seven days in June** a 3 hour 38 minute, seven channel sound work with poetry and images presented in a 5-metre concertina fold book. Presented during *Mycelium* (MFA Summer Show), 20th August to 3rd September 2022.



Presenting seven walks, each offset by 20 minutes, the sounds of the walks shifts across seven speakers, each of which corresponds to its accompanying text and image in a concertina fold book. The book is illuminated, and the speaker volume set to encourage a close examination.

26. **No 2: "no trace"**; a 1 hour 46 minute, 4 channel sound work with spoken poetry. Presented in The Arches during *Mycelium* (MFA Summer Show), 20th August to 3rd September 2022.



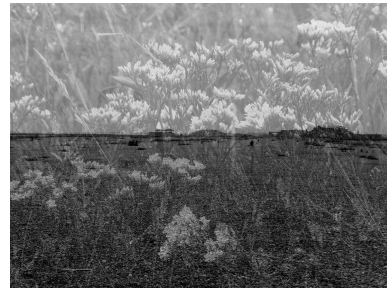
This was the same recordings as presented in [12] above. On this occasion they were edited as a quadrophonic sound file that played continuously as a loop.

Radio broadcasts

Solo broadcasts

2018

1. Eccles M, **Orford Replication** (1hr radio show). *Framework Radio #627*. Premiered Resonance^{FM} Feb 4th 2018
(<https://resonancefm.com/schedule/2018-02-04>)
(<http://www.frameworkradio.net/2018/02/627-2018-02-04/>).



2. Eccles MP. **Beàrnaraigh** (presented as 24 one-hour episodes) - a programme exploring movement, time and distance through walking on an outer Hebridean island. Beàrnaraigh is a durational, 24-hour work. *Resonance Extra*, Nov 2nd 2018 to May 10th 2019.
(<https://extra.resonance.fm/series/beamaraigh>)
(<https://www.mixcloud.com/martineeccles2/playlists/beamaraigh/>)



From 20 days comes one 24-hour day of June, an Outer Hebridean island and walks of my complete clockwise island circumnavigation. Each minute is presented at its recorded time of (a) day; some are in appropriate succession from one minute to the next whilst others may be days away from their neighbour. Beàrnaraigh offers place, time, distance and movement – the chance to consider duration, “time of (a) day” and its relationship with distance and movement across place – distance walked in an hour, walking across hours or walking the entire circumnavigation.

2019

3. Eccles MP. **Flux #2 - Búðahraun** (2hr radio show), *Resonance Extra*, Feb 3rd 2019, 16:00 - 18:00.
(<https://extra.resonance.fm/episodes/flux-number-2-budahraun>)
(<https://www.mixcloud.com/martineeccles2/playlists/budahraun/>)



Flux aims to explore the themes of liminal space, temporality and boundaries, whether physical or theoretical. This exploration is carried out through field recording and sound design. Each episode invites an artist, performer or sound recordist to create a show in reaction to these themes. Exploring a space or spaces they deem relevant through their own creative practice.

This episode examines distance, time, movement and place from replicated walks into the remote, coastal, Icelandic lava field of Búðahraun. A ‘there-and-back’ route was taken twice, once at dawn and once at dusk; distance is both the distance of the walk and distance heard across the lava field. As well as the elapsed time of the walks themselves, time is present as the time of day but also the time between the walks – the time of a day – and, as the walks occurred on the summer solstice, the time of the year. Movement comes directly from my footfall, my embodied movement across the rock, but also from the comings and goings of the birds as they, and their calls, songs, and displays move over the lava field. Together these elements contribute to a sonic portrait of a place but they also create a space to allow a listener to hear a place of their own.

4. Eccles MP. **Beàrnaraigh** (24h sound work) - a programme exploring movement, time and distance through walking on an outer Hebridean island. Based on the same material as the Resonance Extra series, on this occasion the work was presented as a single 24-hour broadcast *Radiophrenia* 26th May 2019 11:59 pm - 27th May 2019 11:59 pm; <http://radiophrenia.scot/may-26th/> ; <http://radiophrenia.scot/news/> [Radiophrenia (<https://radiophrenia.scot>) is a temporary art radio station – a two-week (13 - 26/05/2019) exploration into current trends in sound and transmission arts. Broadcasting live from Glasgow’s Centre for Contemporary Arts, the station aims to promote radio as an art form, encouraging challenging and radical new approaches to the medium].

