MONASH University

Durational Situation:
Rethinking Site through the Sound Event

Geoff Robinson

MArts (MediaArt)
BArts (MediaArt) (Hons)

This document is submitted in partial fulfilment of
Doctor of Philosophy at Monash University in 2018

Faculty of Art, Design and Architecture
Department of Fine Art

Table of Contents

Copyright notice

Abstract

Durational Situation: Rethinking Site through the Sound Event is a practice-led exegesis investigating the sound event as a spatial and temporal relationship that employs duration to produce a complex, layered understanding of site in my artwork.

In this exegesis I chart the trajectory of the use of sound in my art practice from field recording to live performance through the concepts of the sound event, site, territorialisation and duration. This investigation provides a theoretical connection between the sound event, field recording and playback, and the multiple iterations of live performance in my artwork as durational layers. The layers of duration form a particular synthesis of time from project to project that in turn actualises the virtual modes of an accumulated past and unfolding future through the present experience of the artwork.

I argue that my art practice puts forth a convergence between the spatial and temporal that arises from engaging sound recording and performance with site in a way that recasts the concept of site specificity in my artworks. This convergence is produced in the artwork through sound recording and playback across multiple sites and the performance of sound across multiple durations. I conclude that my project work engenders an experience of layered durations that opens onto a multiplicity of temporalities across and between sites, that in turn becomes a catalyst for the audience to rethink how they are experiencing site through the act of listening.

Declaration of Originality

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Geoff Robinson
April / 2018

Acknowledgements

I acknowledge Aboriginal and Torres Strait Islander people as the first owners of this country, and I recognise that sovereignty was never ceded. I acknowledge the Wurundjeri, Boon wurrung, Yalukit willam, Marin balluk, Braiakaulung and Yiatmathong people as the custodians of the land in which my project work during my candidature has taken place, and I pay my respects to their Elders, past, present and emerging.

I would also like to acknowledge the support and assistance of Terri Bird and Spiros Panigirakis for their exceptional supervision, Lily Keil for copy editing, Michael Bojkowski for graphic design work and his ongoing support and to all the performers who have participated in my project work during my candidature.

This research was supported by the Australian Government Research Training Program (RTP) and the Monash Graduate Scholarship (MGS).

Introduction

Durational Situation: Rethinking Site through the Sound Event is a practice-led exegesis that investigates the sound event as a spatial and temporal relationship that employs duration to produce a complex, layered understanding of site in my artwork. Over the past 15 years, my art practice has developed as a site-based investigation centred on the transformative qualities of sound and how sound can be used as a tool to reconfigure how we engage with space. I situate my art practice within contemporary art and I am interested in how my particular use of sound complicates this context. Early projects used sound recording to inform built structures, for example in *A Hull Constructed from the Outside In Amplifying Sounds of Its Surrounding Space* (2005).[1] This project took recordings of the sound of creaking floorboards of a gallery room to inform the construction of a hull-like structure. With loud speakers embedded in the structure, the gallery was transformed to evoke the sense of being in the hull of a ship. Later projects utilised field recording as a surveying device to plot spatial diagrams that merged together the sonic traversal of multiple sites. These projects included *North. At the Junction of Inwood Hill Park New York and Jokulsarlon Southeast Iceland, February – May 2008* (2009).[2]

Figure 0.1
A Hull Constructed from the Outside In Amplifying Sounds of Its Surrounding Space (2005).
Image: Geoff Robinson.

1 *A Hull Constructed from the Outside In Amplifying Sounds of Its Surrounding Space*, Gertrude Contemporary Arts Spaces, Melbourne, 2005. http://geoffrobinsonprojects.com/A-Hull-Constructed-From-the-Outside-In-Amplifying-Sounds-of-its/ (accessed April 5, 2018).

2 *North. At the Junction of Inwood Hill Park New York and Jokulsarlon Southeast Iceland, February–May 2008*, Gertrude Contemporary Arts Spaces, Melbourne, 2009. http://geoffrobinsonprojects.com/North-At-the-junction-of-Inwood-Hill-Park-New-York-and-Jokulsarlon/ (accessed April 5, 2018).

