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Corroded Memories

A thesis submitted in partial fulfilment of the
requirements for the award of the degree

MASTER OF ARTS - RESEARCH

from the

UNIVERSITY OF WOLLONGONG

by

AARON COATES HULL

BMus (Hons)

Faculty of Creative Arts

2009

Abstract:

This thesis seeks to examine the concept of the corroded memory, an idea that has driven the development of a large body of original creative work which includes performances, compact disk recordings, audio walks and video installations. I have completed this work during the last four years of part time study as a Master of Arts - Research student, enrolled at the University of Wollongong, Faculty of Creative Arts.

In this thesis I examine, analyse and provide a context for a variety of publicly presented sound and video works. The conceptual framework and intent, together with the compositional techniques employed in each work are documented along with a self-evaluation of the various failures and successes of these works. Where necessary I will allude to references of work and ideas by other artists, composers and musicians who have influenced my work.

This thesis was written to clarify ideas that are central to my folio of creative and curatorial work. My folio can be found on companion music CDs and DVDs. The text of the thesis which includes five appendices with a more detailed description of each work will have most significance for those readers who refer to the documented performances supplied on recorded media.

I certify that this thesis/creative submission is entirely my own work except where I have given full documented references to the work of others and that the material contained in this thesis/creative submission has not been submitted for formal assessment in any formal course.

Aaron Coates Hull

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Chapter 1: Corroded Memories: A Conceptual Overview

Over the past four years my creative work as an electronic artist has embraced the fields of sound and video composition, performance and installation art. Various works done throughout this period form part of a folio of work discussed in this thesis. Each of the works discussed have all been preoccupied in various ways with the one common theme. Corroded memories, the title of the thesis, is a metaphor I have devised to describe the transformation of human experience that takes place as we attempt to recollect it. And it is this metaphor that will provide a key for the reader to understand what my folio of creative work is about.

The human brain is an archive that retains our experience of the past. Yet it is often unreliable and unpredictable when we try to recall it. The images and experiences we retain, the places we have known and the feelings we have experienced all tend to become fractured and rearranged when our brain attempts to recall them. What results are modified recollections as our memory reconstructs and transforms our past experience in the process of recalling it. The central image of corrosion in each of the works discussed in this thesis suggests that the passage of time no longer allows our recollection of past events to present them exactly as they were at the time.

"Memory is the process of retaining, recalling information the knowledge or impression that somebody retains of a particular person, event, period, or subject, The part of a computer in which data is stored. Also called memory bank, the data storage capacity of a computer. (Encarta Dictionary, 1999)

Human memory however is not a repository for containing exact replicas of past events or places. It is malleable and subject to the way we retrieve information and how this information affects the experience of the space we inhabit.

It is this idea that has stimulated the development of my creative practice as represented by the folio of works presented with and discussed in this thesis. The discussion will also identify those artists whose work has influenced my creative practice.

1.1 Social Theory and Memory

Social cognitive theory examines how humans develop and acquire knowledge. Its acquisition and learning is connected to the observation of models that are learned from our social interactions and through exposure to media. Environment plays a role in our development from a young age as does circumstance or what is described as “situation” by social cognitive theorists.

Environment refers to the factors that can affect a person’s behavior. There are social and physical environments. Social environment include family members, friends and colleagues. Physical environment is the size of a room, the ambient temperature or the availability of certain foods. Environment and *situation* provide the framework for understanding behavior (Parraga, 1990). The situation refers to the cognitive or mental representations of the environment that may affect a person’s behavior. The situation is related to perception of place, time, physical features and activity. (Glanz & Lewis 2002)

The process of recovering memories is described below in an excerpt from Jon'a Meyer’s book, (Inaccuracies in Children's Testimony: Memory, Suggestibility, Or Obedience to Authority?) which considers memory to be variable and unreliable.

Another type of misinformation that appears to affect memory can come in the form of false presuppositions, such as "Did the car stop at the stop sign?" when in fact it was a yield sign. (Loftus and Davies, Recovered Memories)
The effect serves as an illustration of the assertion that many psychologists make about memory, that it is "constructed" rather than "played back" like a video tape and it can apparently be influenced by suggestive wording. (Meyer 1997)

The human brain is not a computer data bank of times, dates, feelings and places that can be recollected perfectly at will. It is an

“individual’s stock of retained knowledge and experience, the knowledge or impression that somebody retains of a particular person, event, period, or subject”. (Hull, 2008)

Mitchell in his Chapter entitled "Narrative, Memory, and Slavery" argues that memory is governed by subject and is a “medium” that obstructs and negates knowledge because of what it hides, rather than what it unveils,

“representation... not only 'mediates' our knowledge...but obstructs, fragments, and negates that knowledge...(memory) provide(s) something more like a site of cultural labor, a body of textual formations that has to be worked through interminably" [4] . For Mitchell, memory is not interesting for what it tells us, but rather what it hides from us. Calling memory a "medium", he posits it as a process of meaning and creation that is both selective and akin to a facade. In describing memory as "a technology for gaining freedom of movement in and mastery over the subjective temporality of consciousness and the objective temporality of discursive performance" Mitchell politicizes the function of memory. Rather than a recalling of a sensory input of the past, memory is a process by which a subject narrates the past, explains the experiences and gains power over the world he inhabits. (Ezell and O’Keefe 1994)

Ezell and O’Keefe portray Mitchell as describing memory as a function that can allow one to gain power within the world we inhabit. Memory serves as a method of storing experience. It enables us to engage with the problems of the present as we encounter them. Mitchell’s reflection on what memory hides from us is worthy of note as it relates to a key point with the title of this thesis, corroded memories.

Subconscious responses triggered by something that we are unaware of such as; possessions, places, phrases and situations draw from us a gnawing hidden meaning, a troubling thought, the aura and the foreboding and perhaps the presence of discomfort. These thoughts, these triggers of fractured memories combine to form rational or irrational thoughts that govern our experience without us even being aware of them.

Such notions as those stated above have provided the basis for this thesis to explore ideas of imperfection, personal experience and rearranged personal histories as well as space and immediate environments, realised in the outcomes of my creative practice.

1.2 Art, Artists and Memory

Ideas that I explore in my creative works, most notably TRANS. and BLEACH, are closely related to the concept of memory discussed above. These ideas include imperfection, personal experience and rearranged personal histories as well as space and the immediate environment. Previous works such as Effects of Thought on Space also examined this idea in detail and led to this thesis title and to the idea of corroded memories.

The Cubists compressed a representation of experience into the flat surface of the painting, in so doing they moved radically away from the pictorial illusion and the linear perspective of the classicists.

This tendency to observe through the fractured memory of experience has provided a platform for artists such as Picasso, who rendered human form and movement in a compressed space in his painting of 1907 entitled *Les Femmes d'Alger (O.J.)*, as shown in Figure 1. The image is both remembered and observed, it was not created directly from live models in the studio but from a memory of life experiences.

Utilising African tribal masks and Iberian figures as subject matter this painting can be perceived to represent a combination of memories, desires and feelings of the artist.

Figure 1. Les Demoiselles d'Avignon by Picasso. 1907



These human forms lack the realistic, true characteristics of anyone we know. They, like the ritualistic carvings of cultures such as those of Africa are dualistic in their significance, they are both unique forms in their own right, yet universal in the sense that their very anonymity enables all of us to inhabit them.

Thus the viewer is encouraged to interact with the painting, to bring to it their own history, and to see it as a new experience, yet one that inevitably results from all of those that went before it.

¹ **Pablo Picasso**, 1907 Oil on canvas. Museum of Modern Art, New York City http://en.wikipedia.org/wiki/Les_Demoiselles_d%27Avignon

When we store and catalogue information it is influenced by subjective considerations which affect our ability to reference our past or present experience; our present is marked by our predisposition to corrode memory.

Memories may not be perfect facsimiles of experience but are a product of the effects of time and experiences that resulted from interaction between the original experience and its recall in the present. Memory then is both a stimulus and a repository for information that is altered whenever it is expressed or recalled.

Freud describes memory in his notes upon the Mystic Writing Pad as a residual trace element. He recognises our tendency to modify and alter memory and our need for aids to trigger memories.

All the forms of auxiliary apparatus which we have invented for the improvement or intensification of our sensory functions are built on the same model as the sense organs themselves or portions of them: for instance, spectacles, photographic cameras, ear-trumpets. Measured by this standard, devices to aid our memory seem particularly imperfect, since our mental apparatus accomplishes precisely what they cannot: it has an unlimited receptive capacity for new perceptions and nevertheless lays down permanent—even though not unalterable—memory-traces of them. (Freud Chapter XIII, 19: 227-232, 1925)

Freud presents us with the notion that technology is imperfect when compared with the original human sensory apparatus. As a medium for recording and presenting artefacts, technology is a perfect medium in that what is recorded is unalterable once it is recorded.

Freud states our own memory is alterable and susceptible to our own objective thinking unlike a photographic image or some other relatively immutable object. Yet a photograph can act as trigger that evokes a recollection of another time and place.

These recollections can also be re-edited and combined with other events. They are vulnerable to degradation and diminish gradually with time. Yet the content of the photographic image that evoked them may remain relatively unaltered like a moment permanently captured in time.

Recorded popular music albeit Classical, Baroque, Pop or Rock all bring with them a level of expectation, of memories evoked, from the pieces that are well known to us. The dynamics of memory and as such this pre-existing expectation of a known musical performance and or composition have provided sound artists with an opportunity to explore and extend upon this experience through the manipulation and transformation of the original.

In his 'Plunderphonics' released in 1990 John Oswald created tape compositions that made unprecedented use of samples based on commercial recordings by other artists. This resulted in a law suit directed against him by the record companies involved.

Since it was produced in 1982 the CD player was promoted as a replacement for record and cassette tape players. They were regarded as playback devices by all except a handful of artists who sought expressive opportunities in the use of such a technological innovation.

Lou Ottens, speaking as Technical Director of the audio division of Phillips, one of the two companies who released the first CD player in April 1982 said: "From now on, the conventional record player is obsolete" (BBC News, 2007); Ottens had played

a key role in the development of the CD during the 70's and it's predecessor the compact cassette in the 60's.

In theory the medium allowed an almost exact reproduction of the recording to be replayed time and time again. CDs however are a medium subject to failure. A disc surface that has become scratched or has sustained exposure to dust, fingerprints or all of the above prevents the laser from translating the information on the disc perfectly. When this happens an exact reproduction of the recorded work becomes impossible. It was these very imperfections of the CD medium that interested artists such as

Yasunao Tone

Yasunao Tone is well known for his work in an area that has since become known as cracked media. In his work of 1997 entitled Wounded CDs, Yasunao Tones exploits the limitations of CD technology to create new sounds and produce indeterminate results in performance.

I called my audiophile friend, who owned a Swiss-made CD player, and asked about it. It was a simpler method than I suspected. I bought a copy of Debussy's Preludes and brought it to my friend's place. By his engineer friend's suggestion, we simply made many pinholes on bits of Scotch tape and stuck it on the bottom of a CD. I had many trials and errors. I was pleased [with] the result, because the CD player behaved frantically and out of control. [It] was a perfect device for performance? (Tone, Wounded CD's, CD liner notes 1997).

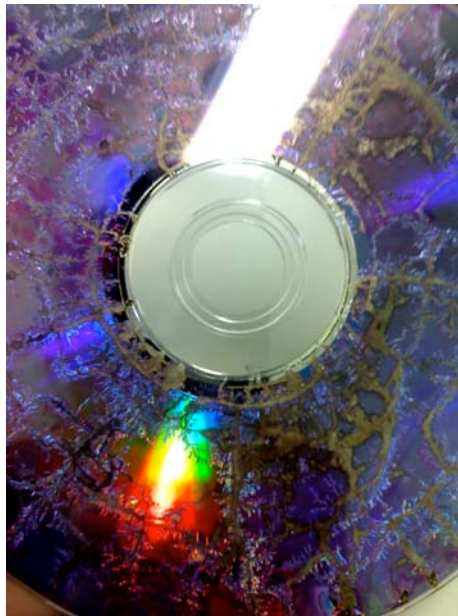
The manipulation of recorded media was not a new concept. John Cage, Pierre Schaeffer, Pierre Henry, Karlheinz Stockhausen, and others worked in this area. Their compositions include: .." Étude aux Chemins de Fer (Schaeffer 1948); Bidule en ut (Henry and Schaeffer 1950); Instances of Silence, for any number of cassette players and tapes (Cage 1982); and Cartridge Music (Cage 1960) which included the use of

52 phonograph cartridges. These works all involved manipulation of prerecorded material by the composer or the performer.

Tone's work is of particular interest to me as the simple reconstruction of recorded events has much in common with my folio of work discussed in this thesis. The original recording is shattered. The audio CD a storage device, a medium created originally to recreate audio, a tool marketed for its incredible reproductive qualities becomes an instrument. Tone was able to rework and reorder events. Tone's methods were similar to the ideas I was investigating within the body of work corroded memories ie the rearranging of events, memories and a flawed or damaged operation. It was not Tone's intention to align himself with a conceptual framework such as mine however; the practice he undertook of interfering with various systems for storing and presenting sound, enables comparisons to be made with his methodologies and those I have investigated in my own work.

Figure [2] Microwaved DVD, Hull 2006

2



Displayed above in Figure 2 is a DVD that was placed in a microwave oven as an ‘experiment’. These experiments were undertaken to determine whether media could be played back in a DVD player after being placed in a Microwave for a period of 25 seconds. I was also interested in the changes that may occur to the sound and video if it could be played. The results of this experiment were that the DVD received so much punishment that it could not be played on a DVD player.

The results of this experiment were not a complete failure. The opportunity to extract the original media was impossible however the process of investigation and experimentation enabled a new pathway for an installation work.

² Microwaved DVD, Experimentation of Cracked Media Aaron Hull 2006

Pictured below in Figure 3 we see an image of a rusted metallic object, found in what was the Thirroul Brickyards captured on Hi 8 videotape and modified in Photoshop. Both Figure 2 and 3 have been or are in the process of being transformed from their original state to something other. They are not visual representations of a particular memory yet they represent and evoke memories in others, we all have our own personal memories as well as a notion of the object's original form and this in itself is also the product of memory.

Figure 3 Corroding metal object, Hull, 1999

³



In the following chapters I will discuss the creative practices and ‘experiments’ I have undertaken to accompany this thesis such as improvisation, composition techniques and the related ideology and symbolism behind the images used in my audiovisual installations. They reflect a creative study of the corroded memory and its effects on

³ Rusted Object, Part of the series of 3 video works titled Fragile Bodies 1999, Aaron Hull.

time and space. It should also be noted to avoid confusion that Corroded Memories is also the title of one my creative works which is discussed in chapter 3 of this thesis.

Chapter 2 Audio Visual Installation

“I am interested in examining how memory is affected by time. How memories blur and intersect combining to become one. Important or unimportant facts are forgotten or ignored. For better or worse we forget, and as a result our memory is a fractured landscape of interlaced images and feelings.” (Strange Strolls, Hull 2005)

The Messenger is a video work by Bill Viola. It examines memory, transcendence, birth and death. Each time the submerged figure emerges from the water to take a breath he is reborn. Viola is portraying memory in a way that reminds the audience of where we came from. It is in fact, an exercise in remembering.

Figure 4, The Messenger, Viola. 1996



My own work examines memory differently; it explores an immediate reaction to space, place and how this sensory data from our immediate surroundings is interpreted and affected by past memories. I am interested in the representation and misrepresentation of individuals by corporations and the manipulation of memories by mass media.

⁴ Bill Viola; The Messenger http://www.kunstonline.dk/indhold/bill_viola.php4

I'm interested in works by Viola that make use of architectural, natural elements and are concerned with random behaviours of landscape rather than the confines of a controlled studio environment. They are more evocative to me even when they portray actual places and things that are altered by their placement within his video installations. It is this capacity to find poetic value in the everyday that draws me to his work.

In January 2004 I visited the Tate Modern in London to see Viola's work Five Angels for the Millennium. I was drawn to the vivid colours, the sound and immensity of the work. It was altogether awe-inspiring. As one sequence finished another would begin.

I'm trying to get down to the underlying experience of things. Its about the ideas and patterns of our experience becoming components of our beings, as opposed to merely external blocks of conceptual data. As a fundamentally non-intellectual medium video is very well suited to make this connection to Being. The link is through Time. A living perceptual image/sound field is evoked each time you turn on the machine, and it co-inhabits your Being Time for as long as you allow. This is an extraordinary opportunity for artists to illuminate new aspects of our existence or to revision some eternal truths in an entirely new way. (Viola, 2005 pg 42)

Others besides Viola have influenced my thinking including composers such as R. Murray Schaffer, Pierre Henri, Pierre Schaeffer, Rik Rue, Julian Knowles and Alan Lamb as well as various artists performing in venues such as What is Music, Impermanent Audio, 1/4_inch and Disorientation. The manifesto written by Italian Futurists and essays on the post digital aesthetic by Kim Cascone have also played a

part in informing my interest in found sound recording and new possibilities for composition using portable recording technologies and digital signal processing. All these have influenced my approach to art work, performance and composition.

Some of this approach is represented in my earlier works such as *Reordered Time* (2001), *Effects of Thought on Space* (2001) and *Clock'd* (2002) but is most evident in works that I will now discuss in some detail. My installation entitled *Corroded Memories - Tainted memories*, which I discuss in Section 2.2, is perhaps the work that epitomises the connection between my work and my ideas. However since my earlier work my artistic thinking has undergone a gradual transformation from the use of densely populated image sequences to minimal, highly structured audio visual installation and it took place during the creation of another installation work entitled *TRANS*.

This was a deliberate departure and one which was planned, considered and outlined in my initial application for study. I had been interested in reducing the subject matter in my work for some time and this was taken to the extreme with *Corroded Memories - Tainted Vision* and *BLEACH*.

TRANS. 2.1

In *TRANS*., I use two small television monitors to present the ebb and flow of a tidal pool with a streak of a full moon reflecting off the fractured surface of a sea pool. Two large synchronised projections at opposite ends of the gallery space complement the 5.1 audio mix like visual counter melody. The use of the small monitors was the instigator of change allowing for the implementation of image sequences devoid of

complexity. This experimentation allowed for later works such as Corroded Memories – Tainted Vision and BLEACH to be created with a reduced minimalist approach.