5. Eccles MP, **One Day in June** (1hr radio show). *Framework Radio #687*. Aired on Resonance^{FM} 23:00 September 22nd, 2019 (https://www.mixcloud.com/framework_radio/framework-687-20190922/) (<http://www.frameworkradio.net/2019/09/687-2019-09-22/>)



2020

6. Eccles MP, **No. 2: 'no trace'** (stereo; 107 min; FM Radio (88.8 MHz) and internet radio (www.radiocona.si)), 20:00 January 21st 2020. Broadcast during *radioCona: StoryscapesSE, FM sound art exhibition*, live from Ljubljana, Slovenia, Sat 18th - Thu 23rd Jan 2020, each day 6.33PM - 11.30PM. (<http://www.radiocona.si/blog/2019/12/18/radiocona-krajine-pripovedi-jv/>) (http://www.radiocona.si/program-po-dnevih_radioconakrajine-pripovedi-jv/)
7. Eccles MP, **The 42 Walks of Contención Island** (stereo; 1hr radio show), *Framework Radio #728*. Framework Radio 23:00, October 4th 2020. (<http://www.frameworkradio.net/2020/10/728-2020-10-04/>).

From the start of the UK's lockdown, every day I walked from my house, for 20 minutes in any and all directions; I mapped my route and recorded my walking. My walking had made Contención Island (contención is containment in Esperanto - an international name for an international pandemic) - and the walking became exploration of my island. I walk until easing begins - 42 days. You hear sequential sections of the daily recordings that move - along the route of the daily walks - across the six weeks - along with lines from daily poems. The full versions of the walks are all available at <https://martinpeccles.com/other-sound-works/the-42-walks-of-contencion-island/> along with the daily poem (a mesostic) and the emerging map of the island. Also available at - <https://martinpeccles.com/radio-works/the-42-walks-of-contencion-island/>

8. Eccles MP, **Back Up The Long Wall: four midsummer dances for an imaginary island** (stereo; 4hr radio show), *Radiophrenia* 15th Nov, 6:00 am to 10:00 am (<https://radiophrenia.scot/schedule/15-sat/>)
- On the edge of the Cheviot Hills in north Northumberland (influenced by the work of John Cage) I used the 4:4 time signature of the rant, a traditional Northumberland folk dance to group 16 randomly identified sites into four ordered sets of four rants. From one site to the next, I sequentially walked the rants on one day in late June; I recorded my walking and, at each site, made a random duration recording of the place (including two inaccessible sites represented by periods of silence). Condensing and re-sequencing time this is four midsummer's eve dances around an imaginary island. Also available at - <https://martinpeccles.com/radio-works/back-up-the-long-wall-four-midsummer-dances-for-an-imaginary-island/>
9. Eccles MP, **A Very Random Lockdown: 42 days walking an imaginary island** (stereo; 1hr radio show), *Radiophrenia* 22nd Nov, 7:00 am to 8:00 am (<https://radiophrenia.scot/schedule/22-sun/>)
- During the first 42 days of Covid-19 lockdown, largely confined to home, in the period of daily exercise I record myself (and companion) walking away for up to 20 minutes in any and all directions from our home and then back. Daily repetition of time and distance draws an edge, the shore of an imaginary island. With Cagean thoughts, I randomly both re-order days and select start points within recordings to compose a very random lockdown. On an imaginary island, time is re-ordered and condensed, reality reconfigured - a reflection of the sense of that time.

2021

10. Eccles MP, **Látrabjarg Cliff** (stereo, 1hr 59m). BBC Radiophonic Travel Agency. (<https://www.theradiophonicworkshop.com/travel-agency-journeys>)

2022

11. Eccles MP, **Walking Contención Island** (stereo; 30 min radio show), *Radiophrenia* 9th Feb, 14:00-14:30 (<https://radiophrenia.scot/calendar/wednesday-09/>)

In response to "stay home" restrictions in the Covid-19 pandemic I walked into existence an imaginary island. For the first lockdown I walked from my house; I recorded my walking and mapped my route; I make *Contención Island*; I walk until easing begins - 42 days. In the second lockdown I walk the shoreline - 28 stretches of coastline; different lengths; I walk one each day; over 28 days I re-build an island across time. In the third lockdown I walked to places using chance operations and record sounds for randomly determined periods of time - 83 sounds of randomness.