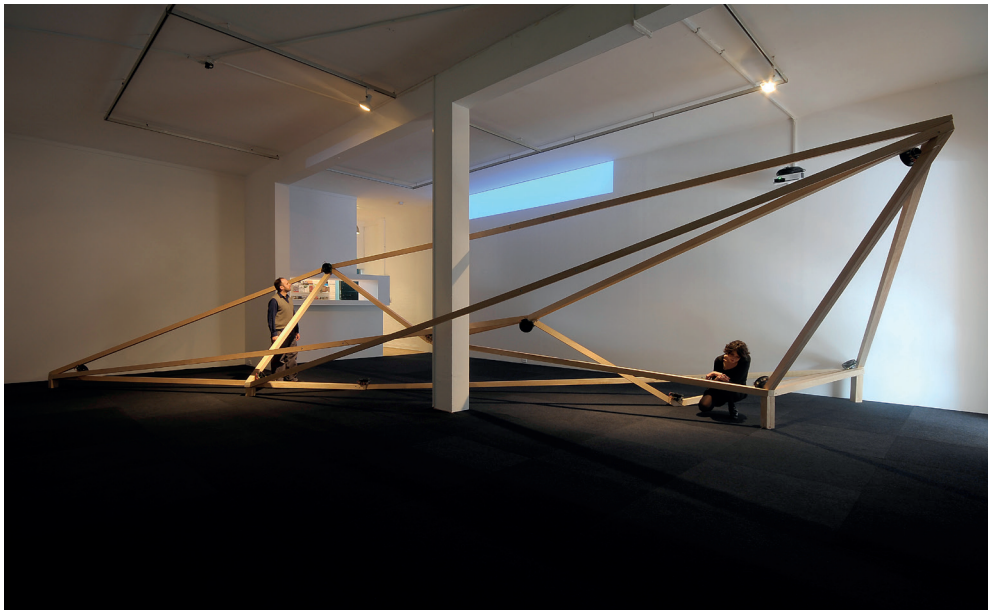

Figure 0.2
North. At the Junction of Inwood Hill Park New York and Jokulsarlon Southeast Iceland, February – May 2008 (2009). Image: John Brash.

A significant element of all these projects is the relationship of physical movement with sound and the site of the artwork. As a monaural hearing person I only have one hearing ear and therefore don't hear the stereo spatial field of movement generated by sound around me. I physically move in order to orient sound spatially. A pivotal moment in my listening experience as an artist was hearing the composition *Matrix (For Rooms)* 2001, by Ryoji Ikeda. Ikeda is an artist who works with sound and video to create compositions and installations that use raw sound (sine tones) and data to strip the materiality of these elements down to their basic form. For *Matrix (For Rooms)* Ikeda uses sine wave modulation to create different sonic rhythms that change as you physically move through space. As Ikeda explains, it is the 'invisible patterns which fill the listening space – the listener's movement transforms the phenomenon into their intrapersonal music'.[3] Listening to *Matrix (For Rooms)* allowed me to engage with sound spatially in a way I had never experienced before, as I moved through the room. This epiphany made me realise my field recordings and site-based performance could be a means of exploring sound spatially through physical movement.

The intersection of Ikeda's composition and the work I was already doing have informed how I set up the conditions for an audience to engage with my artwork. Instead of creating a surround-sound and cinematic experience that situates the listener in a central, stationary position, my aim is for the audience to listen through movement. In my work, the listener moves through space to encounter the sonic experience and this movement influences how they engage with the site of the artwork. The realisation of the connection of site, movement and sonic experience in my art practice led to the key question of

3 Ryoji Ikeda, *Matrix (For Rooms)* (Touch TO: 40, 2000).

my artworks: how does the sound event in my artwork create a point of difference in context to the visual art concept of site specificity? And how do the temporal and spatial qualities of the sound event recontextualise the experience of site in my artwork as a durational situation?

In my practical research, site is situated as the spatial element and sound as the temporal element. This distinction enables an emphasis on the different conditions of sound and site, their different histories in the field of art over the past hundred years and how they inform each other in my practice. Other historical contexts also play a part in the experience of site and sound in my artwork. Whilst my research has a specific focus on the spatial conditions and durational qualities of sites, the temporal layers of a sites history co-exist with and inform the audience experience of my project work. I particularly acknowledge my project work that takes place in sites in Australia also takes place in time and that history remains unresolved as indigenous sovereignty remains unceded.

My research investigates the different qualities of sound and site. Sound engages with the material qualities of site as a disembodied force, upon the initial collision of surfaces that generate a sound event; sound leaves its source to proliferate both spatially and temporally through the surrounding environment. In this exegesis, I will explore how the disembodied force of the sound event transforms how we perceive the spatial qualities of site and argue that my practice puts forth a convergence between the spatial and temporal that arises from engaging sound recording and performance with site in a way that recasts the concept of site specificity in my practice.

This convergence is produced in the artwork through sound recording and playback across multiple sites and the performance of sound across multiple durations. The aim of my project work is to engender an experience of layered durations that opens onto a multiplicity of temporalities across and between sites, that in turn triggers an audience to rethink how they are experiencing site through the act of listening.

This exegesis explores three projects produced between 2013 and 2017 that respond to and draw on certain features in a particular site that are isolated for their acoustic properties. These properties are captured and generated through a range of techniques utilising processes of sound recording, playback and performance. *Site Overlay/Acoustic Survey* (2013) was a three-part performance installation that captured field recordings of one site and overlaid them onto another. Across three sites, each performance played back the field recordings in a mapped spatial configuration along with sculptural markers indicating the recording locations. Whilst recordings of the previous site were played back, performers responded to the acoustics of the overlaid

site creating a sonic juxtaposition between sites.[4] *15 Locations/15 Minutes/15 Days* (2014) utilised hand bells to mark the hours of daylight across the 15-day exhibition at Federation Square in Melbourne. Fifteen participants positioned at sculptural markers throughout the square rang hand bells on a different hour in a different acoustic location each day. The project expanded the 15 hours of a day over the span of the 15-day exhibition.[5]

Figure 0.3
Site Overlay/Acoustic Survey (2013). Image: Aksana Hugo Anastas.

