

Ecka Mordecai



Ecka Mordecai is a musician, sound art and experimental musician based in London. She works with instruments and synths to create her work. She graduated from the MA Sound Arts course at LCC and has since started to delve into her process and projects.

“ECKA MORDECAI is a ‘cellist. Experimenting with performance, voice and body, she’s collaborated with Andrew Chalk and Tom Scott (CIRCÆA), Valerio Tricoli, Lia Mazarri, and worked with David Toop + Rie Nakajima, Clive Bell, Vanishing, and Thurston Moore. Solo and group shows include Cafe Oto, Hepworth Gallery, Speicher II, and Christian Marclay’s ‘Liquids’ at White Cube, performing scores by Yoko Ono and George Maciunas.

She was taught ‘cello, viola da gamba and renaissance music for a few years at high school, followed by studies in performance and sound art , alongside self-developed cello playing.” (N/A)

Eggflutes:

She creates/ uses her own instruments through untraditional means. An example being the eggflute where you make a hole in an egg, empty the insides and removes the fragments, you then blow into it. This then creates a flute like sound which ammonates from the created hole in the egg. She uses these to create pieces. She created these by getting eggs from her garden and carrying them in her jumper to the house and then boiling them. She introduced the eggflutes to an MA class in a workshop that she did a few years ago.

Cello:

She went to a spiritualist commune in America that was built on a Native American site. These houses have specific rooms for seances and are used to communicate and link with the dead. She felt that sometimes as a cellist that through her scores she was a medium for the composers who have come before her, and that she could potentially communicate with these composers through a seance, she gathered some mediums and partook in a seance. She was unsure of it she was able to connect to anyone but she did feel that this seance opened her mind to the prospects of spiritualism.

London:

She moved to London in 2020; she wanted to do some sound art work in London but her work got very delayed due to covid. Opposite her house was a candlemaker. She started working there, and she was training her olfactory senses. It was very physical and manual. This work inspired her work and composition and made her start to explore the cross over of scent and sounds. Her piece: Study of a flame. Uses her cello to imitate the movement and impression of a candle. The candle was a woody which correlated well with the wood impressions from the cello. She then thought if scent can influence sound, can she reverse it, can sound influence the scent? She would then experiment by combining both sound and smell to influence her work. She then developed a range of perfumes inspired by sound, by listen to the East London environment; she'd then hold on to the feeling and go to the lab and begin to create sounds.