TRANS. has similar preoccupations to a work entitled "Marathon 55, Cache Memory" by French artist Gregory Chatonsky which was presented in December 2005 in an exhibition entitled Ars Memoria: art, identity and locational memory. (Wilson 2005) This work is an examination of memory and how memory is recalled. The memory or witnessed events become faster, the frame rate increases, time shifts, and reality gives way to memory. When we witness and recall an event we operate in a similar manner. What we quantify as time, exact minutes and seconds, is displaced once we recall it from our organic memory bank and as time has no real fundamental framework or rule when it exists as a memory the recollection of it is reduced and therefore happens at a speed which is a fraction of the original.

Chatonsky neatly crosses the human technological boundary. The condensed narrative of a chase scene, hence the appropriated material of the classic film Marathon Man, is presented to us simply yet the conceptual nature of this work examines something more complicated and is a brilliant portrayal of memory.

Chatonsky describes the work:

⁵ In the movie "Marathon Man" (1976) the metaphor of the (historical and personal) memory is the wild race of Dustin Hoffman. The FPS of pictures is not predefined in advance but takes place according to the speed of the

⁵ Marathon 55, Cache Memory can be viewed at: <http://www.incident.net/works/marathon.55/> or on the DVD marked: Relevant Source Material.

internet's connection. The sequence is comprised of 55 pictures; once loaded, the pictures don't have to be recalled from the remote server because it is in the cache memory. This memory is on the user's hard drive: technological mode of memory appropriation. Progressively the movie accelerates, since pictures are at home, the marathon man runs more and more quickly until his race becomes regularized. (Chatonsky, 2003)

2.1.1 **TRANS. - Conceptual Framework**

TRANS. was an exhibition for multiple video projections and 5.1 surround sound. It took place at the Faculty of Creative Arts Gallery at University of Wollongong in 2004.

The installation explores ideas of time and space, of journey, impermanence, and anticipation which form the core of my artistic work. Images and audio captured in train stations and car-parks allude to the sense of transience and impermanence associated with these areas. Any record of your existence extinguished once you leave as another takes your car parking lot or a vacated seat on a packed train.

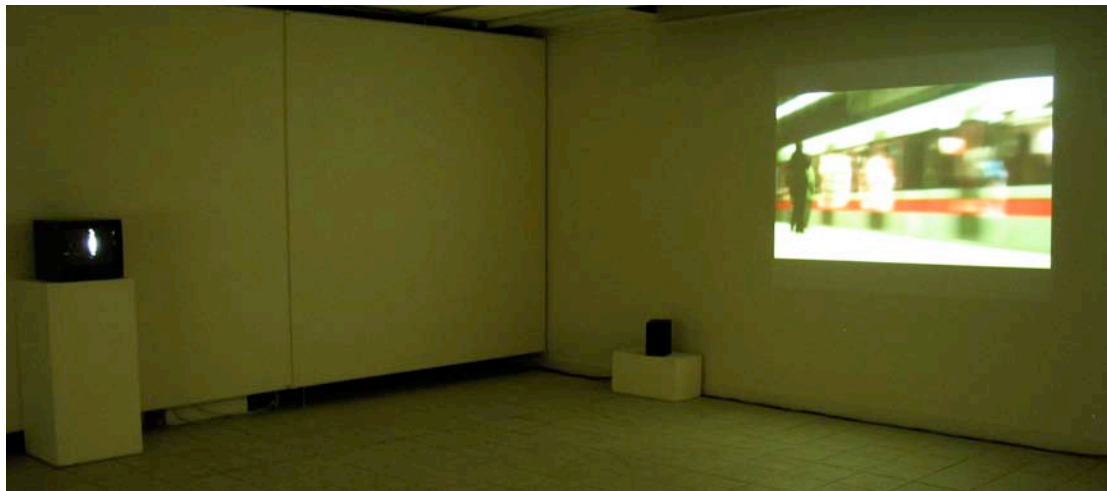
Bill Viola states that his work is a

“presentation of images that end up placing you somewhere in the context of the physical world and of life in general.” (Viola. 1998, pg165)

TRANS. comments instead on the impermanence of public space. Unlike Viola I do not intend placing the viewer or participant in another ‘physical’ location.

Figure 5 Digital still, TRANS. Hull, 2004.

6



The visual elements of the exhibition were conceived primarily for two large video projection screens located opposite each other and the audio composed in 5.1 Dolby Surround Sound format.

Video images create an air of transience and impermanence from footage shot in the Czech Republic in Dec 2002. Figures inhabiting train stations and car parks were used, as I felt these spaces could be viewed as temporary holding zones with clients waiting for portholes/stepping stones to appear to other areas/regions. These spaces illustrated a generic symbolism, a collage of shaded grey, polluted randomly by predictable unheeded marketing campaigns. With slight variation they remain the same the world over. Yet the private memoirs of those in transit manage to survive. Internally they project on these grey walls, a fractured corroded landscape consisting of their personal memories, desires, and dreams, as they progress to their chosen

⁶ Digital Still of the exhibition TRANS Oct. 2004. Held at the FCA Gallery UOW

location, blotting out the melancholy landscape that surrounds them. A tunnel vision approach to time and place ensues, and one turns within. This is where time, space and self blur. I have labeled this state corroded memory.

Sardar and Davies highlight the ever-growing savagery of market forces and the abolishment of the individual. They cite appropriation of traditions, a fast food approach to story telling, the cinematic refurbishment of modern and ancient history, classic tales and foreign film to fit within a western agenda, music constructed to fit the schedule of radio time slots, the domination of world affairs and the Americanisation /mechanisation of the worlds languages distributed on technology designed to make your life more exciting, more appealing and accessible.

“The conventions of cinematic westerns do not stay on the internal frontier of America. The western establishes the idea of freedom to roam and put down roots: and where the roots are set, that land becomes America.” (Davies & Sadar. 2002, Pg 346)

In an excerpt of an interview with Lewis Hyde, Bill Viola discusses recording technology and its relationship to memory and its subsequent impact on society.

Do you think people living in this age of media have a greater fear of forgetting, Americans in particular? Most people if you speak about it, would probably say they are quite concerned about forgetting things, even though its often trivia. We’ve been given a new model of memory, a new surrogate. Memory, in the form of the computer chip, has become one of the major commodities in our economy. I remember the first video machines. It was not the live camera that was important, it was the ability to record something and play it back immediately that fascinated us. People started to become aware of ‘realtime,’ and all of a sudden the distance between the present and the past was drastically compressed. This was new. It made the experience become more evocative and vivid. And so maybe in this latest stage we are developing technologies that will give us a higher resolution view of memory its self. And this means that it could therefore give us the impossible notion that we should remember everything, when we forget to survive in the world and to create. (Viola pg 143, 1998)

This reliance on virtual worlds would disappoint the 19th Century writer Thoreau

who discusses his fascination with the simple act of walking.

“We have felt that we almost alone hereabouts practiced this noble art; though, to tell the truth, at least, if their own assertions are to be received, most of the townsmen would fain walk, but sometimes, as I do but they cannot. No wealth can buy the requisite leisure, freedom and independence, which are the capital in this profession.” (Thoreau, 1862).

Thoreau was renowned for his passion for walking. Ralph Waldo Emerson wrote

⁷ “The length of his walk determined the length of his writing, if shut up in the house, he did not write at all.” (Emerson, 1862)

Thoreau did not require electronic gadgets to entertain or complement his walks, rather, he was happy to absorb and embrace his surroundings and think freely on events as they presented themselves to him on his journey. His own thoughts and the surroundings dictated the mood and allowed him to express himself.

The comedian Spike Milligan deserves a mention for the way he exposes our perception of reality, through role-playing and its relationship to the American talkies.

“We sang songs, those nostalgic slushy moon-June love songs that had fucked up my generation. I was brought up to believe that the answer to all problems was a red-rouged-moist-lipped Alice Faye romance. I wasn’t in a war really, I was Robert Taylor in “Waterloo Bridge” – and Louise of Bexhill was Vivien Leigh. Life was a series of weak joked crappy dialogues one could hear in any Hollywood film from 1935 to 1945. If I made a wise crack I was Lee Tracey, if I sang a song I was Bing Crosby, if I played the Trumpet, Louis Armstrong – if I kissed a girl Clarke Gable, if I was in a fight, James Cagney – but who was I when I was washing my socks? Hollywood didn’t recognise reality - the escapism was almost evil, yet I was looking for the happy ending, with Judy Garland and Mickey Rooney marching triumphantly and singing “They call us Babes in Arms”. It never really happened. It never will, Hollywood sold us short. My generation have had withdrawal symptoms ever since.” (Milligan 1978)

⁷ Ralph Waldo Emerson's Eulogy of May 9th, 1862 Published in the *Atlantic Monthly*, Stanza 12 <http://thoreau.eserver.org/emerson1.html>

Milligan allows us to question the media and its political impartiality. The filtering and the select reporting of information by news networks is rarely objective. Information called 'News' needs to be decoded because selective reporting has gradually diminished our capacity to recollect and organise our experience of the past.

What are our memories and feelings? More importantly, how have these been programmed? If we filtered the mass of 'false memories'⁸ implanted by years of media conditioning, we would question how we understand our past. False memories, such as those of the Replicants in the film *Blade Runner*⁹ are a collection of references to times, emotions and places that were never experienced. The film deals with the quest of five rogue Replicants who return to earth, aware of their own mortality and that they possess false memories implanted by the Tyrell Corporation in order to make them subservient. They were also granted a maximum life span of four years.

One of the Replicants, Leon, has an attachment to a collection of photographs which he loses when his apartment is raided by the main character, Deckard, the *Blade Runner*. These photographs are in fact part of the fabricated false memories that had been implanted in Leon's mind. He is aware that these memories are contrived in order to limit his existence. Nevertheless, he remains attached to his "precious photographs"¹⁰ and he risks all to return to his apartment to collect them.

⁸ Social theorists such as Meyer describes false memory on page 7 of this thesis as does Loftus and Davies on pg 26 of this thesis.

⁹ *Blade Runner* was a film Directed by Ridley Scott, the screenplay was adapted by Hampton Fancher in 1985 from the book "Do Androids Dream of Electric Sheep" written by Philip K. Dick. Warner Bros Pictures.

¹⁰ In the movie "Blade Runner" the character Roy Batty played by Rutger Hauer ironically refers to Leon's photographs as precious. The reason for this irony is that the photographs are implanted memories that Leon and fellow Replicants are aware of, however Leon remains attached to them.

Like those of the Replicants our own memories are susceptible to embellishment and conditioning.

Researchers involved in the psychiatric practice of extracting repressed memories, describe memory that is not consistent with fact but is believed to be an actual event experienced by a client or subject as being a false memory.

“Misinformation has the potential for invading our memories when we talk to other people, when we are suggestively interrogated or when we read or view media coverage about some event that we may have experienced ourselves. After more than two decades of exploring the power of misinformation researchers have learned a great deal about the conditions that make people susceptible to memory modification. Memories are more easily modified, for instance, when the passage of time allows the original memory to fade” (Loftus, 1997. Pg277)

Recently artists have begun to examine data as art. Lev Manovich’s essay The Anti Sublime Ideal in Data Art, highlights the move by contemporary artists to portray the hidden artefacts of the digital world. However if one is to visualise data can we not understand this as simply as a reconstructed interpretation of the original information?

The macro and the micro, the infinite and the endless are mapped into manageable visual objects that fit within a single browser frame. (Manovich, 2002. pg 14)

Manovich presents us with an insight into data visualisation as a source or palette for art making. It allows the artist to display what is often hidden from users yet is integral to an operation or procedure. But it also allows the artist to transform the data. This act of visual transformation of ‘data packets’ however creates a new rendition of the original that has been manipulated and hidden from the user behind a Graphical User Interface (GUI).

A more overt form of data transformation can be found in the work of Glitch artists such as Oval, Pan Sonic, Pimmon, Ryoji Ikeda, Richard Chartier and Carsten Nicolai (Noto) who deliberately seek out and manipulate the inherent flaws and sonic artifacts in audio and video technology.

My own work TRANS. is a multi speaker and multi video screen installation that explores similar ideas of space, hyper realities and fragmented landscapes. Places, spaces and memories are not static concrete objects but areas with a distinctive reference to each and every individual.

2.1.2 TRANS. - Audio Composition

The Sydney-based Sound Artist, Ben Byrne (Co-Organiser of Disorientation, and radio presenter on 2SER 107.3) described the audio component of the installation as a process of expectation, of awaiting a resolution that never comes. Ben was initially commenting on the use of a granulated unresolved chord progression. In later conversation however the term was also applied to other aspects of my work.

However resolving sonic events in a conventional manner remains unimportant to me. Relying sometimes on audience response, surrounding ambience, sonic texture or purely on impulse, I have been known to end performances abruptly at a point when many felt it should have continued. The audience is thereby left with an aural memory to be resolved at sometime in the future. My hope would be that some random event

heard on their journey home or at some unexpected moment would bring about that resolution.

Live performances throughout 2003 and experiences traveling across Eastern Europe allowed these ideas to germinate in the audio-visual installation, TRANS., and in subsequent compositions and performances during 2004 - 2008.

Images and audio captured in train stations and car-parks portray the transience or impermanence of these areas.

I sketched a 7-minute track on ProTools from sounds recorded on mini disk and video camera in Malaysia, Czech Republic and Australia in 2003 and early 2004.

The composition followed a basic ABA or Ternary format, beginning and ending with the same sound. This allowed for the installation to continually revolve and prevent an obvious beginning and end point. This sketch was used in Final Cut Pro as an audio guide track for video images. Once the video was finalised I remixed the session in 5.1 surround adding additional sound sources where necessary. I used three sounds as a foundation for the sound track. Additional samples were used to complement these primary sources and fill out the track. The primary sound sources were two sampled guitar chords, train samples and a guitar and vocal loop that had been granulated using Mac Pod.

The track began with a gradual fade in, of a meditative five second sample of the original female voice with guitar. I'd processed this sound using Speed Shifter, from

the Pluggo 3.0. bundle of Plugins, as an insert over the channel. In addition a long reverb was applied to the sound. However I used an auxiliary send rather than an insert as I intended to use the RTAS plugin D-Verb in ProTools across a number of other channels later in the piece.

Some improvised violin solo passages were recorded in my home studio on a Rode NTK valve microphone and Digi 002r. I chose to add the violin to heighten the suspense created by the granulated vocal guitar line, to emphasise the sense of anticipation.

Occasional clicks and pops samples were introduced over the vocal guitar loop to break up the tranquillity of the composition. The cracks were recorded to Protools from a pocket tape recorder that malfunctioned if it was moved. This produced loud clicks and cracks. The result was a long recording of totally random bursts of noises that were extracted as separate samples. These were topped and tailed and placed where appropriate throughout the composition.

The swelling guitar samples played a two-chord progression that is the lynch pin of the piece. This provided a transition marking the end of the waiting period and the imminent arrival. Visually we are presented with two people waiting for a train. When the train appears these chords ring out.

I used MacPod, a shareware application, developed by ¹¹Chris Rolfe to manipulate the timbre and duration of these two chords.

“MacPOD is a realtime, sample-based granular synthesis for the PowerPC/G3 that's especially efficient, and quite nice sounding. The granular model used offers up to 32 simultaneous streams, control over grain duration, delay, amplitude and windowing; and time-stretching. Parameters are controlled in real-time, or used in offline processing - to-disk. Additionally, all parameters are settable via live, MIDI continuous controller input.” (Rolfe, 1995)

Unfortunately MacPOD which required Mac OS9 to run has since disappeared. From the forums I have read it could be that the application works in Classic mode, but at the time of publication this remains untested. Rolfe's Company Third Monk Software has also vanished from the Internet, disappointing, as MacPOD was an application I and many others would have liked ported to OSX.

To this I added recordings of the groans and creaks of coal-laden carriages straining as they were shunted from a standstill. These sounds symbolised motion and life and depict points of arrival and departure which again related to the video and theme of the installation. The coal train samples provided a broad sonic palate of sub, mid and high frequencies. The sound of metal straining under the sheer weight of its load was symbolic of the struggle to move forward from a standstill.

The Sound of no Sound is what we really have to listen for. Of course the wonderful thing about such sounds is that they are ephemeral and depend on the weather for their existence. Hearing them is also an active process, perhaps rather like framing an image with a camera lens, our microphones or ears have to be positioned with care. (Toop 2004)

David Toop describes the act of focused listening rather than the simple act of hearing. Sounds are symbolic representations of their visual counterparts. The act of

¹¹ Rolfe followed the POD model documented by Truax (1988)

including recordings of pitch shifted coal trains shunting was deliberate and planned in order to give a sense of movement on mass.

2.1.3 TRANS. - Mixing in 5.1

The sound composition for TRANS. was spatialised using Dolby 5.1 format. I used a low quality video reference to synchronise ProTools. From ProTools I placed the guitar sample 'A' in the front left and right speakers, these speakers were positioned below Screen 1. guitar sample 'B' was in the rear left right. The two trains were synchronised to appear with the guitar samples thus heralding their arrival. The clicks and pops moved from front to rear speakers. The speaker arrangement in the exhibition space followed specifications as set out in the 5.1-Channel Music Production Guidelines (Dolby Labs Inc, Pg 11)

Figure 6
12



Screen 1

Screen 2

2.1.4 TRANS - Video Processes and Construction

A range of video clips and field recordings shot in the Czech Republic form an integral part of the work. They provide the building blocks for other sounds and images used in the work. Images of a train arriving and people disembarking, snow

¹² Example of 2 screens positioned together for visual reference in ProTools

falling, sounds of cars driving over an overpass, a train noisily switching tracks at an interchange; these are the sounds and images in TRANS.

I wanted to break down the idea of time. I wanted to dwell on peoples' thoughts in these spaces by drawing out arrival and departure times. The focus is on the individual waiting, on what they might be thinking, on movement from one place to another.

Using time stretching tools in Final Cut Pro I increased the speed of clips by 200% checking the option to blend frames.

Frame blending takes all of the adjacent frames in a clip that has been slowed down and interpolates them to create new intermediate frames that play in between the original frames. (Apple Computer INC 2004)

I then exported the clip and re imported it into Final Cut Pro. I was able to slow the clips down again to their original speed. Performing this operation enabled me to create the blur of time. Frames now overlapped, time had shifted.