12. Eccles MP, **Seven days in June** (stereo; 2hr radio show), *Radiophrenia* 13th Feb, 07:00-09:00 (<https://radiophrenia.scot/calendar/sunday-13/>)

A place. Bounded by the Bering Sea and mountains; land lived on and from for generations. Walk, stand, look at, over and across the land; scrub, hill, marsh, river, sea, town, gold. In this composition of field

recordings and poetry, through seven replicated walks I explore embodied time, distance and movement across this place. Each day re-sets the image of this place; a new walk, a fresh exploration, an open path - the same place. Each replication is walked once; sequential sections of seven walks; seven consecutive days - seven days in June - one place in seven movements.

13. Eccles MP, *In the south of an imaginary island* (stereo; 2hr 30m radio show), *Radiophrenia* 20th Feb 06:30-09:00 (<https://radiophrenia.scot/calendar/sunday-20/>)

This work was composed as my contribution to a collaborative group walking project (described in full at <https://martinpeccles.com/other-sound-works/landlinks/>) prompting encounters with our environments. To avoid 'attachment' to subjects by searching out those that are 'interesting' and to let go of the desire to find the definitive subject and to leave that choice to chance, the walk was governed by a 'time/distance script' to choreograph activity. Over 20 international artists responded to a series of chosen stopping points and at each were asked to moderate their gaze and choice of subject by adhering to various 'prompt' words.

14. Eccles MP, *walkplacelastancetime*, Resonance Extra, 15.00 – 16.00 on the first Saturday of each month, started 5th March 2022; ongoing. <https://extra.resonance.fm/series/walkplacelastancetime>

Group broadcasts

2017

1. Eccles M, *Orford Ness I Mixdown* (13m33s to 18m10s). In: Framework Radio #609: 2017.07.30; a quiet position – orford ness [curated by Jez riley French & Phoebe riley Law] (<http://www.frameworkradio.net/2017/07/609-2017-07-30/>)

2020

2. Eccles MP, *Dawn chorus walk*, 3rd May 2020 (44m56s duration). In: Star and Shadow Radio, Tyneside Sounds Society: Dawn Chorus Broadcastathon - Saturday 11 July 22.00 - Sunday 12th July 11.00. <http://mixlr.com/star-shadow-radio/events/tyneside-sounds-society-dawn-chorus-broa>

2021

3. Eccles MP, *Walking to the sounds of contención island day 10 thursday january 14th*, aporee soundmaps. Included in *framework* #746: 2021.02.28.

Other sound works/activities

2015

1. **Sounds of our Shores.** Contributed 11 tracks to Sounds of our Shores (during late 2015) - a community-led, interactive soundmap to build a permanent digital resource of UK coastal recordings. <https://audioboom.com/boos/3432580-slow-ebb>
<https://audioboom.com/boos/3432592-under-the-cliff-at-cullemore-point>
<https://audioboom.com/boos/3446765-terns-on-the-beach-by-the-long-nanny>
<https://audioboom.com/boos/3476994-high-tide-beach-walk-boulmer-northumberland>
<https://audioboom.com/boos/3513263-sidmouth-sea-and-stone>
<https://audioboom.com/boos/3513257-taking-the-air-at-sidmouth>
<https://audioboom.com/boos/3557985-the-ferry-at-ullapool>
<https://audioboom.com/boos/3557990-the-shore-of-loch-ceann-hulabhaig>
<https://audioboom.com/boos/3557991-the-mangersta-radio-station-mast>
<https://audioboom.com/boos/3557993-camas-mol-linnis>
<https://audioboom.com/boos/3557994-west-lewis-shore>

2019

2. Contributed a 24h live stream to International Dawn Chorus Day (May 5th 2019) via SoundTent (http://streams.soundtent.org/2019/streams/utc1_newcastle-upon-tyne-uk)
3. Eccles MP. Búðhraun The SoundCloud piece was accepted for 'Sound Walk Sunday' by The Museum of Walking and was available through September 2019. <https://www.museumofwalking.org.uk/walkingpiece/budhraun/>

