

### Installations

Friday 23 June 2017 & Saturday 24 June 2017  
Various Times (Please see schedule)  
PACE Building, De Montfort University

#### **Chris Hunt (University of the Creative Arts) & Mavernie Cunningham (Artist and Lecturer)**

**Installation:** *House*.

House is a collaborative artwork that explores the relationship between sound, moving image and sculptural object. Our research explores how sound becomes the subject of embodied narratives, when visible subject is absent from the field of perception.

The piece consists of a sound and moving image piece inspired by the durational and aural patterns of Jonathan Harvey's composition *Mortuos Plango, Vivos Voco* (1980). This is screened within a sculptural ceramic house made of fired ceramic, paint and thread. The house is covered in paintings of aerial views of urban landscapes, day and night and broken windows. Red string seeps out from the roof and walls.

Using the notion of dwelling and migration and the beckoning of each one to the other, the sculptural form of the house is covered with abstract painted images representing aspects of dwelling and its disruption, migration, the open and closed-ness of a home. We look at the way home and one's sense of it falls victim to conflict - its formation of homestead and destruction or dispersion. To dwell and dwelling's disruption is expressed within the piece's aural and visual components.

In 'Totality and Infinity' Levinas describes dwelling as "a recollection, a coming to oneself, a retreat home with oneself as in a land of refuge, which answers to a hospitality, an expectancy, a human welcome" (Levinas, 156). Whether within oneself or in the wider political world, home has a significance which resonates widely.

The piece uses sound, moving image and sculptural form to explore their relationship to each other as 'scores'. In *Cinema 2* (1985) Deleuze says:

*'in so far as they are a specific dimension, a fourth dimension of the*

*visual image... [sounds] trace a path full of obstacles in visual space, they do not make themselves heard without also being seen...at the same time as they make the image readable, a little like a musical score'* (Deleuze: 226)

The work uses the ways in which film presents a combination of sound and image with one as 'out-of-field' to the other. When the visual dimension of a cinematic work remains unseen whilst introduced by another component (e.g. sound), each 'beckons' the other into play, into being 'within field'.

As artists, we collaborate in order to surprise ourselves and generate new meanings that were not foreseen.

#### **David Corbett (Interdisciplinary Artist)**

**Installation:** *Caveforms II – For Cardew & Cage: A Live Sonification Collage*

*"The random in art is also a powerful catalyst in social change."*  
–Gustav Metzger 'Auto destructive art'

My practise is inspired by the potential of computer algorithms to perpetually generate what Metzger describes as the 'random in art'. The digital collages and abstract Sonifications I create employ permutating imagery, sound, text and movement; each new configuration a unique to the m. The visual code of Max/MSP is deliberately retained in my finished work to include the connections, annotations, miscellany and errors; layers of handiwork that become integral features in the final composition. This methodology aims to make manifest the 'digital patina' of the artwork, by revealing those intuitive markings and discursive processes often concealed in acts of digital creativity. My objective -to capture the craftsmanship of the digital artist- has strong resonances with the themes and concerns that are central to this years Art & Sound Symposium, specifically those aspects of art, handicraft and technique.

**Caveforms II – For Cardew & Cage** is a revised version of a collage originally commissioned for Synapse Arts in 2015. The algorithm analyses images of natural sandstone formations and uses the interpolated RGB data to generate real time permutations of synthesised audio. The resulting sound is visualised as three distinct waveforms, corresponding to colour channels and superimposed over the layers of craftwork generating their creation.

**Susannah Willians (Melbourne University)****Installation:** Woven Histories I, II, III

The work consists of three interactive hand-woven tapestries that play soundscapes when touched. These soundscapes are contrasting binaural recordings of spaces near my home in urban Sydney, and in Malak Malak country in outback Northern Territory. These soundscapes are an attempt to document the feeling of being in these spaces.

These touch responsive textiles are the beginnings of my MFA research into the visual nature of sound – experiments into how can sound inform our visual perception and map ideas of personal history, memory, movement, feeling and space.

**Peter Batchelor (De Montfort University)****Installation:** Beyond

Beyond is a multichannel sound installation comprising 40 speakers housed within a transparent geodesic sphere. The speakers are conceived collectively as a single sound-producing unit and their geometric configuration accommodates the detailed spatial construction of sonic images over the surface of the sphere, producing a complete and coherent sound field which surrounds its occupant.

The perceived nature of the dome—its apparent material structure and situation—is determined by these sonic images. Listeners, shutting their eyes, may feel themselves to be contained within an enclosed structure, with rain pounding on the surface of what seems to be a corrugated iron 'roof'. This roof might then become be amorphous—composed of liquid that bubbles, trickles or gushes across the speaker-space. Or it may ultimately vanish altogether, the speakers presenting real-world sonic environments that are indistinguishable from the reality that exists beyond the dome. In this way, the listener's ear is drawn outwards by the sonic narrative, extending beyond the dome into the already-there and inviting a re-experiencing (or simply raising an awareness) of the existing sound environment.



**Installation:** House  
Chris Hunt & Mavernie Cunningham



**Installation:** Woven Histories I, II, III  
Susannah Williams (Melbourne University)