To exaggerate this idea of time shifting I placed two copies of each of the clips on top of each other the top clip one frame out of sync. Dropping the opacity of the top clip and applying a motion blur effect I was able to blend the clip over itself, creating a deeper more vivid colour scheme and a greater contrast than that of the original clip. These effects combined in a process that made the video appear to have a ghostly appearance.

Figure [7] Digital Still from TRANS.

¹³

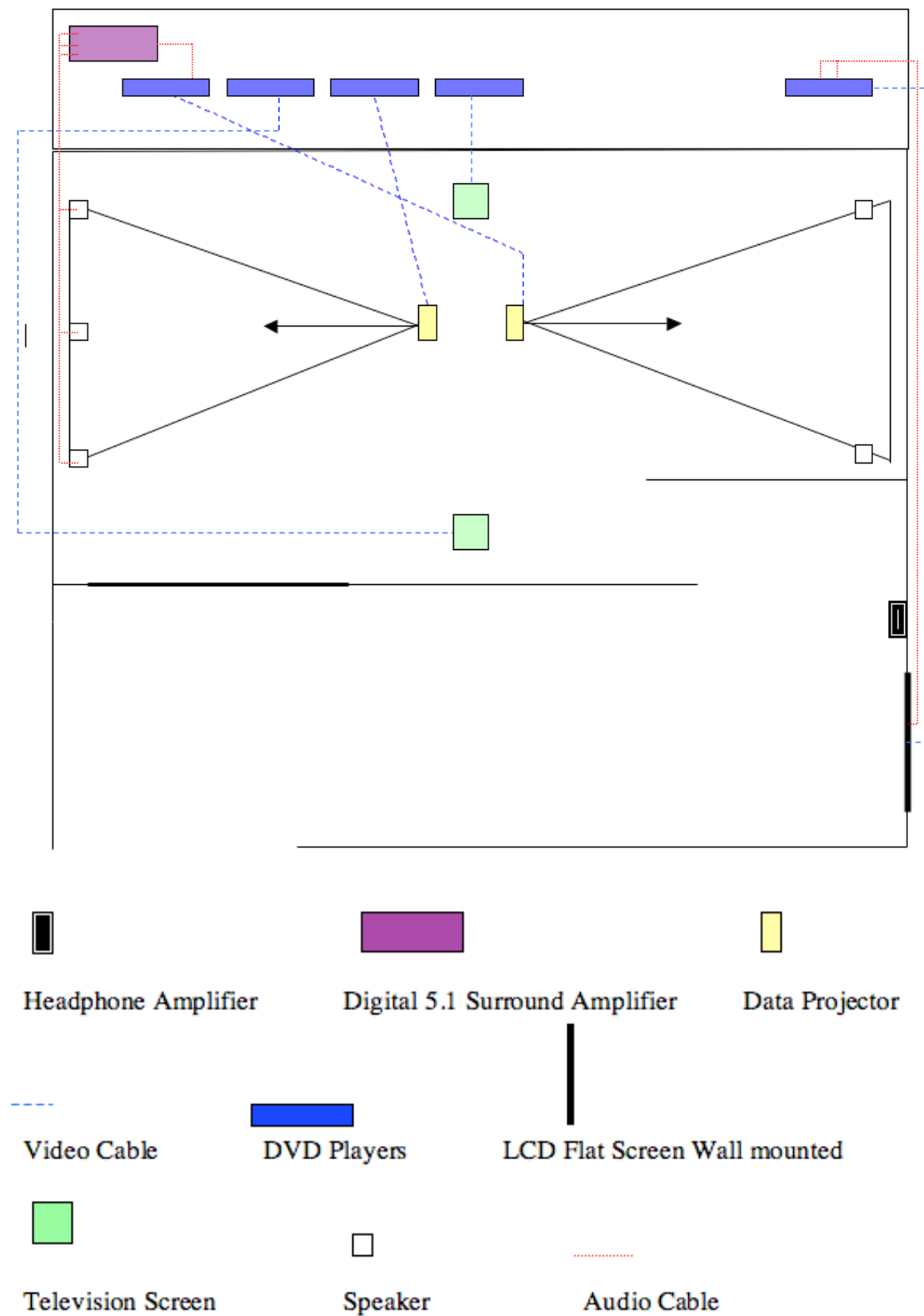


2.1.5 TRANS. - Installation

I had a definite idea of the space where I was exhibiting TRANS, so I was able to plan the layout of the installation to suit the galleries dimensions. I'd originally intended to face two video projectors at opposites to each other and hang thin pieces of material

¹³ Digital Still from the Exhibition TRANS, 2005. Aaron Hull

Figure [7] shows the configuration and the various components used in the installation TRANS.



from the ceiling between the two projectors, much like Bill Viola's piece The Veiling, where

“thin parallel layers of translucent cloth hang loosely across the centre of a dark room. Two projectors at opposite ends of the space face each other and project images into the layers of material. The images show a man and a woman as they approach and move away from the camera, viewed in various nocturnal landscapes”. (Viola 1997, pg 120)

The use of cloth evolved into an idea to use sand blasted perspex. However the prohibitive cost of the material prompted a re-evaluation of the project. I investigated the use of a new material and glass was an obvious substitute as it would be easy to apply the same sandblasted effect to a large sheet and it would have similar translucent effect as perspex and thin cloth. However, I began to worry about Occupational Health and Safety issues associated with hanging large sheets of glass from the a gyprock ceiling in a public gallery.

As the project neared completion two additional TV monitor screens were added. The television monitors were placed against the wall exactly half way between the two large projection screens. Again the screens were placed directly opposite each other.

In total 5 DVD players, 2 Data Projectors, 1 Large LCD screen, 6 speakers, 1 x 4 way Headphone amp, 2 Headphones and 1 digital audio receiver were used in the show.

5 DVD players were used two of which were connected to two Data projectors facing in opposite directions for the presentation of large video images that ran in Synchronisation with each other. Along the opposing walls I placed two 15inch television monitors playing a 15-minute loop of a streak of the moons reflection in the sea pool at Woonona beach. The fifth player played a retrospective DVD that

contained three single channel works. Reordered Time, Clock'd and Effects of Thought on Space were included as they showed an investigation and development previous the that of TRANS. on the theme of memory.

2.1.6 Setbacks/Problems/Retrospective Thoughts

Thematically TRANS. reviewed/ explored the ideas of journeying, thoughts, memory, the juxtaposition between space that is filled, and absent, and the idea of arrival and departure. The large video projections were composed so that images and sound maintained a 3-way dialogue throughout. The positioning of the images encouraged movement in the gallery. Audience members unable to decide where to look found themselves shuffling in a 360° degree circle, or quickly turning their heads as synchronised video images changed in a desperate effort to catch the nuances of the piece. The keener audience members finally resigned themselves to the fact that to get the full experience of the piece, they would have to sit out the entire loop twice or return as many did to view it two or three times.

In discussion with renowned sound/installation artist, Richard Chartier (<http://www.3particles.com/>), on the process of viewing installations, I reached the conclusion that to fully experience the work an audience member must be prepared to spend considerable time viewing the work.

“It is the intention of my work to invite the audience to ‘listen’ rather than ‘hear’, to participate rather than view, it seeks to displace rather than to satisfy, it does not adhere to traditional “televisual” format and should not be viewed as a means of entertainment.” (Chartier, 1994 pg 21)

The project could have benefited from more ideal conditions for filming and better equipment. Filming in poorly lit locations at night compromised image quality. DVD compression added noise and unwanted artefacts during the latter stages of the project. International footage was shot on a low quality single chip Cannon 600i DV Camera in an aspect ratio of 4:3, not 16:9, which was the standard required for the project. In hindsight a larger budget allowing for a quality three chip camera and a battery operated portable lighting kit would have yielded better results.

2.2 Corroded Memories –Tainted Vision

Corroded Memories –Tainted Vision investigates the persona attached to individuals in society by marketing companies. The use of credit cards and EFTPOS machines to build consumer profiles of the public ran as a general theme throughout the work. It highlights the consumer as a statistic, who can be often misrepresented and bundled into an inappropriate basket whose highlights in its numerical life will to be quoted on television news flash during peak spending seasons such as Christmas, or used as a guide for advertising agents to promote a product to the correct, albeit incorrect, demographic.

2.2.1 Tainted Vision - Concept

Corroded Memories - Tainted Vision began as an experiment utilising severely reduced subject matter. The final work utilised only three video sequences of a total of seven originally chosen and edited for the piece. The work culminated as an audiovisual installation that was presented at Gallery 4a and Project Contemporary Art-space Wollongong. Five synchronised television screens placed in a semi-circle and one Data projector made up the installation looping over a thirty three minute period. Each image cycled to an alternate screen after eight minutes. There are 4 cycles.

Three images were used; water, a bank teller screen and randomly generated rolling text.

Each video clip was selected for its connection to the idea of corroded memory. The bank screen with the image of a hand and a card with the text “please insert your card” was utilised as it establishes a link to data generated by our buying habits, consumerism and the profiling of people by marketing and advertising companies.

Figure [8] Digital Still of Bank Teller from Corroded Memories - Tainted Vision 2006 Hull

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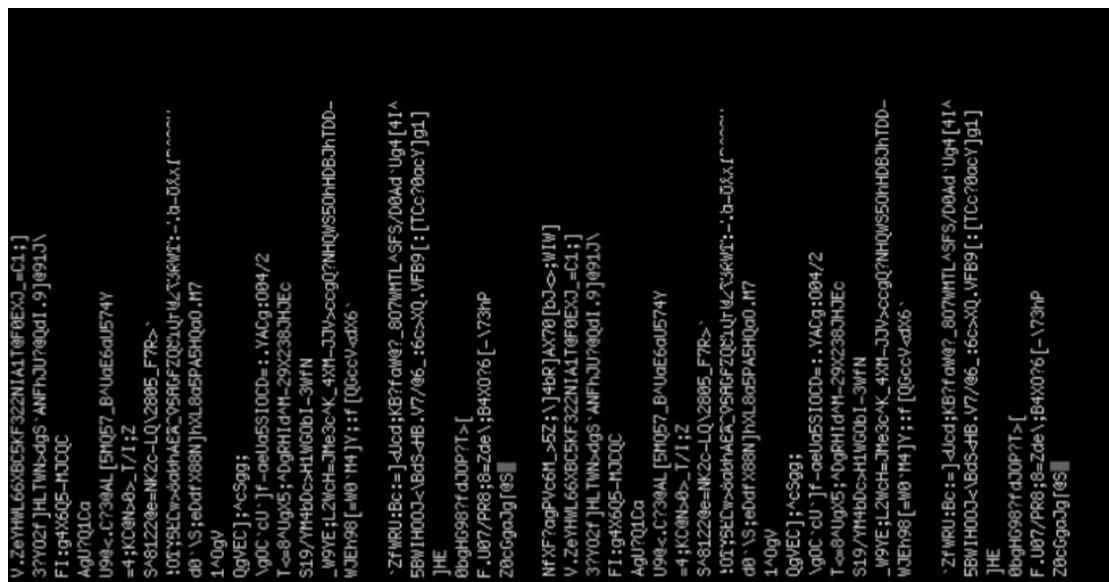
These recorded habits enable companies to build profiles on consumers and individuals so they can devise more effective advertising and marketing campaigns. The bank screen and bank-card are symbols of a method of data collection that creates a generalised profile of a consumer without consideration for anything else. Hence the title of the work Corroded Memories - Tainted Vision.

I used text as an object, not as a symbol. I was not attempting to deconstruct language. The structures I was able to create with intelligible sentences described a cityscape rising and falling as letters scanned across the screen. The use of random text as an object allowed for text to become corroded, a visual element.

¹⁴ Digital Still of an automatic bank teller from the exhibition Corroded Memories Tainted Vision. Presented at Gallery 4a, Sydney and Project Contemporary Artspace Wollongong Hull, 2006.

The random text was generated by an application that ran within the Terminal application of Mac OS X. Mark Havryliv a fellow research student at UOW kindly wrote the application for me using the Java programming language. I was able to use a video screen capture tool to record the on screen output of the terminal window in a QuickTime Mini DV-PAL file format. This was then imported into Final Cut Pro, rotated and looped.

Figure [9] Digital still of streaming random text, from Corroded Memories Tainted Vision, Hull, 2006
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The use of water lapping on a pebbly shore was a decision that I used because of the aesthetic qualities and for what water represents. The UNESCO Water Portal Weekly Update No. 122 published in December 2005 the following facts and figures about water, it's relationship to religion and common beliefs:

Water plays a central role in many religions and beliefs around the world: Source of life, it represents (re)birth. Water cleans the body, and by extension purifies it, and these two main qualities confer a highly symbolic – even sacred - status to water. Water is therefore a key element in ceremonies and religious rites.

Water is often perceived as a god, goddess or divine agency in religions. Rivers, rain,

¹⁵ Digital Still Corroded Memories Tainted Vision 2006 Aaron Hull

ponds, lakes, glaciers, hailstorms or snow are some of the forms water may take when interpreted and incorporated in cultural and religious spheres.

Religious water is never neutral and passive. It is considered to have powers and capacities to transform this world, annihilate sins and create holiness. Water carries away pollution and purifies both in a physical and symbolical sense. Water is a living and spiritual matter, working as a mediator between humans and gods. It often represents the border between this world and the other. (UNESCO Weekly 2005)

I am not religious and tend to think of water as a revitalising quality. I must drink it to live, it calms me and allows me to think and stay clean.

Including water was important to this piece as the ebb and flow allowed for a contrast between two synthetic images, the bank screen and text. The natural qualities and arbitrary movement of this natural element allowed for an argument to occur, a reaction against the formality imposed by two opposing images. Perhaps it was representative of those who slipped through the cracks, undefinable in their spending habits.

¹⁶ Figure [10] Overlaid Image Fire, Water and a Furnace



¹⁶ Digital Still “Water/Fiery Furnace at Port Kembla Steel Works / Beach Pebbles” Corroded Memories Tainted Vision 2006 Aaron Hull

This piece was exhibited in two consecutive galleries; Wollongong's Project Contemporary Art Space for three weeks and Gallery 4a, Sydney.

2.2.2 Tainted Vision - Audio Composition

The sound track was a 7 minute and 30 second excerpt of a 2 hour jam I had with Julius Ambrosine in Oct 2004. I rediscovered this recording when I was archiving works to CD from Mini disk. As soon as I heard this track I wanted to realise a visual component to complement the sound.

Live and Audiomulch were used by each of us to organise the sound samples. A wide range of VST plugins were used. VReorder, Hexaline, Big Tick Delays, Bit Crushers and external guitar effect processors were used to modify the existing sounds in real-time. The methodology behind my practice as a composer/sound artist is described below and as this recording came from a period, which has been deconstructed in detail in the chapter, "Chapter 4 - A Note on Composition and Performance Practice" on page 72, I shall not reiterate that discussion here.

What I really enjoyed about this piece was the subtle variations of sound, coinciding with broken glitches forming an unpredictable work.

2.2.3 Tainted Vision - Visual Construction, Experimentation and Installation

To start the project I created 8 separate edits of a range of video material that I thought would work together. Each edit was burnt to a separate DVD. I'd had the idea to use a multi screen arrangement but was unsure how each of the images were going

to work with each other. I set up a studio environment where I could test and experiment with a range of varied configurations. The test environment consisted of 4 TV and DVD players.

Figure [11] Screen Compilation of Corroded Memories Tainted Vision, 2006 Hull

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I shifted and rearranged the screens trying varying combinations of video images and placement of screens. At first each of the screens ran in a parallel line opposite the row of DVD's. Not liking this set up I positioned each screen in a staggered formation allowing a distance of 1.5m in between each TV unit. This gave the piece a greater sense of space and allowed for the centre image to be come the primary focus. I had not planned on pairing images in Sync. This occurred to me during the testing stages, once I had begun to move screens and to play with different combinations of video image. Half the videos compiled during the development of the work were discarded as the work gradually took shape. As they were no longer required having no place or function within the work. I came up with the idea of rotating images through each screen. So the piece would revolve around a 32-minute cycle with 4 movements. This model of testing and evaluating enabled the piece to evolve and change.

I used Final Cut Pro to construct each image sequence. The most intensive section of editing was contained in the bank screen sequence where subtle references to glitches in the audio track were synced with each crack and pop in the audio. Some of the edits were zooming movements others filtered or simply cutting periods of time so

¹⁷ Digital Still. Screen Compilation Corroded Memories - Tainted Vision 2006 Aaron Hull

that there was a noticeable jump, akin to a stylus skidding across a LP. Other DVD's were simply long loops.

The planning and staging of the installation was complicated. It required each piece to be exactly in time. Finishing late would destroy the flow of the work. As each new track was cued each of the 6 DVD players had minute differences in reading each disks' contents and there were also delays in cueing individual tracks, and when looping back to the start of the DVD to begin the cycle again there was also a noticeable lag from each of the five players.

To combat this I created each DVD with a single video track rather than the previously built DVD's, which had 4 tracks. This required me to edit and combine each image sequence in Final Cut Pro then export 6 MPG 2 files for inclusion on 6 disks. To further reduce this problem I replaced 2 DVD players that were the slowest out of the six to react at the end of each cycle with newly purchased ones that were tested in store.

I recognise that there could have been a solution with computing and networking technologies that would have enabled a precise synchronisation. However the price tag of resourcing such a work would be far in excess of that allowed by my bank balance.