Figure 0.4
15 Locations/15 Minutes/15 Days (2014). Image: Geoff Robinson.

4 *Site Overlay/Acoustic Survey*, across three public sites in Melbourne, 2013. http://geoffrobinsonprojects.com/Site-Overlay-Acoustic-Survey-RMIT-Design-Hub-rooftop-pavilions-29/ (accessed April 5, 2018); http://geoffrobinsonprojects.com/Site-Overlay-Acoustic-Survey-Melbourne-Museum-forest-gallery-30/ (accessed April 5, 2018); http://geoffrobinsonprojects.com/Site-Overlay-Acoustic-Survey-Royal-Botanic-Gardens-Long-Island-1/ (accessed April 5, 2018).

5 *15 Locations/15 Minutes/15 Days*, Federation Square, Melbourne, 2014. http://geoffrobinsonprojects.com/15-locations-15-minutes-15-days/ (accessed April 5, 2018).

The *Itinerant Sound* (2015–ongoing) projects placed different configurations of stationary and mobilised participants ringing hand bells to articulate particular sonic and spatial relationships within a physical site.[6] A link to audio/video documentation of each project can be found with their corresponding footnote.

Figure 0.5
Itinerant Sound (2015–ongoing). Image: Kieren Seymour.

Of the three projects, I primarily focus on two, *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days*, in order to compare and contrast the processes of field recording and performance that are utilised in each. Live performance features in all the projects I discuss, however there has been a shift over the course of my candidature from a focus on field recording to performance. I investigate this trajectory across the four main chapters of the exegesis to analyse the different ways in which the two processes, field recording and performance, respond to the spatial and temporal qualities of a site and in turn produce different experiences of duration. An Appendix details additional art projects not discussed in the main exegesis to offer further elaboration of the development of my practice over the candidature.

Sound and site, and their relationship with each other, is the lens through which I analyse my project work through the four chapters of this exegesis. I consider the historical context of both sound in experimental music, sound art and performance, and site specificity in the visual arts in order to consider the intersection between their different histories and contexts. I examine the artworks of other artists that traverse the fields of sound

6 *Itinerant Sound*, various locations, 2015–ongoing. http://geoffrobinsonprojects.com/itinerant-sound-CUB-stack-Good-Shepherd-Chapel-steeple-12-noon/ (accessed April 5, 2018); http://geoffrobinsonprojects.com/Itinerant-Sound-All-That-is-Solid/ (accessed April 5, 2018); http://geoffrobinsonprojects.com/Itinerant-Sound-Kiewa-River-Lake-Guy/ (accessed April 21, 2018).

and site specificity, such as Max Neuhaus's artworks *Times Square (1977–92 & 2002–)* and *Time Piece Beacon (2005)* as well as artworks and performance works that address temporality and site such as Pierre Huyghe's artwork, *Untilled* (2012) and Trisha Brown's choreographic pieces, *Accumulation* (1971) and *Roof Piece* (1973). I situate these artworks and practices in relation to their respective historical contexts of experimental music, sound art, site specificity, dance and performance. I focus on particular art theoretical texts that highlight a temporal relationship to these historical contexts including the writing of Pierre Schaeffer, Steven Connor and Brandon Labelle on the qualities of the sound event, Miwon Kwon and Claire Doherty on site specificity and situation, Christoph Cox on sound art and duration, and Peggy Phelan and José Esteban Muñoz on performance.

In conjunction with this analysis of my project work and the artworks of other artists and their theoretical contexts, I position my research through a theoretical investigation of the concepts of territorialisation and duration.[7] I draw on the writings of Gilles Deleuze and Félix Guattari in this context as their investigation of the concepts of territorialisation and the refrain provides a theoretical connection between the sound event, field recording and playback as durational layers and how they form a synthesis of time. And I draw on the theoretical investigation of duration through the writings of Henri Bergson and Elizabeth Grosz to provide an understanding of the durational layers generated by sound and performance in my artwork as the virtual modes of an accumulated past and an unfolding future. I borrow the term 'the virtual' from the writings of Deleuze and Guattari who use it to refer to a non-spatial-temporal realm of pure difference. Deleuze develops the term from Marcel Proust's definition of what is constant in both past and present. As he writes, 'what Proust said of states of resonance must be said of the virtual: "(r)eal without being actual, ideal without being abstract"; and symbolic without being fictional'.[8] In this exegesis, I use the virtual, in relation to Bergson and Grosz, as a way of relating the present experience of the artwork to the durational layers of the past and yet to be future.

The combination of these different histories, practices and theoretical understandings enables me to examine the relationship between the spatial and temporal in my project work as a durational situation that creates a complex understanding of site in my artwork. This investigation is formed over four chapters that focus on the sound event, site, territorialisation and temporality.

7 The concept of *territorialisation* is in reference to the writing of Gilles Deleuze and Félix Guattari and the concept of duration is in reference to the writing of Henri Bergson. These concepts are expanded upon in relation to my project work in chapters Three and Four.

