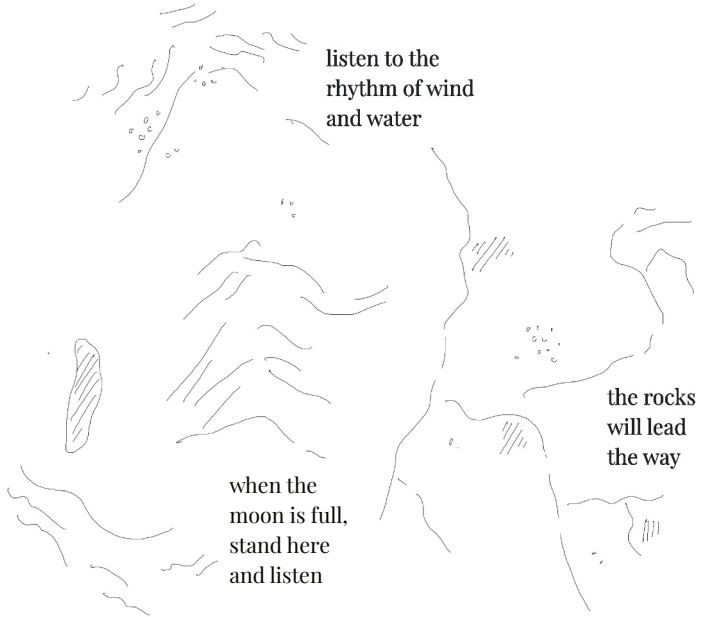


here your body
may rest, stay
as long as you
want, return
any time



Hrísey, Iceland

A Listening Companion

Kotoe Oana and Leah M. Bowie

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This listening companion was created through a collaboration between visual artist Kotoe Oana and listening artist-researcher Leah M. Bowie. It was elaborated during an art residency at the Old School in Hrísey, Iceland.

Paintings: Kotoe Oana

Scores, sound, and layout: Leah M. Bowie

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This booklet accompanies a series of visual works and sound pieces developed in conversation.

The paintings were made by attuning to the landscape.

The sounds were made by listening to the rhythm of the island.

What follows are notes and scores that emerged from these processes. They are invitations, not instructions. Some pages offer attunement. Others offer a way to listen.

You may take as much or as little of this as you wish.

a room,
a corner in the dark
in green and black,
a little light,
not much

lines that don't
quite depict anything
near-visible, half-visible

moonlight through
a window

it feels like a moon
brighter than sun,
a winter
longer than a breath.



light traces on a floor,
one large
and a smaller sibling

full of shapes, half-seen,
in contours

Iceland, cold outside,
warm inside,
room-sized cosiness,
with light shapes,
yellow-white

Kotoe Oana, Landscape · Moonlight and a Room, 16x15 cm, oil on panel, 2025

Listening Score

Begin in silence in a dark room

Wait until the room feels present

Introduce one sound only

Keep the volume below the level of certainty

Observe what the sound does to the room

Allow your body to sway with the sound

If the sound begins to feel stable, step back

When the sound has drawn the shape of the moonlight

Let it recede

Wait for the echo

If there is an echo, let it appear and fade

If an echo asks for a body, you may lend it your breath

If nothing appears, allow that to be enough

Stop before it feels complete

Listen



<https://lmbowie.net/hrisey-collab/sounds/Moonlight.wav>

stack of stones

wind

red, yellow,

green, orange

darker green

a dark blue-green

a line, direction unclear

movement curves, pauses

path-like without destination

appears, disappears

temperature... felt

cool overall, with held warmth

stacked shapes, enclosed space,

gaps in between



Kotoe Oana, Landscape · A Stack of Stones, 18x14.7 cm, oil on panel, 2025

air moves through, not across

sound implied by movement

white around some colours

spaced

spared

grey lines, thin, some thicker,

no force

half-hidden forms

dark green patches

unequal weight

busy surface

calm field

low light

outside

Listening Score

The image itself is the listening score
Dark marks embody possible listening positions.
The lines invite movement, breath, whisper.

Listen



https://lmbowie.net/hrisey-collab/sounds/Stone_Pile.wav

wind and sea
at the tip of an island

white lines trace
motion without arrival

a faint horizon

red and green
retain warmth
against blue



movement held
in suspension

sound condensed
into pressure

Hrísey, Iceland,
a winter

Kotoe Oana, Landscape · At the Tip of the Island, 18.7x17 cm, oil on panel, 2025

Listening Score

Begin in water.

Wait.

Notice the waves,
as if remembering them.

For each etched line,
offer one listening gesture.

Keep the gesture below the level of intention.

Let the sound travel through the water.

Leave space between gestures.

If a sound begins to feel stable, withdraw.

When sound has traced what wants to be traced,
let it recede.

Listen for what remains.

When the water quiets,
breathe with the wind.

Listen



https://lmbowie.net/hrisey-collab/sounds/Island_Tip.wav

Notes on Listening

This companion presents three works by visual artist Kotoe Oana. It offers invitations for listening shaped in relation to these paintings. The paintings, listening notes, and sounds were developed during a residency in Hrísey, Iceland.

The work emerged through deliberate, embodied choices, through proximity, attunement, hesitation, and response.

The recordings arose from practices of sustained listening. Some sounds emerged through encounters with place, while others took form through perception and attentive listening. These sounds are traces of situated, intentional, and relational processes.