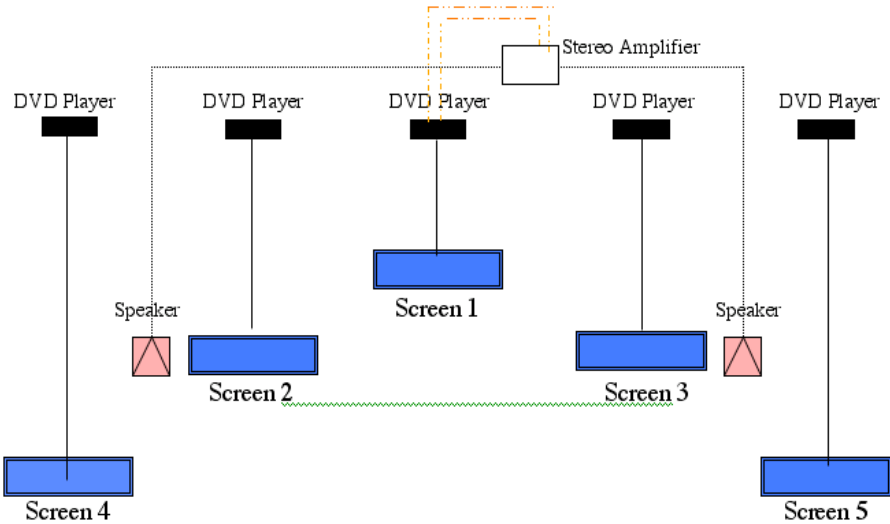
Figure [12] A table displaying the running order of video tracks on the 5 televisions in the work Corroded Memories Tainted Vision.

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Screen 1 (C)	Water	Bank edit	Bank	Text
Screen 2 (L)	Bank	Text (L)	Water	Bank Edit
Screen 3 (R)	Bank	Text (R)	Water	Bank Edit
Screen 4 (L-1)	Text (L)	Water	Text (L)	Water
Screen 5 (R-1)	Text (R)	Water	Text (R)	Water

Figure [13] shows the configuration of equipment and various components used in the installation Corroded Memories Tainted Vision.

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2.2.4 Tainted Vision - Setbacks and Retrospective Thoughts

There were some setbacks with this piece however much of the process and installation of the work was smooth sailing. The purchase of a new DVD player for the exhibition was one set back to my bank account but it enabled the DVD’s to loop in unison without losing sync.

¹⁸ Running Order for videos that rotated through the 5 television screens in Corroded Memories Tainted Vision

¹⁹ Diagram of Equipment and wiring used in Corroded Memory – Tainted Vision

The use of TV units allowed me to counter a poorly blacked out space where images on multiple projectors would have looked washed out. The television screens enabled me to move away from projecting an image in 2D on a wall. I was now able to work in 3D. Dispersing the TV sets through out the exhibition space enabled me to interact with the space, provide a depth of field, and break up or dissect the gallery.

Another added benefit of using TV screens was that I enjoyed a better quality of image. The contrast and luminosity of the television screen (cathode ray tube) far exceeded that of any data projector available to me to use in this installation. Data projectors are still rated by lumens; more lumens provide a better, more visible image in a range of lighting conditions. When you purchase a television it works day or night and does not suffer from poor contrast, nor do bulbs need to be changed after X amount of hours operation. Most data projectors, within the low and medium tiered price ranges, exhibit a dull washed out look. They have a low contrast, sub standard image quality, allowing images to be displayed only in dark rooms or with very minimal ambient light.

However a cheap television will display a bright, high contrast screen no matter what the conditions. Looking back on this show I was happy that I had moved away from using data projectors for this work as in both galleries where I displayed this work I was not able to remove ambient light sources from the space. This was a problem.

The other setback was at the Wollongong Exhibition. My own work was to be displayed on the same reel in the same space as that of Susan Norrie's work Black Wind which created much confusion for the audience.

Susan's work was a single channel DVD video work that would have been better projected alone in its own space. Whilst her work played on the centre screen, the four remaining screens utilised for my work displayed a black image.

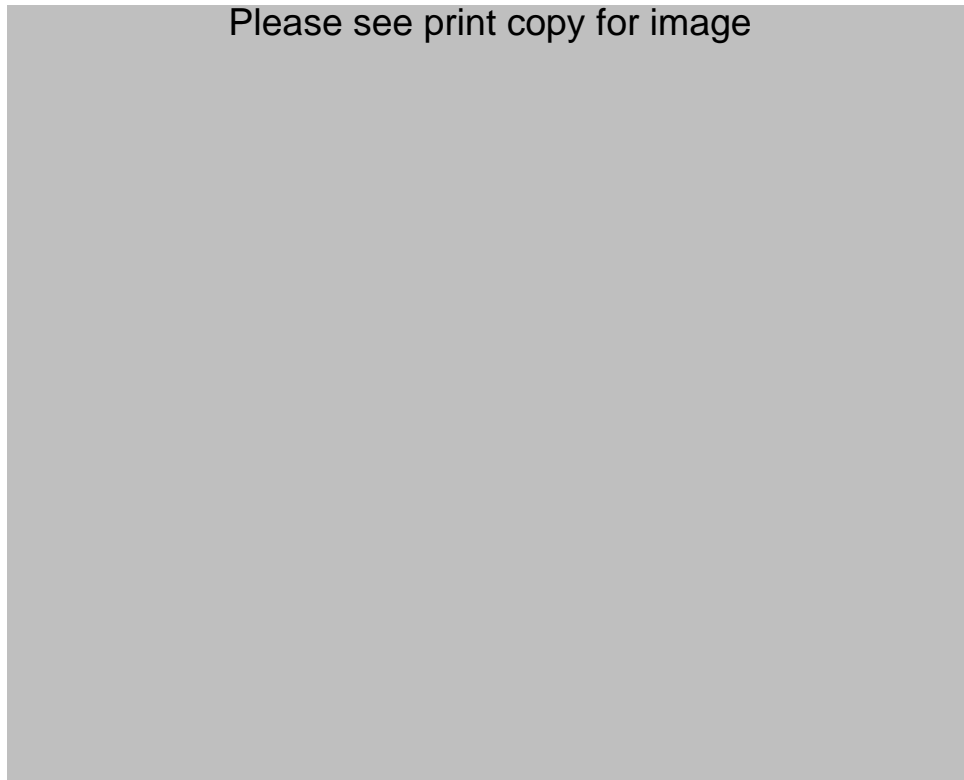
This problem occurred as the Curators of the exhibition provided only one space for two very different Audio Visual works to be displayed. While other artists in the exhibition received ample room to display their work, the Audio Visual work was compromised.

This is a trap many inexperienced curators fall into assuming that multiple audiovisual works can co exist in one space. It saves on space however the reality is that it confuses the area in which the work exists. The intention of each artist cannot be properly realised and it felt like the curators related the medium to that of a cinema experience rather than that of a delicate artwork. A shared area often destroys the integrity of an intended work where sound and vision can bleed into each work. My work was more sculptural encompassing a designated space and this was lost when Susan's work was presented. Neither of the works fitted within the cinematic paradigm placed on it by the curators.

This led to confusion amongst those watching the works and therefore impacted on the successes and failures of the work.

Figure [14] Digital Still of Susan Norrie's work *Black Wind*, exhibited alongside my own work in 2006

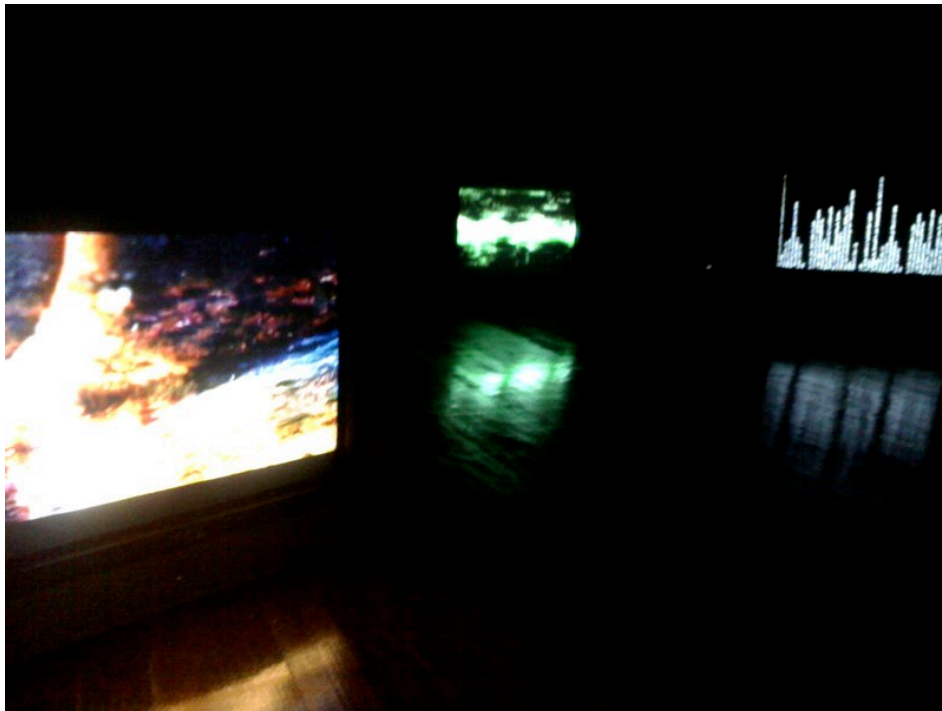
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²⁰ Digital Still from Susan Norrie's Video *Black Wind* included in the exhibition *Liminal Personae* 2006

Figure [15] Digital Photograph of Corroded Memories Tainted Vision, 2006 Hull.

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2.3 Corroded Memories 2.1 BLEACH

In March 2008 I curated a show consisting of work by a range of emerging artists titled Corroded Memories 2.1. Ten artists responded to an invite to produce work specifically for the exhibition. The concerts occurred in Wollongong at the University of Wollonongs Creative Arts performance space and in Sydney at Serial Space.

Each artist was asked to comment on the statement below;

Memories blur and intersect combining to become one. Important or unimportant facts are forgotten or ignored. For better or worse we forget, and as a result our memory is a fractured landscape of interlaced images and feelings. The human brain is not a computer data bank of dates, times, feelings and places that can be recollected perfectly at will. It is a stock of retained knowledge and experience, the knowledge or impression that somebody retains of a particular person, event, period, or subject. (Hull, 2008)

²¹ Aaron Hull, Photograph of Corroded Memories - Tainted Vision. Gallery 4a 2006

The exhibition Corroded Memories 2.1 culminated in a range of works that featured video and sound installation works by Australian and International artists. Supporting the exhibition were two performance evenings featuring local and international sound artists who also commented on the above statement but through live performances.

Performing artists consisted of Kraig Grady, Terumi Narushima, Ben Byrne and P.A. In the promotional material used to publicise the performance component of Corroded Memories 2.1 on the 1/4_inch website Kraig Grady and Terumi Narushima describe the proposed performance and their background.

Just as memories blur with the passing of time, single tones and melodic fragments melt into beating strata and textures that can be quite different to what is actually played, just like memories can transform the past into unexpected forms. (Grady & Narushima, 2008)

The performances and presented artwork by all artists addressed the text. This was one of the major successes of this exhibition. New works had been specifically created by all contributing artists that addressed a common theme.

Ben Byrne's performance dealt directly with memory, lifting samples from an old 45 recorded by his family as an audio letter home, Ben directly addressed the idea of corroded memory by recontextualising his own family history.

Other artists included in the exhibition were Monica Brookes, Sgure, Camilla Hannan, Scott Sinclair, Greg Hughes, Peter Newman and myself.

Greg Hughes who participated as an artist and graphic designer also took on the role of co-curator during the installation process of the exhibition.

An archive of the event can be found on the 1/4_inch website which includes artist statements and examples of work by contributing artists

http://www.1-4inch.com/2008_April.html

2.3.1 **BLEACH**

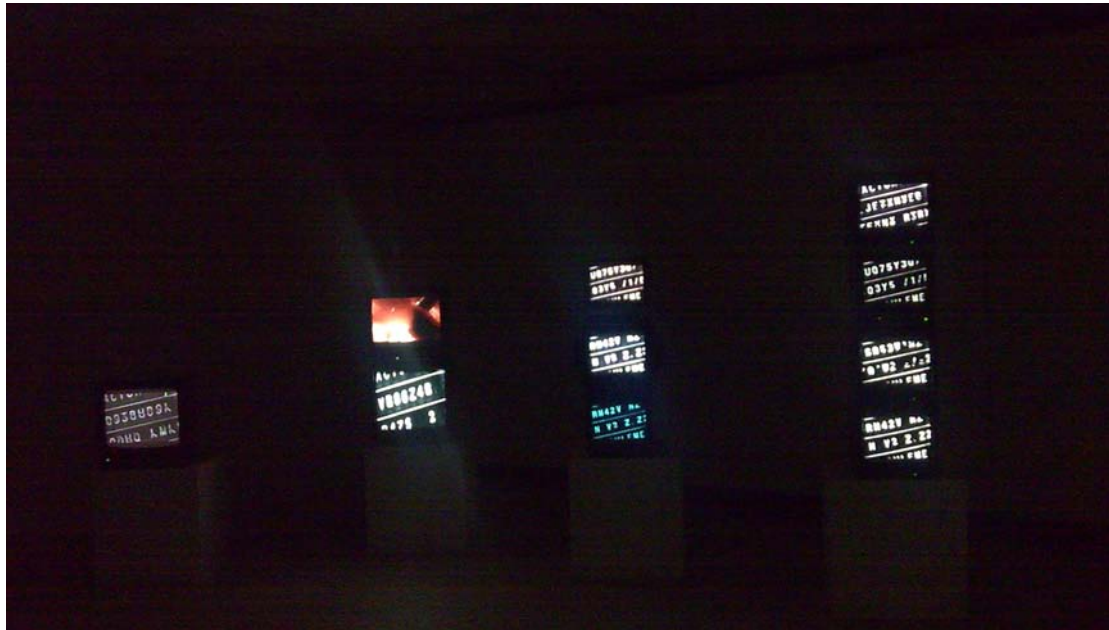
The work I submitted for the exhibition Corroded Memories 2.1 at the Faculty of Creative Arts Gallery in April 2008 was a 10 Screen video installation running for a length of 42 minutes. Each screen was edited in synchronisation with the other nine. Synchronisation between DVD units was achieved by basic finger sync and extremely slow edits.

The piece was titled **BLEACH** for it investigates the evaporation, disintegration, modification and combination of memories. It is the biggest work constructed to date. Yet it relies on a relatively simple theme. **BLEACH** investigated memories vanishing. Occasionally one screen out of the ten would display an image variant that overlapped and then dominated the previous image. Over time the image would increase its contrast until only a vague outline, a skeleton of the original video image remains, leaving a haunting memory of the original image. The image then reduces in contrast to return to join the other television screens which are unified in their similarity an indication that memory is working properly within its daily routine, however that one memory is lost, vanished, bleached, washed away and forgotten.

Utilising ten DVD players and one pair of active speakers the work plays in an endless loop. The audience enters a blackened room and is faced with 10 television screens stacked on top of each other in a row of four.

Figure [16] Installation Bleach, FCA Gallery Wollongong, 2008

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The decision to stack the screens as above was related to the idea of building blocks of memory. Memory does not exist in isolation as a series of individual memories. It exists as a mass of interweaved related experiences that define our memories and to a certain degree our existence. The minimal use of repetitive text creates a relationship between each memory block. Whilst each block has its own variation of memory its relationship to its neighbour is not ignored.

²² Photograph of the installation BLEACH at the UoW Creative Arts Gallery April 2008

2.3.2 BLEACH - Audio Composition

A time stretched computerised voice rings out stating “I am sorry” as granulated static washes over us gradually fading in a decrescendo as a train shunts past a platform.

An incessant, unpleasant high-pitched ringing penetrates the ears of the listener for four minutes then dies away. A shuffling radio sample plays with a noise gate that shuts and opens 16 times in a bar giving the illusion of a rhythm.

Predominantly found sound material formed the foundation for this work. A recording of guitar and recordings of AM radio improvisations and a Sine tone were the only studio-sourced samples to be used.

The audio for this installation was pieced together in Protools from various spontaneous two-channel recordings of improvisations I’d had in the studio in late February, 2008. Remixing these recordings in Protools allowed for the fundamental ideas from each of these recordings to be included as a final work. The final master was left deliberately with a rough, obviously live performed feeling, rather than that of a polished, refined studio recording.

The sound component of this work is evocative of memory and the process of forgetting, as the ebb and flow of natural and man made sounds are processed via a granulated delay feedback unit causing them to build into a climatic wall of noise that consistently feeds back on its self. The work evolves and changes as time goes by, gradually dissipating into nothingness two minutes after the visuals dissolve to black.

2.3.3 **BLEACH Success and Failures**

Overall the exhibition was a success. The works included in the exhibition complimented each other through their examination of a shared theme. Bleach occupied space through the positioning of ten television screens and a sound track composed to create an environment that would wash over the viewer. Bleach took on a sculptural form as opposed to my previous work TRANS, which occupied a wall of a gallery space. The use of screens stacked like building blocks investigated height as well as a depth. Although three DVD players failed during the exhibition once replaced the work continued with minimal problems.

Finding 10 television screens of similar dimension for free was a difficult task.

Five of the television screens utilised old RF technology so an adaptor was needed to translate the signal from Composite to RF. This required five Television screens to be tested and tuned to the corresponding frequency of the adaptor, which was time consuming during the install of the exhibition. An RCA composite connection would have saved much time.

2.4 A Closing Statement on my Audio Visual Practice

The three video installations discussed a component of a larger creative investigation of work based on and around the title of this thesis, “corroded memories”.

Solo exhibitions of work such as TRANS, enabled an idea such as the corroded memory to be examined in detail.

Curating events and inviting artists to independently create, identify and display creative works, within the context of a group show, provided a critical engagement on a variation of a single theme.

The solo exhibition TRANS, explored ideas of time and space, of journeying, impermanence, thought and the moment of arrival. It examined the notion of memory by commenting on the impermanent nature of common space and perceptions of people whilst moving through these public arenas. It included two rooms, a large single channel LCD screen displaying three retrospective works, Effects of Thought on Space, Clok'd and Reordered Time. These works were pre cursors to the large multi screen video installation work TRANS.

The work BLEACH, the most recent audiovisual installation, examined the process of memories evaporating. Corroded Memory - Tainted Vision examined the idea of false information being listed on individuals. These works displayed a common theme and a logical development. The presentation of ideas was refined to a minimal aesthetic

yet the amount of technology and related equipment used in the presentation of works expanded.

2.5 Related Sound Works

Creative work constructed on and around this theme have not been limited to audiovisual installation works. A number of sound works have been presented in galleries and performance spaces. What Survives: Sonic Residues in Breathing Buildings exhibition at the Performance Space in 2006 and Strange Strolls at the Moores Contemporary Art Gallery Freemantle featured sound only works of mine. The theme of the exhibition What Survives: Sonic Residues in Breathing Buildings curated by Gail Priest was closely related to ideas I was investigating in my own work corroded memories.