8 Gilles Deleuze, *Difference and Repetition* (London: Bloomsbury Publishing, 1994), 272.

Chapter Overview

Chapter One, The Sound Event, details the processes of the sound event, the historical context of the concept of soundscape and acousmatics and the sound event's relationship to field recording. This analysis lays down the groundwork for how the processes of sound recording and playback form a relationship between sound and site. Chapter Two, Site and the Sound Event, analyses the site's relationship to perimeter, threshold, situation and the sound event. This chapter identifies how sound and site relate as a layering of malleable and porous thresholds, and how multiple durations are created that produce a situation. Chapter Three, Territorialisation and the Sound Event, investigates the concepts of framing, territorialisation, deterritorialisation and reterritorialisation. Through this theoretical analysis I emphasise the way field recording and audio playback creates multiple layers of duration that shift the focus of site specificity from the spatial to the temporal. Chapter Four, Temporality and the Sound Event, brings together an understanding of the temporal through concepts of the refrain and duration. Through this analysis I reveal the way my project work uses different temporal and spatial strategies (i.e. field recording and live performance) to produce layers of duration, operating across the past, present and future, to generate a synthesis of time that actualises the virtual. The investigation into the relationship between sound and site, and between the temporal and the spatial in these four chapters reveals how an experience of the sound event and the site, activated by performance, can elicit an experience of layered durations. The activation of a sound event shifts the audience experience from the visual to the aural and in turn creates a particular temporal experience of site. I argue the temporality experienced through the artwork de-privileges the visual and spatial focus of site and transforms the audience engagement to an aural durational experience.

The three projects examined in this exegesis approach sound and site in different ways that relate to the different themes of each chapter. The project *Site Overlay/Acoustic Survey* explores the relationship between field recording, audio playback and sound performance across multiple sites. This project is discussed in terms of the practices of the soundscape and the acousmatic in Chapter One, and the concepts of territorialisation, deterritorialisation and reterritorialisation outlined in Chapter Three. The projects entitled *15 Locations/15 Minutes/15 Days* and *Itinerant Sound/ CUB Stack – Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015* (2015) are discussed in terms of an exploration of the temporal and spatial relations within a specific site. These projects are discussed in relation to the ideas of perimeter and thresholds in Chapter Two and the ideas around performance and duration outlined in Chapter Four.

The following sections of this introduction will situate my practice in relation to the converging histories of visual and sonic art. It will also provide clarification of key terms, including 'location' and 'site', giving particular attention to the term 'site specificity' and related key artworks. An historical overview of the term site specificity aims to provide a context of how site specificity has been understood and sets the foundations from which the arguments of the following chapters will unfold. Overall the chapters transition through the concepts of sound, site, territory and temporality, alternating between the temporal and the spatial in order to reveal the way sound and site are utilised to engage with duration in my project work.

Sound and Art

My practice and research is situated at the intersection of the visual and sonic arts. I am interested in what these two streams of the arts bring to each other with their respective histories, theoretical bases and material conditions. The visual and sonic arts have grown out of two different arms of the history of the arts. The visual arts evolved through image and spatial based arts that range from the centuries old traditions of drawing, painting and sculpture through to the contemporary non-medium-specific practices of installation art and site-specific art, as outlined in this introduction.

The sonic arts primarily traverse the history of music with the introduction of sound recording, through the invention of the phonograph cylinder by Thomas Edison in 1877, opening up the possibilities of recontextualising sound as explored in Chapter One. The visual and sonic arts intersected in various ways in the 20th century, most notably through the modernist art movements of Futurism and Fluxus. Both of these art movements engaged with expanded forms of composition and music. For example, in the early 20th century the Futurist art movement explored the notion of noise as music. *The Art of Noises* is a Futurist Manifesto, written by the Futurist painter Luigi Russolo initially as a letter to a friend and Futurist composer in 1913.[9] In it, Russolo outlines the potential of the industrial sounds of everyday life and how they were a new form of music. These ideas manifested as objects in his 'intonarumori' instruments that performed mechanical sounds in a wooden box triggered by a handle and amplified through an acoustic horn.

Drawing on these earlier experiments in the mid 20th century, Fluxus artists incorporated composition and music into art events known as score events. For example, the painter George Brecht's *Water Yam* (1963) is an artist book in the form of a box of instructional scores. Many of these scores

9 Luigi Russolo, *The Art of Noise* (futurist manifesto, 2017), Trans. Robert Filliou (New York: Something Else Press, 1967).

have a sonic sensibility to them, such as the card labelled *Drip Music*. This card instructs the performer to arrange a source of dripping water and an empty vessel so that the water falls into the vessel.[10] Through these artworks the Futurist and Fluxus experiments with sound opened up the visual art world to the act of listening.

Just prior to the Fluxus movement, the American composer John Cage was redefining music to include chance elements and sounds outside of the tradition of musical instruments. Cage was a teacher at the New School for Social Research in New York City where he taught classes in experimental composition in the late 1950s. Several key players in the Fluxus movement attended these classes, and it was this meeting point between music and art that influenced the expansion of the use of sound in art and thinking of sound through ideas.