2020

4. Eccles MP. The 42 walks of Contención Island (<https://martinpeccles.com/other-sound-works/the-42-walks-of-contencion-island/>) was accepted for 'Sound Walk September' by The Museum of Walking; the work was shortlisted for 'Sound Walk September' Awards. <https://walklistencreate.org/walkingpiece/the-42-walks-of-contencion-island/>

Presentations

2018

1. Eccles Martin P. 'trace no trace', presented in 'Desire Lines, Dawdles and Drifts: Walking together as research', Royal Geographical Society (with The Institute of British Geographers) Annual International Conference, Cardiff, 29th August 2018.
2. Eccles Martin P. 'trace no trace', presented at 4th World Congress of Psychogeography, Huddersfield, 7th September 2018.

2020

3. Eccles Martin P. "Walking slowly while recording the unseen" - 90-minute panel presentation and discussion with John Beauchamp, Jeremy Evans and Andy Fell; chaired by Andrew Stuck. Sound Walk September; Walk, Listen, Create, 17th September 2020 (<https://walklistencreate.org/walkingevent/walking-slowly-while-recording-the-unseen/>)

2021

4. Eccles Martin P. Walking Contención Island. 20 min Audio Paper. "Walking as a Question", Prespa, Greece, July 2021.
5. Eccles Martin P. "Pandemic Walking" - 60-minute panel discussion with Ana Correo Do Lago and Giorgios Varoutsos; chaired by Lydia Matthews: at "Walking as a Question", Prespa, Greece, July 2021.

2022

6. Eccles Martin P. "My Practice." CAKE 49: Exploring Sound and Emotion, Durham University, 28th April 2022.
7. Eccles Martin P. "Walking Contención Island". 10 minute oral presentation/performance in "Walking Well? Stepping Through and Beyond The Pandemic", Royal Geographical Society (with The Institute of British Geographers) Annual International Conference, Newcastle upon Tyne, 1st September 2022.

Publications

Writing

1. Eccles M, *Ross Sands 24th February 2014* (10 haiku from a walk) in: Eds Dearnley C, Billowes D, McBrearty R, Argent H, Garner C, *Interval I*. Newcastle upon Tyne: Staple Press, 2014.
2. Eccles M, *The Tweed: 14 miles in December 2013* (14 haiku from a walk) in: Eds Argent H, Garner C, Smith D, *Interval II*. Newcastle upon Tyne: UnstapledPress, 2014.
3. Eccles M, *Number 15*, in: Ed. Becker P, *Work is the only rule: The Eclipse*. Sunderland: Foundation Press, 2018. ISBN 978-1-9999535-0-8

Photographs

1. Eccles M, *Watching*; colour photograph. *Alliterati* 2013, 11, pp 60-61. http://issuu.com/alliteratimagazine/docs/issue11_8ffbeb7beec9ce/61?e=3872341/2835876
2. Eccles M, *22 pieces of bamboo, Hebei Province, China*; colour photograph. *Alliterati* 2013, 13, p25. <http://issuu.com/alliteratimagazine/docs/13/25?e=3872341/5758083>

Videos

1. Eccles M, A *12km walk from Burnham Overy Staithe*; video. Shown at 4'33' Silent Film Festival, Newcastle upon Tyne, 16th - 19th May 2013.

Residencies

1. Steklenik Gallery Ljubljana, 13th to 20th November 2019.

Engagement

1. Contencion Island works added [No 60] to his "Day of Access Creative Toolkit" by Alec Finlay - <https://www.dayofaccess.co.uk/2020/03/covid-19-creative-tool-kit.html> ; March 1st 2021.
2. Martin P Eccles, *Walking Contención Island*, recording a year of walking under restrictions in the north east of England, a guest post on the Walking Artists Network (WAN) blog, March 22nd 2021 <http://www.walkingartistsnetwork.org/2021/03/22/walking-contencion-island/>
3. Martin P Eccles, *Búðahraun*; interview and feature in "Katarina Radaliac; The Art of Sound Walks". Radio broadcast 22nd September 2021. <http://www.steklenik.si/en/katarina-radaliac-the-art-of-sound-walks/>