The sound work submitted for the exhibition was described in the catalogue as a work that

examines the impermanence and transience associated with the temporary occupation of space by individuals or groups. The snippets of private memoirs, desires, conversations and actions of temporary inhabitants are absorbed by their concrete hard and permanent surroundings and stored for countless years. These memories form a fractured landscape that if retold, could only be described by the listener as a corroded memory. (Hull, 2006 pg 16)

In Realtime Magazines 73 issue for the months of June July 2006 Stephen Jones

describes my work, “Corroded Memories” in a review of the exhibition titled

‘Memories of buildings and other ghosts Stephen Jones remembers What Survives’.

Aaron Hull’s Corroded Memories offers snippets of sound swelling into big rounded orchestral forms sweeping over you and vanishing abruptly; rich expanses of memory underlaid by the echoing roar of machines and the quietness of someone speaking (Jones 2006)

Gail Priest in the catalogue essay describes the exhibition;

“What Survives offers a range of approaches to this extraction and amplification of sonic memories. Some works unlock real sources, some are extrapolations and imaginings—all challenge the visitor to listen deeply for the surprises and secrets of the spaces around them.” (Priest 2006)

In the exhibition Strange Strolls I submitted a 48-minute Audio Walk mixed originally in 5.1. Later it was down mixed using Binaural encoding to two channels so as it could be played back on CD walkman. The work examined the local surroundings of the Moores Contemporary Art Gallery in Fremantle.

The composition was created from sounds recorded during a research trip to Fremantle where I mapped the walk via video camera. The video recording was then compressed and imported into Protools and an audio composition built around the timings and locations in the video. Participants were asked at times to stop, sit and contemplate their surroundings in specific areas. Lengths of silence were deliberately added to the recording so as the listener would be forced to sit, ponder and interact with the natural acoustic landscapes that surrounded them.

This idea relates to some degree to Westerkamp’s ideas of sound walks where listeners are prompted to examine their immediate sound world.

Start by listening to the sounds of your body while moving. They are closest to you and establish the first dialogue between you and the environment. If you can hear even the quietest of these sounds you are moving through an environment which is scaled on human proportions. In other words, with your voice or your footsteps for instance, you are "talking" to your environment which then in turn responds by giving your sounds a specific acoustic quality. (Westerkamp 1974 revised 2001)

Westerkamp in her online biography discusses the process of

“focusing the ears' attention to details both familiar and foreign in the acoustic environment,” (Westerkamp 2008)

Attention is drawn to “the inner, hidden spaces of the environment we inhabit.” (Westerkamp 2008)

Hildegard Westerkamp joined the World Soundscape Project under the direction of the Canadian composer R. Murray Schafer at Simon Fraser University (SFU) in Vancouver in the early 1970's.

Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and soundmaking. Her ears were drawn to the acoustic environment as another cultural context or place for intense listening. (Westerkamp 2008)

Westerkamp has written extensively on the subject of Soundwalks and in her 1974 Sound Walking paper appearing in Sound Heritage, Vol. III, No. 4, Victoria, B.C. she discussed the notion of the sound walk in detail.

So far you have isolated sounds from each other in your listening and gotten to know them as individual entities. But each one of them is part of a bigger environmental composition. Therefore reassemble them all and listen to them as if to a piece of music played by many different instruments. Do you like what you hear? Pick out the sounds you like the most and create the ideal soundscape in the context of your present surroundings. What would be its main characteristics? Is it just an idealistic dream or could it be made a reality?

I suspect that the concept of *going for a walk* does not exist in nomadic tribes or in rural societies, as people are actively in touch with nature on a daily basis and their lifestyle is deeply integrated with the natural environment. In urban life, however, close contact with nature tends to be highly reduced. Nature ceases to be a companion with whom one lives and struggles day after day, and becomes instead a distant friend whom one likes to visit on occasion. *Going for a walk* is one way by which urban people attempt to regain contact with nature.

When *going for a walk* is replaced by *going for a drive*-which happens more frequently than we may think-our contact with nature becomes purely visual: on the windshield two-dimensional landscapes appear; we are watching a film about landscapes to the soundtrack of a running motor or of music and voices from radio,

cassette or CD; our visual experience is mediated by what we hear and our aural experience has no relationship to what we see. The contact that is made between environment and human senses is defined by the "skin" or bubble of the vehicle in which we sit. (Westerkamp 1974 revised 2001))

Westerkamp subscribes to R Murray Schafer's idea of Acoustic Ecology. She asks us to distinguish between sounds, to separate them into individual instruments. Piecing them back together we isolate the instruments we "like most".

This is an interesting idea for someone introducing the possibilities of our surroundings as musical entities to a listener. However the idea that this refined sound world could become a reality is impossible and the removing of sound objects contradicts the idea of listening to an environment. It applies a bias and a selectivity to surroundings, and suggests a notion of perfected hyper reality, rather than that of an effort to engage in your true, realistic acoustic surroundings.

Alternately Francisco Lopez embraces acoustic landscapes and strongly opposes Murray Schafer's position in 'The Tuning of the World'

"describing it as a 'silencing', as if "noisy" were an evil condition in itself and also an exclusive feature of [the] post industrial human influenced world." (Toop 2004 pg 67)

By taking a walk in urban environments we are exposing ourselves to the sounds that inhabit these occupied acoustic spaces, to escape it, and truly experience something other, perhaps we must move to a new location.

Thoreau examined the notion of wandering of meandering and experiencing something other. He was advocating to move beyond the comfortable confines of urban culture and to escape into the fields and forests beyond. He advocated to push

beyond the boundaries, which demanded some effort but provided healthy and rewarding experiences.

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It comes only by the grace of God. It requires a direct dispensation from Heaven to become a walker. You must be born into the family of the Walkers. *Ambulator nascitur, non fit*. Some of my townsmen, it is true, can remember and have described to me some walks which they took ten years ago, in which they were so blessed as to lose themselves for half an hour in the woods; but I know very well that they have confined themselves to the highway ever since, whatever pretensions they may make to belong to this select class. No doubt they were elevated for a moment as by the reminiscence of a previous state of existence, when even they were foresters and outlaws.

But the walking of which I speak has nothing in it akin to taking exercise, as it is called, as the sick take medicine at stated hours -- as the Swinging of dumb- bells or chairs; but is itself the enterprise and adventure of the day. If you would get exercise, go in search of the springs of life. Think of a man's swinging dumbbells for his health, when those springs are bubbling up in far-off pastures unsought by him! (Thoreau, 1864)

Thoreau's ideas to seek experiences, adventures and new surroundings could be applied to our methods of listening and to the construction of sound walks. Perhaps we can get beyond Westerkamp's notion of extracting sounds from an environment and apply Thoreau's, Lopez's and Schafer's attitudes to walking, discovery and actively seeking worlds which are outside our normal environment, as opposed to disregarding and opposing existing ones. By applying these ideas it may be possible to offer a rewarding, positive listening experience.

In my work I combine urban and natural environments and I believe that listeners need to embrace their surroundings, seeing value in all sounds rather than applying selective listening practices to that which surrounds us. To experience something

²³ Walking; Henry David Thoreau <http://www.ecotopia.org/ehof/thoreau/walking.html>

other than that of the regular it seems that you need take a leaf out of Thoreau's book and actively seek something beyond the confines of the city wall.

Sound Installation works such as those described above allowed for a relationship or crossover point between two distinctly different areas of my art practice; performance and video installation. The move away from projected images and the refining of ideas, process and image sequences describe a direction and development within my arts practice beyond that of the artwork completed previously to embarking on this period of study.

Although there are obvious associations between the two areas, my performance practice is somewhat detached from that of the audiovisual and sound installation work. My improvised and pre-composed performances audio performances; although considered thoughtful works of art which combine a conceptual approach to art making, do not have the same degree of thought and contrived conceptual development as that of my installation practice. The use of improvisation and thus the indeterminate outcomes of a performance is built on the same foundations as the other works discussed in this thesis. The delivery of sounds that have been removed and transformed within an environment separate to that of their original offer a connection to the thesis title. They offer an illusion an audio snippet or snapshot of the source's original habitat and thus this juxtaposition could be argued as relevant. I see my performance practice as a testing ground for compositional ideas and often performance works contribute to larger compositions that are incorporated within audiovisual exhibitions. I create sound worlds that provoke listeners to extend themselves so as to experience a sonic landscape combining pre recorded acoustic

events/happenings, studio recordings and synthesis into one seamless integrated performance work.

My performances are evocative of place and space and direct the listener and or audience member to embark on a journey. Lately I have avoided the standard process of introduction so as an audience can be directed to focus on the individual performing on stage. I prefer to begin my performances under the concurrent sounds of the space. The gradual shift from intermission to performance is significant. From discussion, to deep listening and immersion.

I would like to add that performance is an integral part of my practice, and is part of a much larger creative process that develops and fuels ideas for installation. A short summary of performances, techniques and an analysis of my varying performance practice and collaborative projects can be found in the next chapter.

Chapter 3 A Note on Composition and Performance Practice

“My work explores the relationship between sound and architectural space and the spaces in between information, places, history and relationships, where one has to fill in the missing parts to complete the picture.” (Scanner 2001 pg 65)

The concept expressed by Scanner is refreshing; As an artist I am not always interested in resolution. A piece can finish prematurely leaving the audience in a state of suspense and anticipation. I am interested in allowing for the chance of an acoustic phenomenon in the not so distant future to resolve a work for the listener. Scanner refers to the idea that space is never complete. He acknowledges that “space” is affected by ones own history, experiences and memory and where these phenomena intersect a new dimension is created, specific to the individual.

Ros Bandt explored and interacted with space in two releases Improvisations in Acoustic Chambers released in 1981 on LP (now out of print, the author owns a copy) and Stargazer.

“where the resonance of a large hollow concrete cylinder, five stories underground in the Collins Place car park, Melbourne,” (Bandt 1981)

In these releases Bandt explores particular alternative spaces and environments for their inherent sonic qualities. Both the CD and LP feature recordings of improvisations made by Ros Bandt and collaborators on a variety of wind, percussion and string instruments.

In the sleeve notes for Improvisations for Acoustic Chambers Bandt acknowledges not only the acoustic properties of the grain silos and water tanks the recordings were made in, but also the natural environment which is not masked or excluded from the recordings; dripping condensation, the wind, birds and insects.

Sounds Australian described Bandt's work as;

"a series of sound experiments exploring the natural resonating capacities of an unlikely sound-space" (Sounds Australian 1989)

I have been using alternative spaces other than recording studios to record my own compositions and acquire material since 1995. I am interested in the artifacts that remain within buildings once they are no longer occupied. The work completed for my Honours Thesis, entitled Fragile Bodies in 1999 examined the relationships and interaction between industry, mortality and space.

The use of spaces other than concert halls and traditional recording studios and the inclusion of the natural environment within my audio works has allowed me to present aural triggers for memory within my work and allow spaces to speak to us.

David Toop suggests that

Sound creates odd relationships between inside and outside...A sound may not be connected to the conscious formation of a thought, yet may reflect feelings that are hidden from self aware- ness..."¹ In another article he talks of how "hearing [is] more like feeling: a multiplicity of impressions on the edge of perception. We hear space all the time, not just its echoes and foreground signals but also its subliminal undertow, the presence of atmosphere."² Because of this permeability between conscious and unconscious, sound is perhaps our most potent carrier of memories. (Toop 2005)

In my own performance practice memory is inherent to the work I produce. I am interested in presenting performances that evoke a sense of place. I would hope that in a successful performance the audience could transcend into a virtual space of their own, a creation influenced by my own music. I am interested in how my music can resonate with the listener at a later date. There is a natural gap where the resolution of a concert is achieved by an acoustic phenomenon outside the context of the concert space. The tools and methodology I use to construct my performances also provide

evidence of memory. The use of field recordings describe and hold reference to the space where they were captured, these samples evolve to become a new sonic entity when treated with specific editing processes and take on a new characteristic. However, that reference to the original samples remains. The corroded memory is as much a reference to the techniques I have employed in my arts practice as it is to the conceptual nature of the work I produce.

The spaces between information describe the possibility of an emptiness that can be filled through new experience thus creating an opportunity for one's own interaction and reconstruction of real time phenomena to conclude a performance at a later date.

Figure [16] Aaron Hull solo performance Serial Space, Sydney March 2008

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My performance practice led to an international tour of Europe and China at the end of 2006. During this trip I presented prepared live performances of pre-composed

²⁴ Aaron Hull; Performing at 1/4_inch at Serial Space Sydney 29th May 2008

work that stemmed from my previous creative work related to this thesis. As well as presenting prepared work in concerts I participated in unplanned improvisations with local artists from the regions I visited.

A list of performance dates and improvisation sessions is available below for reference and video footage and recorded sound files are available to be reviewed on the accompanying DVD-ROM disk titled Performances.

Performances

Performance Slovenia – Menza, Ljubljana, 30th Jan. 2007
 Performance Austria – Subterrarium, Vienna, 24th Jan. 2007
 Performance Germany – Salon Bruit, Chomsand Lounge (ZinemAA) Berlin, 23rd Jan. 2007
 Performance France – La Maison Peinte, Larbarthe /Toulouse 19th Jan. 2007
 Performance France – La Zorbar, Paris Jan. 13th 2007
 Performance China – D22 Bar, Beijing. Dec 14th 2006
 Performance China – Waterland Series, Beijing Dec 12th 2006

List of Jam Sessions January 2007

China – Beijing -	Julius Ambrosine (laptop Ableton Live and feed back mixer) Aaron Hull Laptop (Ableton Live)
France – Bordeaux:	Company Fuck- Laptop (Max/MSP) Freeha - Laptop (Max/MSP) Aaron Hull - Laptop (Ableton Live)
Austria, Vienna - :	Subterrarium Crew– guitar, piano, laptop (pure data) Company Fuck laptop (Max/MSP), Aaron Hull (Ableton Live)
Slovenia, Ljubljana –	Matjaz Galicic (Analog Tape Player, Contact Microphone, CD player) Company Fuck - Laptop (Max/MSP) Aaron Hull – Laptop (Ableton Live)

These unplanned improvisation events resulted in two CD releases and future collaborative projects.

3.1 Free Improvisation with a view for structuring performance works.

Between 2001 and 2004 I would regularly meet to jam with Julius Ambroisine. Armed with broken and prepared CD's, laptops, guitars, K2000 sampler, an array of stomp box, multi effect units and violin we would jam for hours. The results of these spontaneous sessions were recorded to mini disk.

The outcomes of these jams would later be reviewed and gradually form a structured work for performance. The recordings were trawled for samples that could be recycled, reinterpreted and included in the final work.

These improvisation sessions or workshops were our live composition sessions which enabled us to develop and structure compositions for performance. Sometimes we experienced complete anarchy and hours of mindless sonic masturbation, which produced limited outcomes. This forced us to bring in some basic control parameters to help the process along. These were quite simple

- Listen to the overall mix and work with that in mind,
- Come prepared to jam or do not use jam time for patch preparation
- Do not dominate the mix, (sure throw something in the mix but when its run its course let it die!)

These were meant as a mediator for compromise.

With these parameters in mind we set off creating some wonderful sonic adventures, often hours would pass with us transfixed by the hypnotic clutches of the audio landscape we were shaping. At other times the uncomfortable mess being emitted from the speakers was completely frustrating and would lead to a shorter than usual jam and frequent trips to the toaster and tea pot as an excuse to escape the appalling sounds we were making.

These jam sessions were recorded to Mini Disk and they would be reviewed post jam. Elements of sonic interest we would attempt to recreate. Gradually building, revising discussing and re-sampling the outcomes until we had a finished structured work ready for performance.

Within a performance context we allowed space for improvisation to occur. However the improvisations were based on predefined sections usually containing large and dense textured sound scapes/layers or pads. This allowed us to search for glitches on prepared CD's, samples to be triggered on the K2000 and computer, effects chains to become loaded and looped with audio information and improvisation on traditional instruments to occur all in real time.

MIDI sequencing was never used! Everything triggered was live. This enabled us to use elements of improvisation relative to situation. This enabled the work to evolve and progress allowing for performances to take their own shape and form.

The outcomes of these collaborative projects included performances at all of Sydney's regular sound evenings, *Impermanent Audio*, *Disorientation* and *If you like*

Improvised Music We Like You. CD excerpts of recordings from this project have been aired on national and international radio stations.

In 2006 Julius Ambrosine and I started playing again as solo artists. There was a need for me to explore other collaborative processes with other artists and I wanted to develop my own sound and move in my own direction rather than compromising it within a collaborative model. We still perform together on occasion, most recently in Beijing, Dec 2006. This move was essential for both Julius and I to grow as performing artists.

I have on some occasions as a solo performer and others within the collaborative duo model described above performed in free improvisation performances.

A performance practice based on free improvisation is a difficult process, relying upon the skill and maturity of performers involved for success. There were times when I performed that I found the lack of respect from fellow performers compromised the basic principles of improvisation resulting in poor performances. My wish is to not participate in performances where the quality of a performance is unpredictable or performers see it as an opportunity for a competition and grand standing. However, I have had successful performances in this style; my efforts in this area are not all marred by those in search of fame and fortune. My most successful, enjoyable and the most notable to date, was a live performance whilst on tour in Vienna with Scott Sinclair which was completely spontaneous.

Scott Sinclair (Company Fuck) and I were posed with an interesting problem when we were touring together in Europe. Some of the artists who had been billed to play

alongside us had not arrived and there was a gap in the program. Rather than play two very long sets Scott asked me if I was interested in improvising with him as a duo? This would make three separate performances throughout the evening.

I agreed, although we'd never played together before. Scott was playing very, very, noisy music, sampling snippets of over 600 thrash, grind core, heavy metal and death metal bands which were triggered by a microphone attached to a computer running the application MAX/MSP. The MAX/MSP patch would react to amplitude and pitch variations from the microphone to retrieve samples from pre - organised banks randomly.

In our first performance I was rather surprised. The result was an ambient, quiet, meditative, listening piece. It was a little tentative at first both of us feeling our way allowing the improvisation to form. After five minutes we felt comfortable and followed the performance to its logical conclusion. It was really quite remarkable how successful this performance was in spite of my misgivings.