Cage's redefinition of music as 'an organisation of sound' undertaken in the 1950s and the dematerialisation of the art object in visual art practices of the 1960s saw the boundaries of art and music overlap in significant ways.[11] Such works as Robert Morris's *Box with the Sound of Its Own Making* (1961) and Paul Kos's *Sound of Ice Melting* (1970) brought ideas of sound as a temporal and environmental phenomenon into a conceptual art context. These artworks highlighted the potential of a certain quality of duration in an artwork. For example, *Box with the Sound of Its Own Making* literally plays back a recording of a box being made from within the box object. What you hear is the duration of the box from its beginnings as material components to its finished form – an accretion of past events unfolding in the present. Whereas *Sound of Ice Melting* amplifies what would normally be inaudible by placing microphones and loudspeakers around blocks of melting ice. The sound reveals the subtle changes of the ice form as it melts and in turn amplifies the experience of duration.

The introduction of sound with the conceptual art object reveals a quality of movement and duration that is experienced through listening. I argue it is the temporal quality of sound and the way it reveals duration, and the spatial and material conditions of a site explored through acoustics that differs to modes of art that privilege the visual. Sound is not contained within a frame, plinth or room. It moves beyond the art object to encompass the site and

10 Note that in a photograph of *Drip Music* being performed in 1963 by Fluxus artist George Maciunas, the work is performed on a theatre stage. The event-based works of the Futurist and Fluxus artists were still being situated in the performing arts. Conceptual Art recontextualised such events by placing them in a gallery or a public site. George Brecht, *Drip Music* (1962), performed by George Maciunas during Fluxus Festival, Hypokriterion Theatre, Amsterdam, June 23, 1963. https://www.moma.org/collection/works/127313 (accessed April 5, 2018).

11 In Lucy Lippard's book *Six Years: The Dematerialization of the Art Object*, she traces the emerging conceptual art scene of the 1960s in the USA and its focus on ideas over the medium-based art practices of painting and sculpture. Lucy R Lippard, *Six Years: The Dematerialization of The Art Object from 1966 to 1972* (Berkley, CA: University of California Press, 1997).

context of the artwork, revealing them in distinct ways. It is this quality that both lends itself to and rethinks the art object beyond the perspective of a visual spatiality.[12] When sound is activated or played back in a site, it instantly engages with the physicality of the architecture or location; it is by its nature site responsive. However, it is sound's durational qualities and the temporal act of listening that create a different experience of site that this exegesis aims to unravel.

The work of Max Neuhaus brought together sound and art in public space and is one of the earliest examples of an artist working between sound and site. In his *Listen* (1968) piece, Neuhaus would take an audience on a walk to public locations that had particular sonic occurrences, encouraging them to listen to the surrounding environment without talking.[13] These walks were an extension of the shift in thinking in compositional music that Cage was exploring at the time. Cage incorporated or focused on everyday sounds in compositions and performances such as his iconic work *4'33"* (1952), in which the performer sits at a piano making no sound. What the audience hears is the sounds of the surrounding location.[14] The strategy employed by Cage of bringing the sounds into the performance space provides a contrast to Neuhaus's leading of the audience to these sounds, leaving behind the context of music composition and performance and engaging with site and sound. This difference links back to my experience of Ikeda's composition, *Matrix (For Rooms*); whilst Cage's *4'33"* opened up the composition to ambient sound, it was still anchored by the piano in the static context of the theatre. What *Matrix (For Rooms)* and *Listen* do is mobilise the listener to expand the listening experience to the temporal and spatial.

The difference between Cage and Neuhaus's approach can be situated back to the difference between the history of western music and composition being located in the theatre/auditorium and visual art being situated in a traversable room or location. Neuhaus, who was originally a percussionist and composer, took compositional music out of the theatre and stripped it down to the act of listening in space. This opened the doors for sound to be explored as a medium within itself, and the advent of installation art and site specificity allowed for a context to do this, which will be further explored later in this introduction. Through the work of Neuhaus and the crossover of music and visual art, the term 'sound art' came into prominence in the 1990s.

12 In Thomas Sterne's book *The Audible Past: Cultural Origins of Sound Reproduction* he critiques the historical idea of a binary opposition between sound and vision that he frames as 'the audiovisual litany'. In Chapter one I discuss the way hearing and seeing are entwined and how they rely on each other in our spatial perception suggesting that the binary of sound and vision are less oppositional than historically considered, particularly in philosophical thought. Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction* (Durham, NC: Duke University Press, 2003).

13 Max Neuhaus, *LISTEN*, (1968). http://www.max-neuhaus.info/soundworks/vectors/walks/LISTEN/ (accessed April 5, 2018).

14 I discuss this work in more detail along with Neuhaus's *Times Square* in Chapter Four.

Christina Kubisch was one of the first generation of sound artist's whose practice expanded on the sonic and spatial explorations of Neuhaus. Her *Electrical Walks* (2004–2013) utilise sensitive wireless headphones by which the acoustic qualities of electromagnetic fields become amplified and audible.[15] The audience walks around public space listening to the electromagnetic fields of urban environments. This project utilises listening as means of transforming and rethinking how an audience engages with an environment spatially. The works of Neuhaus and Kubisch align with the methods and experiences of my artworks. It is the use of field recording and live performance within my artworks that spatialises the sonic experience of site and in turn opens site to a durational situation.