Scott and I performed together in Slovenia, Berlin and Vienna.

Figure [17] Performance and Collaboration Aaron Hull and Company Fuck at the Menza, Ljubljana, Slovenia 2007
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Other collaborative performances in hindsight are amusing but were not so rewarding at the time because of the insensitive attitude of some collaborators to the concept of improvisation. Such was my experience performing in a three way jam with Birchville Cat Motel (B.C.M.) and Julius Ambrosine at Impermanent Audio in 2004. It was akin to running a 1500m track race with competitors sprinting for the line from the starter's pistol. I found it to be an exclusive and introverted affair led by false pretences, in that collaboration was exactly what it was not. (My expectations were not met at all, as I was under the illusion that we were collaborating not competing.).

²⁵ Improvising whilst on tour of Europe with Scott Sinclair aka Company Fuck at the Menza Club in Ljubljana, Slovenia 30th Jan 2007

The so-called seasoned performer B.C.M took the lead from the start. I ended up switching off the laptop mid performance, as it was impossible to find any space to contribute to the sonic texture whilst the two other participants battled each other for dominance and supremacy of an audience of 30 or so people. Julius had resorted to an all out brutal approach with no input mixing as his weapon of choice, his method for victory based on attempt to soak up all available headroom. The limiter attached to the stereo bus did a fantastic job of preserving whatever life the PA had left in it. As both artists bulldozed their way to an anti climax.

Figure [18] Julius Ambrosine, Aaron Hull and Birchville improvising at Frequency Lab, Sydney 2003
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Recently I have tried a different approach in programming $\frac{1}{4}$ _inch performances allowing for a small amount of improvisation to occur amongst billed performers. In a performance in September 2008 featuring artists Kraig Grady, Shannon O'Neill and

²⁶ Julius Ambrosine, Aaron Hull and Birchville Cat Motel battling for supremacy 2003 Frequency Lab Sydney

myself I organised each solo act to meld into the other. This allowed for a limited amount of improvisation to occur whilst still preserving the solo performance model.

3.2 Solo Performance

I have found this area the most satisfying. Perhaps it was the ability to fully realise musical opportunities as they arose in a performance rather than having to concern myself with the collaborative process. Or perhaps it was the opportunity to define my approaches, methodology and performance practice.

Within biographies for performances I began to clearly define and identify my performance practice. I was able to categorise areas where a relationship existed between film, art music and our environment. My work takes

inspiration from urban environments, machinery and film”, moving “ from sublime sonic plateaus to gritty, shattered electronic landscapes”. (Hull 2008)

This development allowed me to believe that I was maturing as an artist. I was confident in the range of technical and creative palettes I had developed and experienced in past collaborative projects and began developing and building on them as an independent solo performing artist. This increasing assurance within myself as a performer was exemplified when I toured Europe and China in 2006 and 2007.

As an artist, working within the realm of a solo performance and composition practice I was able to delve into unrestricted excursions into minimal composition aesthetics, dense textured cut ups and appropriation. I had the freedom to traverse and explore the aural highway for myself without checking if its first appropriate, or, for that

matter relevant to the current collaborative composition guidelines or performance practice. This newly acquired freedom invigorated me as an artist.

I felt like I had come full circle finishing where I begun in 1992, alone experimenting for the 1st time with a four track tape recorder, guitar, microphone and multi FX pedal in my bedroom, not really understanding the path way ahead that I was undertaking as an artist but anticipating that I was embarking on a wonderful journey.

My solo performance practice as discussed above extended to an overseas tour at the end of 2006. This opportunity was invaluable for my artistic development as through new and appreciative audiences I grew to see the value in my work. I was able to make contact with a wider, diverse audience who had never been exposed to my music before. The tour encompassed China and some major cities of Western Europe; Paris, Toulouse, Berlin, Vienna and Ljubljana.

This period of consistent playing over a short period of time enabled me to refine my performance practice and allow for sonic ideas to develop slowly. Previously the tendency was to rush through ideas and subsequently the audience hearing it for the first time would not grasp the subtleties that underpinned the work.

As a performer/composer this was an important development and one that could have only been developed by the successful tour of performances and jam sessions that encouraged intensive improvisation, performance and collaborative projects in Europe and Asia over 2006/2007.

Chapter 4 - Curatorial Practice

1/4_inch is a series of performance evenings that has been curated and funded by myself since December 2002. 1/4_inch begun initially with Julius Ambrosine to address the lack of opportunities for live performances in Sydney for artists and musicians working within the broad areas of experimental music, sound art and audio visual performance. 1/4_inch continues to cater to a diverse community of performing artists in Sydney, nationally and internationally.

1/4_inch continues to form an integral part of my research. I have archived much of this on the 1/4_inch website for review. In 2008 I began the extensive process of archiving program notes of events taking place in 2008 to provide a resource of information for researchers, audience members and musicians in the hope of recording the process and progress of featured artists.²⁷

Being actively involved as a curator, performer and promoter has enabled the opportunity to investigate and discuss current arts practices within the region of Sydney, Australia and also overseas. My own practice has benefited from this direct involvement. 1/4_inch has allowed for experimentation and an examination of process within a critical environment, which feeds into a revolving curatorial, composition and performance practice.

The process of curating performances forces one to critically examine one's own practice as an arts facilitator and also the work of artists presenting work at 1/4_inch.

²⁷ Link to 1/4_inch website archive http://www.1-4inch.com/2008_July15.html

An analysis of the work of each contributing artist is undertaken prior to each 1/4_inch performance. This analysis is broken into three segments. Before - research of the artist concerned through listening to past and current work on CD or online and a request for biographies. During - analysing the work as it is performed at 1/4_inch - and after - a reflection on both the written program note, past work referenced by the artist to that of the performed event.

The ability to have ready access to this information enables one to be actively researching. Curating events enables the opportunity to view, be inspired by, and to be able to discuss an artist's work, to hear their opinions, to discuss their process and methods, to argue and debate, and to receive feedback from one's peers. It was and still is an invaluable resource. It has helped to formulate, develop and refine my own practice, as well as contribute to the research for this thesis.

It should be noted that the opportunities that exist for artists to present work of this kind are rare. Artists such as myself, Shannon O'Neill, Ben Byrne, Lawrence English, Clayton Thomas and Clare Cooper and Jim Denley, have been and are currently responsible for initiating regular events so as there is a scene for artists to perform within Australia.

Below Julian Knowles describes the notion of scene in relation to the "Australian Experimental Scene".

The 'Australian experimental music scene' refers to a diverse community with various musical concerns. The sense of experimentation is as much about performance practices and presentation contexts as it is about the musical material, which may not be experimental in the strictest sense of the term. However, the experimental scene is

where the major innovations in musical practice occur. Levels of funding and other subsidy to this sector are sporadic and somewhat ad hoc (although there has been increasing recognition from arts funding organisations and institutions in recent years), so it has relied primarily on artist-run initiatives and networks. As a result formal documentation is scarce and one has to rely largely on direct experience and conversations with other artists to piece together this ecology.

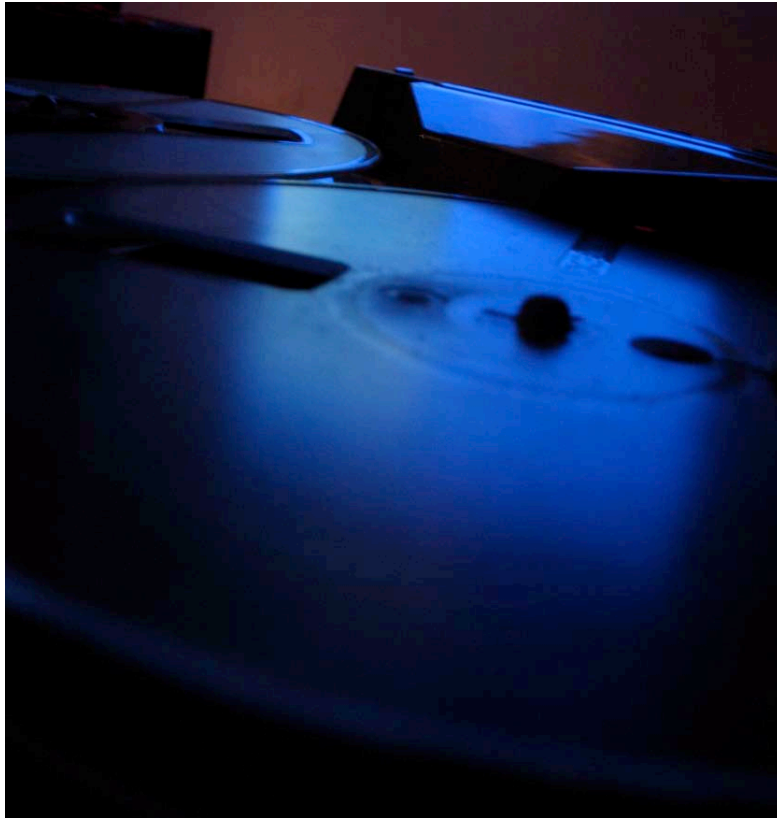
The term 'scene' can be understood as a clustering of producers, performance, curators and audience members who share a sense of common or compatible artistic interests. The term is widely used in music and has moved from the vernacular into academic discourse through the disciplines of cultural and popular music studies, driven by writers such as Will Straw.

The concept of "scene" ... represents a kind of helpless gesturing towards the idea of a space whose boundaries are unclear and whose degree of formal organization is highly variable...[S]ubculture has never seemed to me to suggest with sufficient strength the kinds of informal organization, implicit labor and struggles for legitimacy which go on ... Indeed, in its loosest versions, it may simply designate a way of living with a particular set of ideological complexes.(Straw)

According to the three types of music scenes identified by cultural theorists Bennett and Peterson – 'local', 'translocal' and 'virtual' – the Australian experimental music scene is translocal. It consists of 'widely scattered local scenes, drawn into regular communication around a distinctive form of music and lifestyle', accepting that the 'distinctive form' is, in fact, a range of musical approaches underneath a broader experimental aesthetic. Festivals and performance series focus to greater or lesser degrees around particular types of practice and members of the local scenes in capital cities and some regional areas are conscious of their place as nodes within a national network. Consequently many events consciously strive to connect local artists with their colleagues from interstate and similar scenes overseas. (Knowles 2008)

Here Knowles is describing the framework of a network of people, music/art and events that make up a community of artists and individuals that constitute "the scene". 1/4_inch exists within this scene, active as a regular event promoting events with little or no funding. It is recognised by curators and practitioners alike, that this effort must be made if the scene is to function at all.

The title 1/4_inch was used as it relates to quarter inch tape and quarter inch to RCA Adaptors/ 6.5 Jacks. Both items are typically equipment utilised in home studios and in the prosumer range of audio equipment. 1/4_inch also referenced the process of recycled or scavenged audio equipment used in many performances by artists over the years most notably P.A., Ben Byrne, Metalog and Hired State.



Since 2005 1/4_inch has expanded to include a performance evening in Wollongong and still maintains a regular presence in Sydney.

1/4_inch, curated by Aaron Hull, was established in Sydney in late 2002 at The Frequency Lab in Sydney providing a platform for recent graduates from University of Western Sydney to enter the Sydney experimental music scene, performing alongside established artists. In 2005, Hull moved the event to Wollongong, where he lives and works, having access to university space through his employer. With a strong focus on audio-visual work in its new location it has become an important hub for Australian and international touring artists and continues to flourish. (Knowles, 2008, pg 29)

Moving the event to Wollongong opened up a new destination for touring performances and what I saw as potential risk turned into a plus for the performances series. As mentioned above Wollongong became an important destination for international artists touring Australia. 1/4_inch has featured artists such as; KK Null,

²⁸ Photograph of quarter inch tape recorder utilised in a performance by P.A. at 1/4_inch May 2008

Richard Chartier, Kreepa, Klip AV, Greg Davis, Jeph Jerman, Filastine and many others.

In 2005 Julius Ambrosine went on to concentrate on purely performance related projects leaving me as the sole curator. In March 2006 the 1/4_inch website was launched to address the lack of a web presence which now also acts as an archive of past performances and provides information for upcoming events.

In May 2006 the 1/4_inch Internet audio stream²⁹ was launched which allowed for the distribution of past and upcoming performances to listeners online. In July, August and October the 1/4_inch stream logged 3500 hits.

1/4_inch although open to a diverse and varied program of performances, has recently endeavored to promote work that is primarily focused in the area of Audiovisual performance. 2008's series included one AV performance at every event. 1/4_inch continues to encourage performance opportunities for emerging artists to develop their career nationally and internationally.

1/4_inch has effectively established itself as an organisation known by artists, both nationally and internationally and continues to support exhibitions and performances by touring artists from Australia, and the rest of the world. Its has featured acclaimed artists from Australia and overseas such as Tom Fitzgerald, Ross Bencina, Toy Death Richard Chartier, KK Null, Greg Davis, Jeph Jerman, Jim Denley and Ros Bandt.

²⁹ 1/4_inch audio stream run by the application Nicecast and Itunes <http://130.130.76.34:8000/>

Conclusion

The art works discussed within this thesis 'corroded memories' have encompassed a wide array of creative outcomes, resulting in sound and audiovisual installations, collaborative projects, performances and music compositions. This creative investigation is by no means over. The research undertaken throughout the thesis has stimulated more questions than answers and has created a desire to continue to produce work addressing these concepts and ideas beyond the conclusion of this written text.

It is apparent that there are strategies available to us that are timeless and which push back the boundaries of creativity. Thoreau, Lopez and Schaffer have illustrated through their methodology a tendency to wander, as an integral part of the creative experience. We can apply the terms free improvisation, experimentation or daydreaming to the work discussed in this thesis, 'corroded memories'; the storehouse of conflated experience within which we contemplate new possibilities. New technologies offer tools similar to those described by Freud's Mystical Writing Pad and it is significant that such devices enable the tracking of the subconscious. This area of creative enterprise stimulated the surrealists to seek improvisational strategies to free their work from the moral contextual understandings of contemporary society. The Futurists' manifesto stated bluntly the need for creative acts, relevant to present advances by industry, which required an enthusiasm for new equipment as well as new subjects.

The world we live in allows us a great number of opportunities to engage in hyper realities in order to create our own personally tailored experience. Artists and Art

Theorists such as Lev Manovich, Ryoji Ikeda in his audiovisual 'Data.' series, Richard Chartier and Yasunao Tone have stripped back the elements of the digital experience to create works of art that exemplify the hidden parameters of the digital and hyper real experience.

“ artists should also not forget that art has the unique license to portray human subjectivity – including its fundamental new dimension of being “immersed in data”. (Manovich 2002)

My own practice is influenced by these artists, along with the writings of Thoreau, Film; most notably Science Fiction, the ³⁰“post digital aesthetic” and artists who operate on the fringe, blurring the boundaries of sound and art. My audiovisual work has developed from a complex and rich pallet of video imagery and sound sources to a reduced minimal aesthetic that focuses on deliberate actions to exemplify a work's intention. I believe this has been the single most important development in my arts practice in the last three years. Thoreau promoted the idea of wandering and investigation; Lev Manovich examines the processing of contemporary and past culture via computer

In the 1990's, as the Internet progressively grew in popularity, the role of the digital computer shifted from being a particular technology (a calculator, symbol processor, image manipulator, etc) to a filter for all culture, a form through which all kinds of cultural and artistic production were mediated. As the window of the web browser replaced cinema and television screen, the art gallery wall, library and book, all at once, the new situation manifested itself: All culture, past and present, came to be filtered through a computer, with its own particular interface.“ (Manovich 2001 Pg 64)

Kim Cascone commented in his paper , “The Aesthetics of Failure: “Post Digital Tendencies in Contemporary Computer Music,” on the movement commonly referred to as

“Post Digital or Glitch” (Cascone 2000)

³⁰ The Aesthetics of Failure: “Post-Digital” Tendencies in Contemporary Computer Music as described by Kim Cascone in the Computer Music Journal, 24:4, pp. 12–18, Winter 2000

where the majority of artists are “self taught”, (Cascone 2000)

as opposed to the past academic computer music paradigm. He attributes this to the availability of tools and literature on the Internet. Artists in the area of the Post Digital Aesthetic have the opportunity to examine the sound of “failure” within an immediate, minute, “microscopic” sonic environment “the “failure” of digital technology” (Cascone 2000)

has enabled artists the opportunity to introduce within their music “raw materials” such as

“glitches, bugs, application errors, system crashes, clipping, aliasing, distortion, quantization noise, and even the noise floor of computer sound cards” (Cascone 2000)

This movement is perhaps a process of evolution in examining landscape in a digital era as Cascone states

“The “post-digital” aesthetic was developed in part as a result of the immersive experience of working in environments suffused with digital technology” (Cascone 2000)

So perhaps this idea of investigating one’s landscape is not so different from the idea presented to us by Westercamp, Schaffer and Thoreau who proposed an investigation of one’s surroundings.

Thoreau, Cascone and Manovich present us with processes that enable an exploration of our place in the world, of our memories albeit digital or natural, and their correspondence with contemporary realities.

This interest in landscape aesthetics was a project in itself. Limited though Thoreau’s formal knowledge of fine art was, throughout his adult life he liked to see land as

landscape, as scene: to relish the elements of composition, self containment, light, colour texture. It would be instructive to tally up the number of hilltop meditations in Thoreau's *Journal*, many of which read like eighteenth-century locodescriptive prospect pieces. Thoreau was quite aware of the artificiality of the pleasure he experienced on such occasions, as when he remarks (in 1850) on the "cheap but pleasant effect of walking in the hills" of over the hills "ever and anon looking through the gap in the wood, as through the frame of a picture, to a more distant wood or hill side, painted with several more coats of air" PJ 3: 105). Indeed, it became a kind of game with him to subject mundane objects to aesthetic transformation by using distance and perspective to defamiliarize and then order them. Filtering his perceptions through the slow dawn following a night-time walk (one of dozens reported in the journal) Thoreau experiences "the sound of the [railroad] cars" as "that of a rushing wind" and hears "some far off factory bell" as a "martin bell, sweet & inspiring as if it summoned holy men & maids to worship" (PJ 4: 65). At first glance these descriptions sound like a classic machine in the garden defensive reactions; but the entry registers no discomfort whatsoever about the baleful effects of industrialization, only a desire to make the ordinary poetic. Looked at in this way, Thoreau appears to be an epicure of natural processes who sees it as his business to tease out nature's theatricality and extravagance to the fullest possible extent. (Buell, 1996 pg 131/132)

Thoreau does not cast away the causes of man made sound as useless, uninteresting and distasteful nor does he hide his appreciation of

"the pleasant effect of walking in the hills".