Site (Space, Place, Location)

Site is a term I use to relate to the spatial elements of my project work and is connected to a series of interrelated terms, including space, place and location, which allow me to more fully explore different aspects of site in my artwork.

The use of the term 'site' in philosophy arose out of Gottfried Leibniz's studies of *analysis situs* in the 17th century. A mathematician as well as a philosopher, Leibniz developed an understanding of site in the defining of space and place as position (*situs*) and situation.[16] It is the way things are situated in relation to one another that convey their spatial character. Situation includes an entire set of possible relations between things. Site in the context of Leibniz's writing is the position between things and their relations and potential relations.

Extending on Leibniz's notion of sites as a set of relations, I use the term site in my exegesis to specify the site of the artwork and its relations between the spatial conditions and the sonic qualities presented in the artwork. Site is also understood as the location of field recording, where sounds are collected to be re-presented in the site of the artwork. Site and location provide a functional terminology to describe the spatial aspects of my artwork.

The terms space and place provide more conceptual ideas that extend from the way I use site in my exegesis, in that space and place refer to different ways of conceptualising site. In Edward S Casey's *The Fate of Place*, he tracks the term place through the history of western philosophy from Plato's *Timaeus* to Irigaray's discourse about body/place. Through this philosophical overview he follows the shift across the past 2000 years from the idea of space to place.

15 Christina Kubisch, 'Electrical Walks: Electromagnetic Investigations in the City', http://www.christinakubisch.de/en/works/electrical_walks/ (accessed April 5, 2018).

16 Edward Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), 167.

Casey explains:

> While place solicits questions of limit and boundary, and of location and surrounding, space sets these questions aside in favour of a concern with the absolute and the infinite, the immense and the indefinitely extended. If place bears on what lies in – in a container, dwelling or vessel – space characteristically moves out…[17]

Casey distinguishes place as being contained and having a boundary as opposed to space being expansive. In this analysis, the term site in my artwork relates more to the specificity of place than the unbounded character of space.

The relational focus of Leibniz's concept of site as a set of relations between things can be connected to Gilles Deleuze and Félix Guattari's notion of territorialisation. Territorialisation is the organisation of a set of relations so as to be able to perceive and move beyond the territory. Territorialisation uses the relations between things to be able to create boundaries and openings as a means to actualise the imperceptible, the virtual.[18] In Chapter Three, I investigate the idea of territorialisation in regards to field recording, audio playback and site and argue that these sound recording processes create multiple territories that form a synthesis of time. If site is a set of relations between things, then the territories generated in my project work create a set of relations across the past, present and future. It is this particular experience of site and duration that I argue leads to a rethinking of the idea of site specificity in my artwork through the sound event and temporality.

Site specificity is the art historical term that I refer to in order to contextualise my artwork within the visual arts. The following section discusses the history behind site specificity in art and how my practice situates within this discourse.

Site Specificity

My art projects are based within a site, creating a set of spatial and temporal relations through the sound event. The site maybe indoor or outdoors, within a gallery, or in a public park or building. In the creation of my artworks, I both source materials from the site (sound) and am informed by the physical conditions of this site (acoustics). This relationship between my artwork and the site historically relates to the concept of site specificity. Site specificity is a term that arose out of a group of art practices in the mid 1960s

17 Edward Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), 77.

18 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (London: Bloomsbury Publishing, 2013), 361.

to mid 1970s, centred in the USA, which started to position site as an important component of the artwork.[19] The use of sites outside of the gallery was as much a critique of the gallery system as it was about site itself. Robert Smithson's ideas of site and non-site spoke of this critique, of the compromise and restrictions placed on how art can be made, shown and experienced within the context of a gallery.

The use of site also allowed for a different set of contexts outside of the autonomy of the modernist art object. For example Robert Morris's *Untitled (L-Beams)* (1965) was made to highlight the form's relationship to the room and how an audience would navigate and experience the form and the room. Prior to this, site specificity had its origins in sculpture and installation art. The histories of sculpture, installation art and site specificity inform the way I use site in my project work. In particular, the transition of the art object to an embodied experience has direct correlations to how I work with sound and site. Through this introductory analysis, I will explore how sculpture has come to engage with site and temporality and how sound extends on this.

Installation art and site specificity are terms that grew out of sculpture's shift away from the autonomy of the modernist art object. Claire Bishop in her book *Installation Art: A Critical History* discusses the way installation art situates the viewer within the artwork. Installation art, she explains:

> … differs from traditional media (sculpture, painting, photography, video) in that it addresses the viewer directly as a literal presence in the space. Rather than imagining the viewer as a pair of disembodied eyes that survey the work from a distance, installation art presupposes an embodied viewer whose senses of touch, smell and sound are as heightened as their presence of vision. This insistence on the literal presence of the viewer is arguably the key characteristic of installation art.[20]

By situating the viewer within the artwork, the artwork is perceived from multiple vantages with the viewer constructing a whole through their movement in space. When Bishop writes about the embodied viewer and all the senses engaging with the artwork, this renders the art experience temporal. This temporality is emphasised in Bishop's ideas of installation art activating and decentring the viewing subject. Bishop states, 'Instead of representing texture, space, light and so on, installation art presents these elements directly for us to experience'.[21] The viewer is therefore exposed

19 Rosalind Krauss in her seminal text 'Sculpture in the Expanded Field' (1979) discusses the art of this time and sculpture's shift from being an autonomous modernist object to having relations with architecture and landscape. Rosalind Krauss, 'Sculpture in the Expanded Field'. *October*, Vol. 8, Spring (1979): 30–44.

20 Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005), 6.

21 Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005), 11.

to a sensory immediacy, to physical participation and an awareness of the presence of other viewers. This can be seen as a mobilising of the viewer through their physical engagement with the artwork. The decentring of the viewer relates to the way installation art shifts from the perspectival position of the viewer in relation to the artwork. An installation artwork is viewed from multiple positions over time; this gives rise to a decentring of the historical idea of perspective and the view of the artwork as being from a singular position. Both these ideas of activating and decentring are hinged on the movement of the viewer in relation to the artwork and its consequential temporal rendering.

Installation art places the viewer within the artwork, whereas site specificity extends on this by placing the artwork and viewer within site and its multiple contexts. The distinction between the two art practices can be seen through site specificity's extension of relations outside of the artwork itself, as opposed to installation artwork, in which the context is contained within the physical and conceptual threshold of the installation. Site-specific art takes the principles of installation art and places specific focus on the context of where the artwork is located. In Miwon Kwon's *One Place After Another* she focuses on the shifting context of site in art between1960 to 2000. Kwon notes how an understanding of site has transformed across this period from 'a physical location-grounded, fixed, actual' site to 'a discursive vector-ungrounded, fluid, virtual' designation.[22] Kwon sees the practice of site specificity used by certain artists, through artworks such as Burr's *An American Garden* (1993) and Mark Dion's *On Tropical Nature* (1991), as being able to simultaneously move between locational and discursive sites. For example, Dion's *On Tropical Nature* operates across the site of a rainforest, a museum, the curated group exhibition and 'the discourse concerning cultural representations of nature and the global environmental crisis'.[23]

The multiple contexts of site that operate in my project work cross both similar and different terrain to the concepts and examples used by Kwon. While the temporality of my artwork crosses the locational and discursive in similar ways to *An American Garden* and *On Tropical Nature*, which I detail in Chapter Two, there is a particular way that duration is utilised in my artwork that creates a point of difference to Kwon's notion of site specificity. This difference is through the use of sound and its durational qualities within site. My investigation focuses on a particular temporal relationship to site. My analysis reveals that through the use of field recording, playback and performance in my site-based projects, multiple durations are formed, creating a temporal and spatial displacement. Site specificity in this context

22 Miwon Kwon, *One Place After Another: Notes on Site Specificity* (New York: October 80, Spring 1997), 9.

23 Miwon Kwon, *One Place After Another: Notes on Site Specificity* (New York: October 80, Spring 1997), 28.

is the spatial foundation on which temporal processes are activated. These processes in turn affect how site is experienced, engaging site through temporal and spatial multiplicity, as a durational situation.

I question the role of site in my practice as site responsive, in Chapter Two, through the idea of situation. Situation, in context to site-based art practices, stems from the ideas of curator and writer Claire Doherty. Doherty writes about artworks being site producing and uses the term situation instead of site specific. I utilise Doherty's conception of situation to further explore my artworks as a site-producing situation that layers durations. In Chapter Four I extend the idea of situation through the durational qualities of dance and performance. Alongside the historical contexts of experimental music and visual art, this aspect of performance practice is the third field that situates my artwork. I focus on the projects *15 Locations/15 Minutes/15 Days* and *Itinerant Sound* and how live performance utilises sound and movement over multiple iterations to reveal an accumulation of past durations and an unfolding of future durations. Harnessing the ideas of Phelan's performance as disappearance and Muñoz's queer futurity, I argue for the performance of sound in my artwork as a durational situation that actualises the virtual.

Conclusion

Since the 1960s, sculpture, installation art, site-specific art and performance have expanded the spatial properties and contexts of art. Using these contexts as a background to my research, in the following chapters I investigate the temporal properties of my project work through the various understandings of sound and site outlined above. The four chapters chart the trajectory of the use of sound in my practice from field recording to live performance through the concepts of the sound event, site, territorialisation and duration. Through this exploration, I argue that the intersection of site and sound leads to a rethinking of the notion of site specificity as evident in my project work. Engaging with site through the multiplicity of territorialisation and duration, a synthesis of time manifests through the refrain and layered durations. The layering of durations produces site as a multiplicity of past, present and future, generating what I term a durational situation. Through this investigation my research positions site as a durational situation in order to recast the experience of site in my artwork.