Alan Licht in his book "Sound Art, Beyond Music Between Categories" believes the

"Gap between art and life" seems to be narrow with every passing year, as technology increases the replicability of daily life, whether it's the high definition video or 5.1 surround sound. The sense of interconnectivity in the modern world, heightened by the internet, and its one stop shop mentality, has increased the loosening of the boundaries to accept more and more kinds of media, including sound, into the art world. (Licht 2007 pg 210)

Alan Licht reinforces Lev Manovich's position of mediated culture, although commenting on Sound Arts legitimization within the traditional gallery space, Licht also demonstrates that current and emerging technologies immerse its viewers within an ever-increasing believable reality that has become an essential part of their existence.

The work TRANS. investigated ideas of immersion, displacement and dislocation of people when involved in the process of moving from one point to another. Thoreau embraced, promoted and investigated his immediate surroundings without the use of portable media devices, preferring walking and an examination of natural surroundings. Contemporary visual and sound artists are involved in deconstructing our artificial mediated worlds to expose the invisible workings behind well designed Graphical User Interfaces [GUI] and codes designed to heighten the users experience. Whilst those working within the Post Digital aesthetic have been concerned primarily with exemplifying failure and inherent flaws in digital technology.

The work ‘corroded memories’ embraces both the use of

³¹ digital detritus; – buzzes, clicks, and glitches’, (Licht, 2007 pg 210)

and natural unprocessed sounds. The use of data, (for example to import a PDF document into an audio editor) to construct audio samples, natural unprocessed field recordings, heavily manipulated and destructively edited sound files and the various equipment and media used to affect the overall outcomes of the work allows for relationships to be drawn to the artists described above.

Lev Manovich, Francisco Lopez, Richard Chartier, Cascone, Toop, Westerkamp and Tone and countless others are actively involved in documenting or practicing a similar art practice to mine.

³¹ “Ryoji Ikeda, Carsten Nicolai and Richard Chartier have been working with digital detritus – buzzes, clicks, and glitches.

These relationships, as made through the processes and techniques employed to construct major works and via the title of this thesis “corroded memories”. The title corroded memories has provided the context, a primary focus, a foundation for investigation, and an opportunity to produce a variety of works discussed within this thesis.

The intention of this thesis corroded memories is to give a theoretical framework to a range of creative works and processes I have undertaken that have investigated personal memory, our relationships to our immediate environments and the continued development of immersive technologies within our every day lives. I have deconstructed three major works that have utilised corroded memory as their central theme discussing each work’s conceptual framework, composition, failures and successes.

The creative investigation of the subject is on going. There is much to examine, and I will continue to investigate, refine and produce work related to this body of research long after this thesis is finished, there is much to explore.

Appendix A - Selected Audio Works

CD 1

1. *Corroded Memory* (2006) 05.20
2. *Empty Feelings* (2004) *Live Concert recording* 08.30
3. *Crumble* (2003) *Live Recording* 18.18

DVD Audio

1. *Strange Strolls* (2005) 5.1 Surround mix 40.04

Appendix B - Selected Installations

A DVD containing 3 multi-screen works collated into a single channel and for demonstration purposes only.

TRANS.	Exhibited at the Faculty of Creative Arts Gallery <i>28th Oct. – 16th Sept., 2004</i> <i>4 Channel Video, 5.1 surround sound</i>
Tainted Vision	Exhibited at Gallery 4a and Project Contemporary Artspace <i>28th June – 16th July, 2006</i> <i>5 channel video, stereo</i>
Bleach	Exhibited at Faculty of Creative Arts Gallery <i>10th April – 28th April 2008</i> <i>10 Channel Video, Stereo</i>

Appendix C DVD of Live Performances

Salon Bruit, Chromsand Lounge (ZinemAA) Berlin - 23rd Jan (solo)
Menza, Ljubljana, Slovenia - 30th Jan – (Improvisation with Company Fuck)
Menza, Ljubljana, Slovenia - 30th Jan (solo)
Subterrarium, Vienna, Austria - 24th Jan (duo)

Appendix D 1/4_inch Website and Relevant source material

Archive of 1/4_inch website on a CD. Detailed list of past events from 2002 to 2008. The website is maintained with the application Dreamweaver MX 2004 by Aaron Hull.

Archive of Aaron Hulls website <http://www.aaronhull.net>

An archive of relevant source material Marathon 55, Cache Memory by Gregory Chatonsky. Video of captured from <http://www.incident.net/works/marathon.55/>

Appendix E

Photographs and Flyers from Performances, Events and Installations

Installations

TRANS. FCA Gallery University of Wollongong



Empty Car park Wollongong



Empty car park lot, figure and speakers



Man waits for train. Image of reflected water on TV screen. 5.1 Speakers Installation in FCA Gallery



3 minute video loop of reflected moonlight on sea pool.



Underground train station Cheq Republic December 23rd 2003. Image overlaid and 1 frame out of sync with the other creating a film like blur.



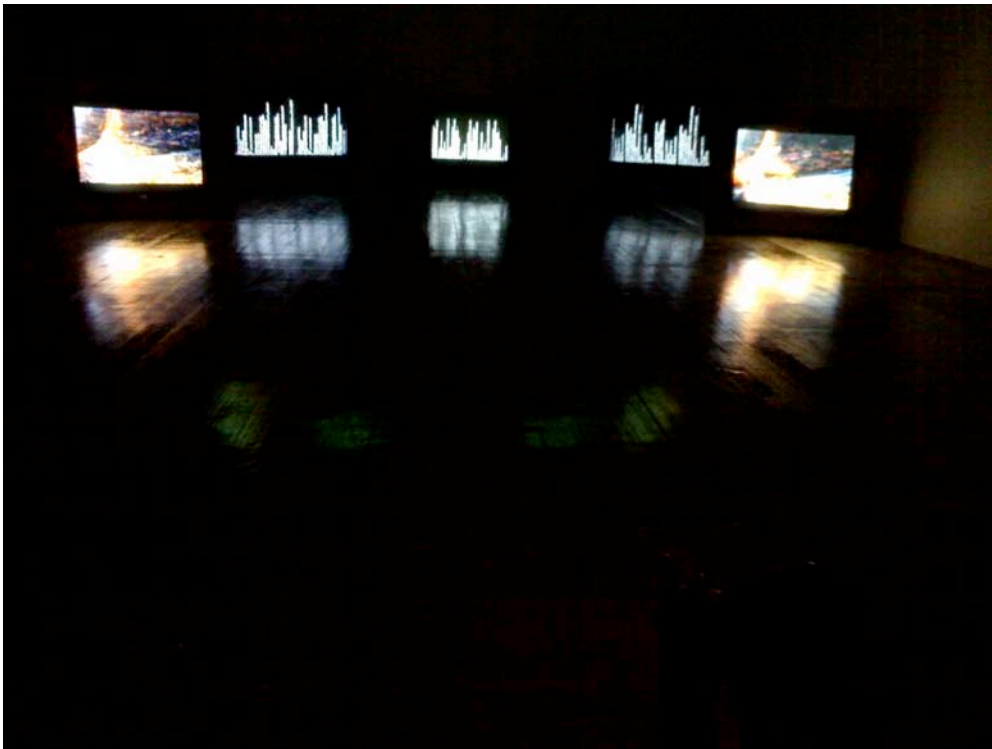
Passengers boarding and disembarking train. Underground tube station December 23rd 2003



Corroded Memories - Tainted Vision Gallery 4a Sydney. Nov 2006



Corroded Memories - Tainted Vision. Gallery 4a. Nov. 2006



Screen Shot Random Text

```
FOR Vn8
HW
XI Ae9/VVI>e0h0B113~SACS9=YIX
B_ S>Hebd0<
JHAK?J0X3-6J5Q
Ga3N7VdVAB
\6C44H;U0=3h_e.S.1eJof[Y6CIZPfaKhZehQ2GHW1-d4SBg<
a:V8
2:0WH.PXY-LJYFC/36[
ReH0[V800h\NE3gr^Q]
[heS:CONNa1QgV>G4BTa<
h3Mg
WV8.Q05
dW3^760LC0h.19F5;5e=H:C>T73FS02?TZHRh^aJ]B
E05H004H\^4^J>a1VAU00g1E\2XR80rdb
0:5H0AF:S75RFR11^qI TS pE_LT
.V/0WdCLL[B0Mh<J>Gp[Z5QgFb0aJ]39NSILBH5Z>a.2U;d0Z
Z0X_5[/LSTTg<WU
00c0Q0eT;8aHQ0EU^P.G;LX<^>CQFMPZ05Y3c8
^>G;1717GR>^4Ae50^Tz04G3R>25^01Q0d0FGU10^1U
1218U=90Q;6A=1<SN\>GXT36H6r0]98e:1UPX.ERd2.h841>2L5G^P
/1/7bUT./VWd\Pe6
-H?■

FOR Vn8
HW
XI Ae9/VVI>e0h0B113~SACS9=YIX
B_ S>Hebd0<
JHAK?J0X3-6J5Q
Ga3N7VdVAB
\6C44H;U0=3h_e.S.1eJof[Y6CIZPfaKhZehQ2GHW1-d4SBg<
a:V8
2:0WH.PXY-LJYFC/36[
ReH0[V800h\NE3gr^Q]
[heS:CONNa1QgV>G4BTa<
h3Mg
WV8.Q05
dW3^760LC0h.19F5;5e=H:C>T73FS02?TZHRh^aJ]B
E05H004H\^4^J>a1VAU00g1E\2XR80rdb
0:5H0AF:S75RFR11^qI TS pE_LT
.V/0WdCLL[B0Mh<J>Gp[Z5QgFb0aJ]39NSILBH5Z>a.2U;d0Z
Z0X_5[/LSTTg<WU
00c0Q0eT;8aHQ0EU^P.G;LX<^>CQFMPZ05Y3c8
^>G;1717GR>^4Ae50^Tz04G3R>25^01Q0d0FGU10^1U
1218U=90Q;6A=1<SN\>GXT36H6r0]98e:1UPX.ERd2.h841>2L5G^P
/1/7bUT./VWd\Pe6
-H?■
```

Screen Shot Bank Teller



Compile of Five Screens



Bank Teller Screen - Digital Zoom



Three of the 5 Screens of Tainted Vision at Gallery 4a



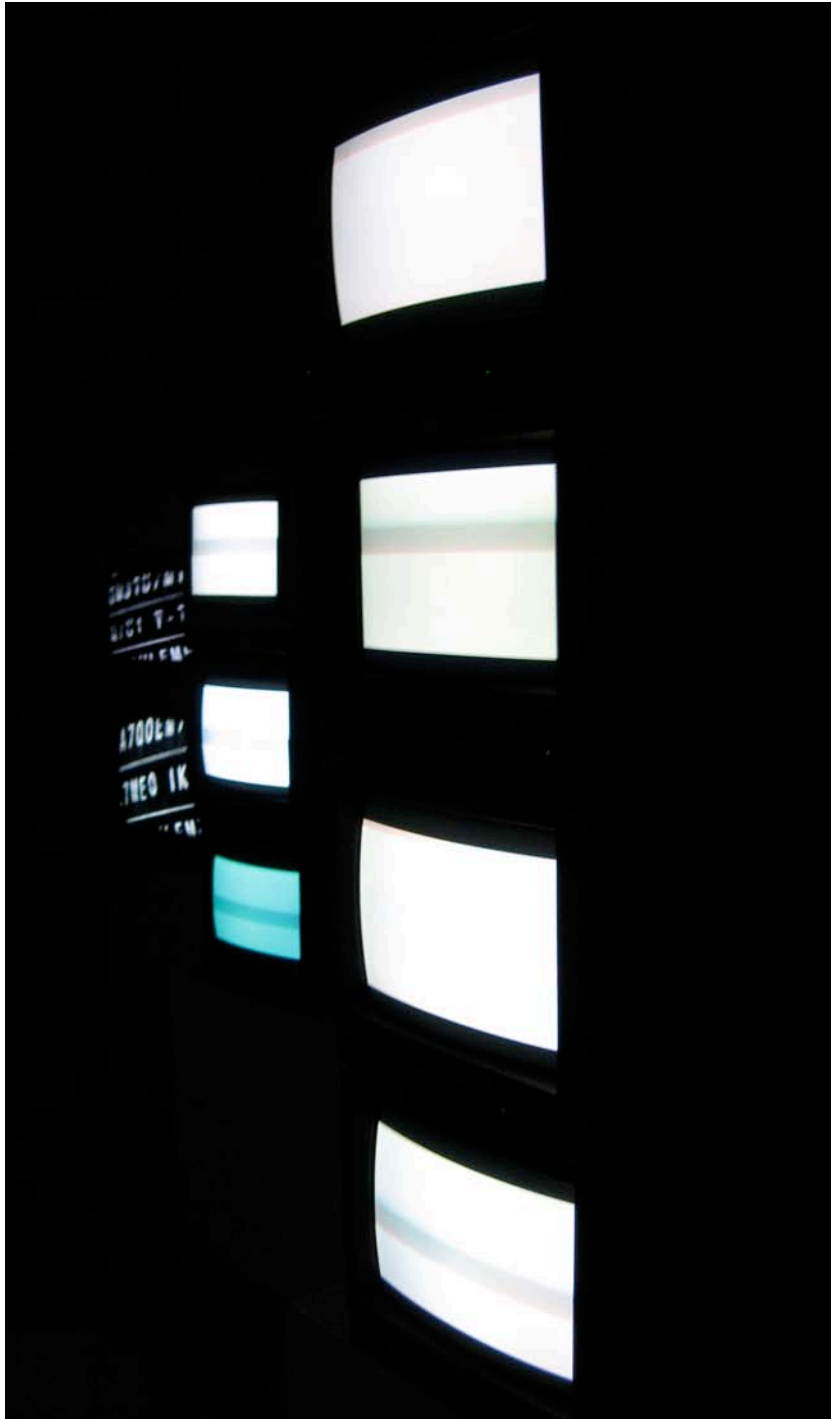
Video screen capture of randomly generated text created via a purpose built application that runs in OSX's Terminal. Application created in collaboration with Mark Havryliv. June 2006



BLEACH

FCA Gallery 10th April – 28th April 2008

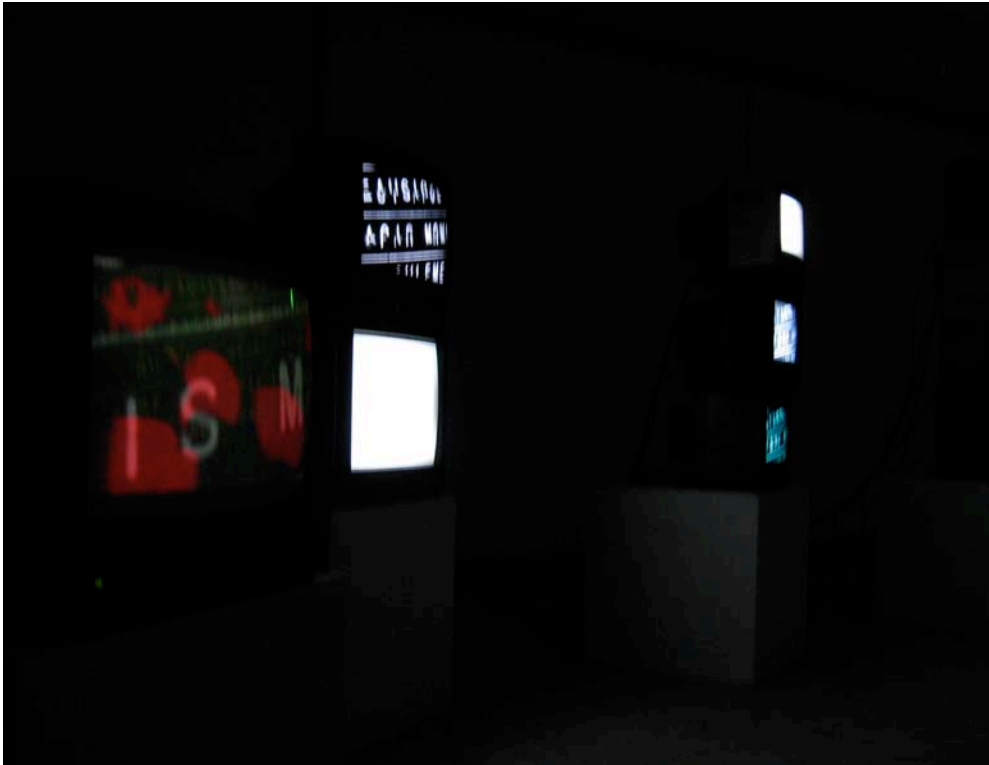
10 Channel Television Installation.



Screen Shots



Photo of 6 of the 10 Televisions used in the Installation



Screen Shot. Windmill - Western Australia and text from train station Gare St Jean Bordeaux, France.



Screen Shot; overlaid bridge to create time strobe effect. Hume Highway Australia



Screen Shot; Rusting Hulk of the Ship Garonne Docked in Bordeaux



Screen Shot; man in bath scrubbing overlaid with water



Performances

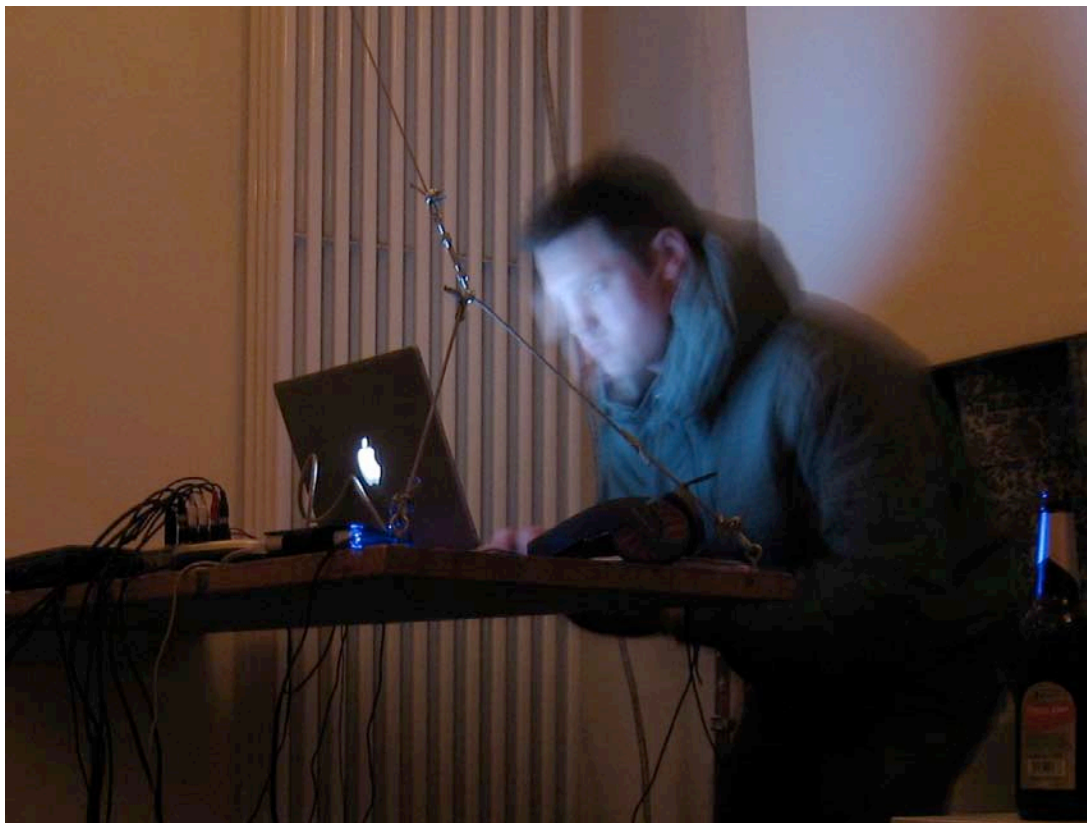
Performing at Serial Space. SydneyK2000 Sampler and Laptop 29th May 2008



Performing at Serial Space Sydney (ii)



Performing Live Salon Bruit, Chormsant Lounge (ZinemAA) Berlin, 23rd Jan 2007



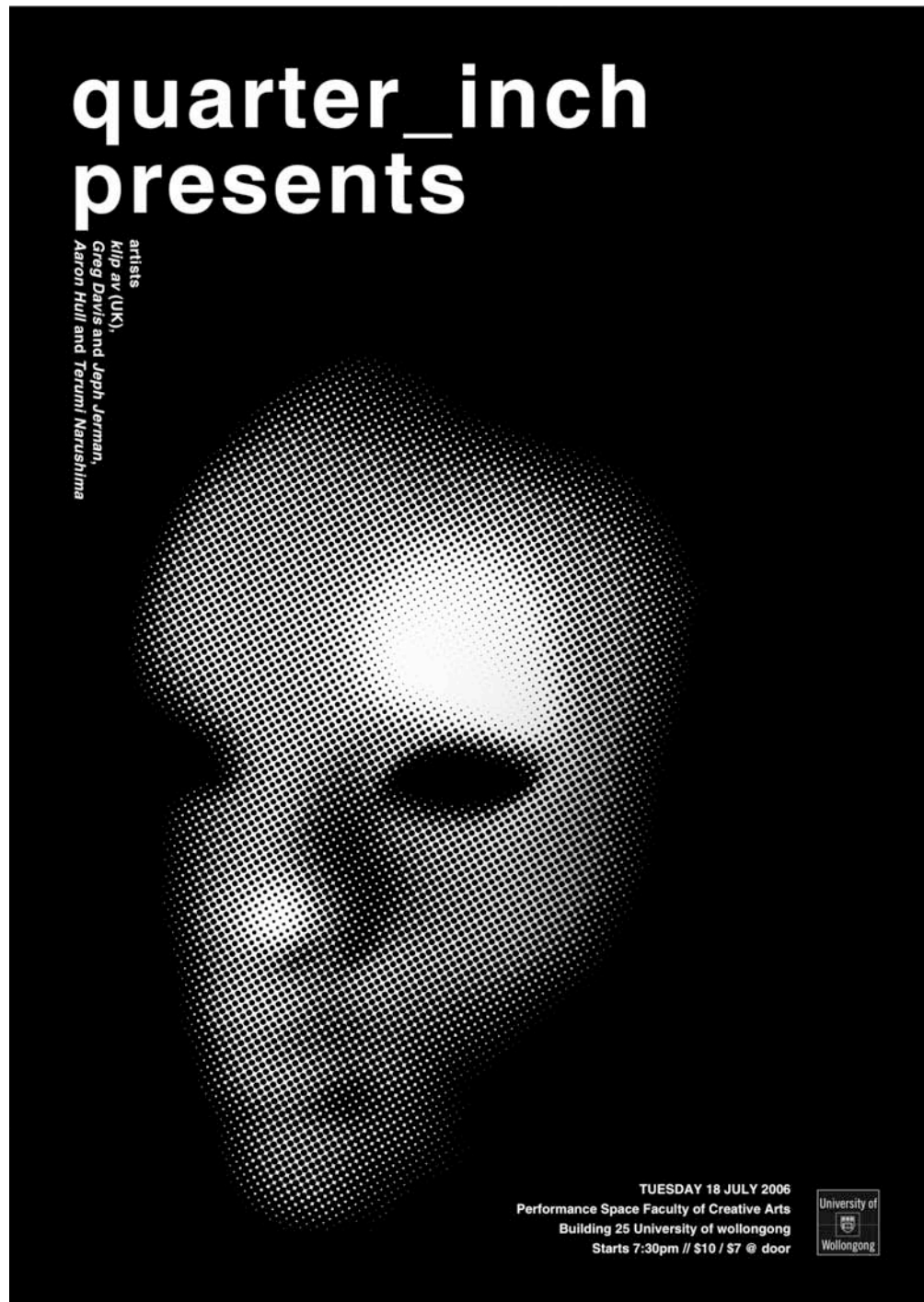
Co. Fuck and Aaron Hull Performance Austria. Subterrarium, Vienna, 24th Jan 2007

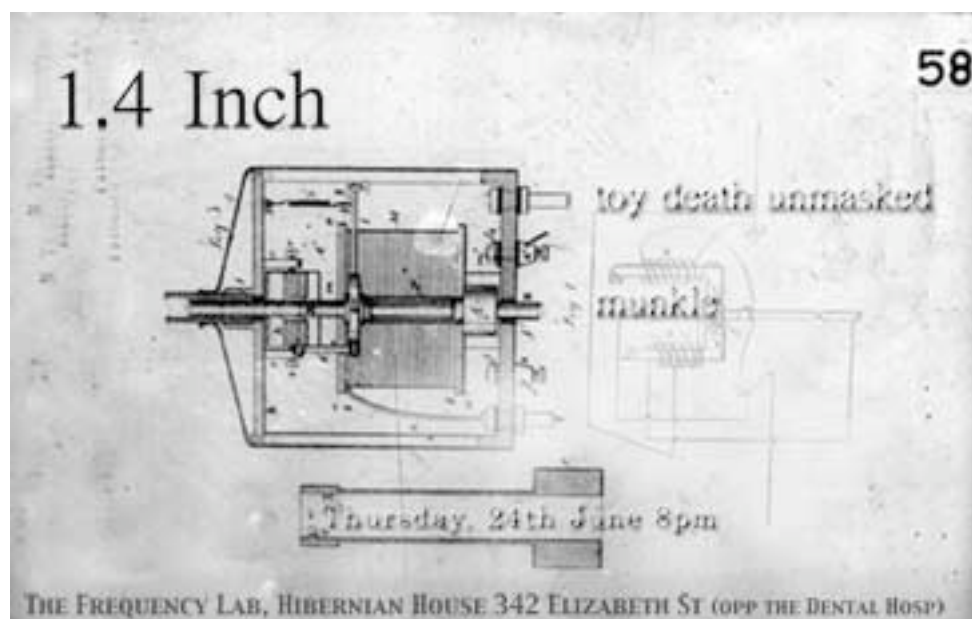


Live at Menza Club Ljubljana, Slovenia January, 2007



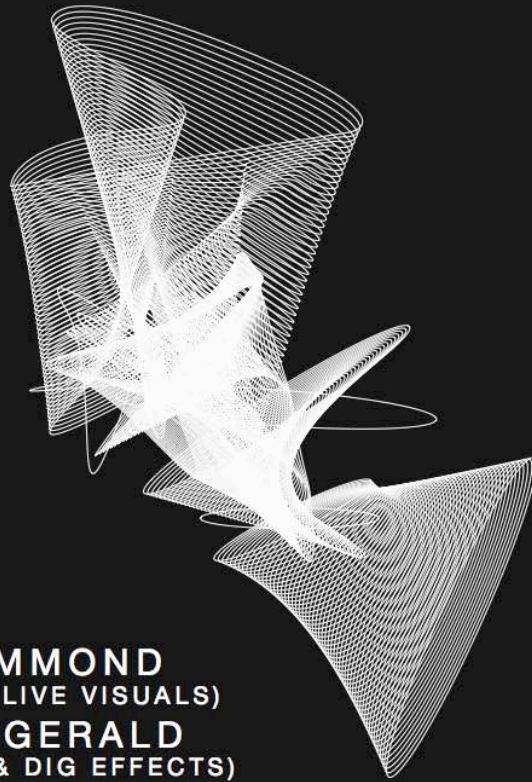
¼ inch Flyers and Posters





1/4 INCH

PRESENTS



KREEPA
LAPTOP (UK)
JON DRUMMOND
(LAPTOP AND LIVE VISUALS)
TOM FITZGERALD
(MIDI VIOLIN & DIG EFFECTS)

WEDNESDAY 28TH SEPT. 8PM. \$7 @ DOOR.
THE FREQUENCY LAB (AKA KNOT GALLERY)
342 ELIZABETH ST SURRY HILLS, LEVEL 1
OPPOSITE THE DENTAL HOSP.

1/4 inch

Thursday 26th May, 7.30pm
University of Wollongong
Faculty of Creative Arts, Gallery
\$5, refreshments available.

Live Audio Visual performances in surround sound

Scott Sinclair (brisbane)

Julian Knowles (uow)

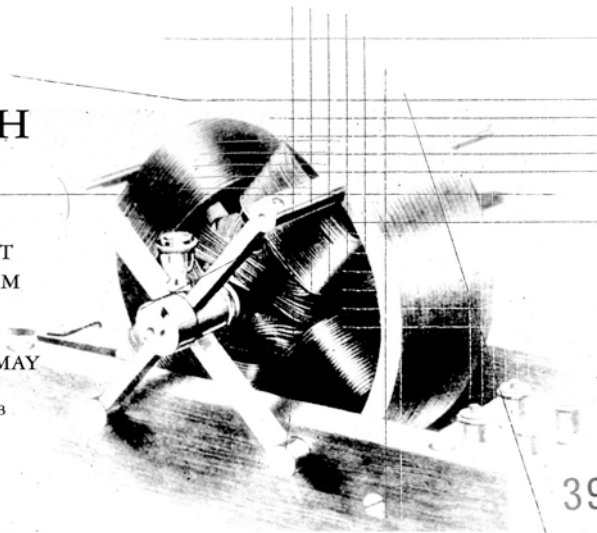
P.A. (blue mountains)

Ben Byrne (sydney)

1 4 INCH

TOY DEATH
DONNA HEWITT
DIGITAL DIM SIM
HIRED STATE

FRIDAY 16TH MAY
FROM 7PM
THE FREQUENCY LAB
HIBERIAN HOUSE
342 ELIZABETH ST
\$7 AT THE DOOR



1/4_inch

presents

KK.NULL [JAPAN]

VENTRICLE [SYDNEY]

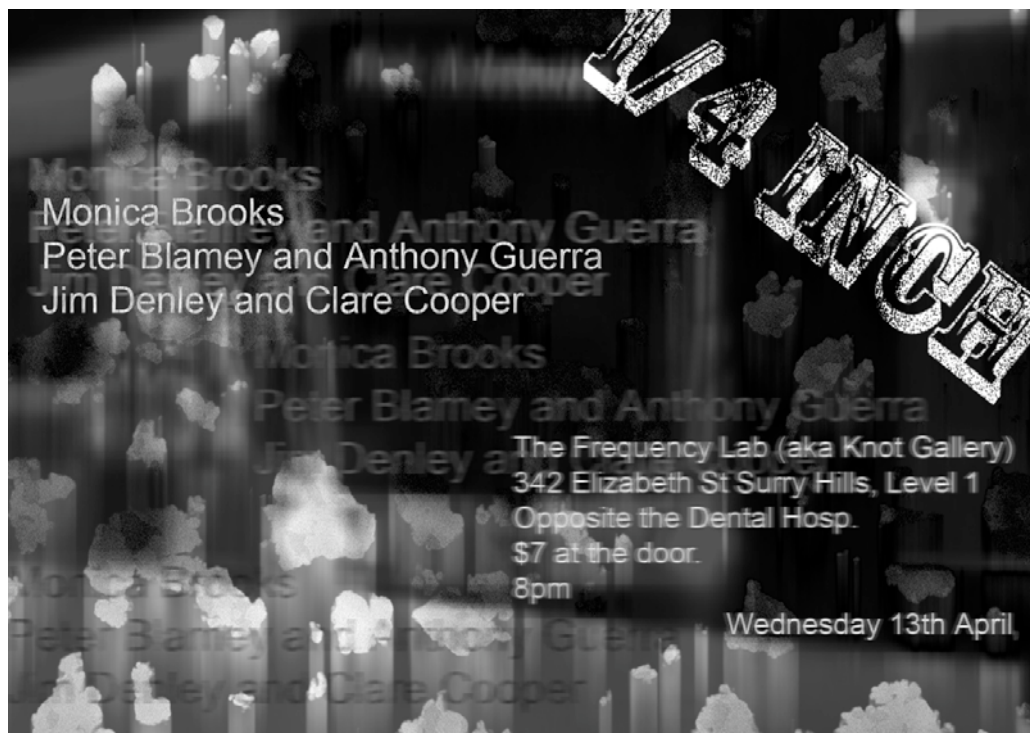
BRENT WILLIAMS [WOLLONGONG]

ROB CURGENVEN [KATHERINE N.T.]

14 MARCH 2006

Performance Space Faculty of Creative Arts
Building 25. University of Wollongong
Starts 8pm // \$10 / \$7 @ door

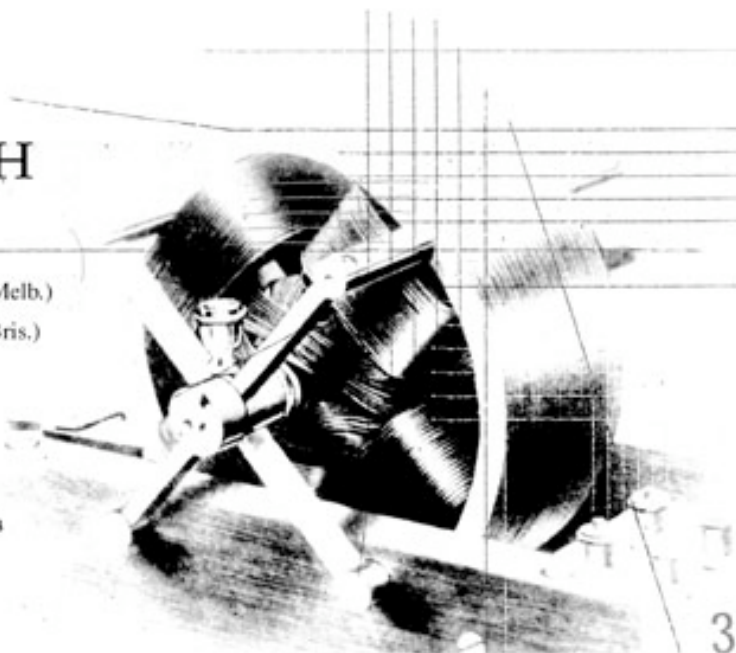




1 4 INCH

Ross Bencina (Melb.)
Scott Sinclair (Bris.)
Hydatid (Bris.)

Thursday 29th July
FROM 8 PM
THE FREQUENCY LAB
HIBERIAN HOUSE
342 ELIZABETH ST
\$7 AT THE DOOR



**julian knowles
the husbands
ian pieterse tristan baker**

**the frequency lab,
hibernian house 342 elizabeth st**

1/4INCH **Saturday**
23 AUGUST 8pm



1/4_INCH PRESENTS

MIHA CIGLAR - [SLOVENIA / AUSTRIA]

188 VARIATION / A COMPOSITION FOR COMPUTER

ELECTRIFIED GUITAR, MIXING BOARD AND HUMAN BODY

GARETH SION JENKINS /
/ STUART HOY / MICHAEL ROBINSON

POETIC VOCAL

LIVE MUSIC & VISUAL

EXPERIMENTATION \ IMPROVISED ELECTRONIC SOUNDSCAPE

MARK HAVRYLYN & TERUMI NAKASHIMA

[BATTLE METRIS]

20TH OCTOBER 7.30PM // COST: \$5/\$7 // FACULTY OF CREATIVE ARTS AMPITHEATRE,
UNIVERSITY OF WOLLONGONG // This Project was funded by a Grant from the Small Grants
Program, Cultural Services, Wollongong City Council and receives in kind support from Faculty
of Creative Arts, UoW

University of
Wollongong

cultural services
community partnership project

A Slow Rip :: The Dead Sea :: Modern Gong Ritual :: Tom Ellard

WOLLONGONG

Sat Aug 30th

Music Farmers, 8pm

5 Crown Lane

Wollongong

SYDNEY

Sat Sept 6th

Megaphon, 8pm

Floor 2 Building 8

70 Edith Street

St. Peters

1/4Z

Live Post Rock vs AV

www.1-4inch.com

1-4 INCH

:: Splinter Orchestra ::
:: Scott Morrison ::
:: Aaron Hull ::

<http://www.1-4inch.com/>

Thursday 9th of October
Music Farmers
5 Crown Lane Wollongong
8pm, \$8

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