Chapter One:
The Sound Event

Introduction

In this chapter, I explore aspects of the history of sound that contextualise the concept of sound as an event in order to establish the importance of the displacement that sound-recording technology enables.

A sound event is generated through the vibration of a surface triggered by contact with another surface or medium. Different surfaces create different pitch and volume in response to the properties of the surface and the pressure of contact. This contact produces the duration and speed that sound travels, which will differ according to the medium it travels through, i.e. air, water or gas. The acoustic properties of an environment will further affect the way sound transmits; for example, sound will reverberate in an enclosed space of hard surfaces and will absorb into soft, porous surfaces.

My practice has utilised the act of field recording as a means of documenting a sound event to enable it to be replayed after the event and in a different location and acoustic environment. This difference, produced through a spatial and temporal displacement of the sound event, plays an important role in my practice. I argue that because of the temporal and spatial displacement of sound offered through the field recording, a different perception of site is produced. This difference challenges the visual and spatial priorities typically featured in practices of site specificity.

In this chapter, I make the argument for my artwork's point of difference in relation to site specificity by exploring sound as a disembodied force. When captured through a process of field recording, a sound can be played back in a different location and at a different time, thereby creating a layering of durations and sites. I argue it is through this layering that the sound event produces a proliferation of sites and durations that recasts site in my artwork through a temporal displacement.

Sound Collision and Transmission

One of the ways that sound occurs is when two things come into contact with each other. This can be contact between two objects or the contact of the elements (i.e. wind, water etc.) with an object. In other words, movement creates sound. As such, sound needs to be thought of as an event that takes place and transmits spatially and durationally. Steven Connor highlights this in his essay 'Edison's Teeth: Touching Hearing', wherein he writes:

> Sound can only come about as a result of some more or less violent disturbance; the collision of objects with each other (we never hear the sound of one thing alone, any more than we can hear the sound of one hand clapping) and the transmission of this agitation through the air to the ears or skin or another.[24]

Connor highlights that sound is not ignited on its own; it comes from a series of actions between objects and mediums; hence, sound can be termed as an event as opposed to a singular thing.

In conjunction with the collision of objects and sonic transmission there is the receiver of sound, the hearing subject. A binaural hearing person receives sound from all directions, allowing the perceiver to locate the position and distance from where a sound comes. An exchange occurs spatially between the sound event and the receiver. In Brandon LaBelle's *Acoustic Territories: Sound Culture and Everyday Life*, he describes the event of sound as:

> ... a result of a series of material frictions or vibrations, arises from a given object or body to propagate and leave behind the original source – it brings the original source from there to hear.[25]

Similarly to Connor, LaBelle describes the sonic event as a friction, but goes on to explain how the transmission is in fact the sound leaving its source. Between the sound event and its reception there is a separation resulting from a spatial movement or displacement that also implies a temporal element. As I will explain in Chapter Three, I employ this separation and displacement, enabled through field recording and sound playback in different sites, to create a layered situation that engages multiple durations from the past, in the present and through the unravelling of the future.

LaBelle elaborates the temporal implications generated by the movement between the sound event and its reception when he writes:

> This movement grants the feeling of a progression; the temporality of sound, in vectorising the image, does so by always leaving behind its origin to enliven a sense of place with continual animation.[26]

LaBelle's description implies that sound evolves through its dissemination across space, generating a durational aspect to the experience of sound. These combined features of sound create a point of difference to the way visual perception has a particular spatial position through our 120-degree

24 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004), 161.

25 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum Books, 2010), 6.

26 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum Books, 2010), 6.

span of vision. The difference in the perception of sound and image is amplified through the body's reception of sound and image in that our ears can perceive sound in 360 degrees and across great distances. The effect of surround-sound allows us to hear beyond the limits of sight; sound can be perceived from behind you and in the dark and can travel through and around visual obstacles such as walls and trees.

Within my project work, I use this feature of the sound event as a means of exploring a physical site. In the project *Site Overlay/Acoustic Survey*, field recording is the initial process used for the selection and capturing of sound events (see Figure 1.1). In this fieldwork, I encounter the sounds from the position of a designated location with a directional microphone and digital recorder. Through the microphone and headphones, I am listening out for a dynamic sound event. A dynamic sound event is a sound that has a singular source that contrasts to the surrounding ambient sounds. As both Connor and LaBelle explain, sound is triggered by a collision or friction; it is this point at the beginning of a sound event that I refer to as being dynamic. The collision of a dynamic sound contrasts to sustained sound that is everywhere at once (wind in trees, air conditioning hum, cars, etc.). I am drawn to these sounds because they embody a quality of the collision that caused them. When field recording, I am tracking the trigger of the sound event, an object collision that transmits sound that I encounter from my position in the location. Through a directional microphone, I am able to isolate a zone of listening that enables me to focus, amplify and trace the source of the sound event. It is this event that I record as a disembodied sound. As a captured sound this event allows me to investigate the act of hearing and listening and its relationship to the other senses. Hearing is a physiologically determined characteristic. Different species hear different ranges of sounds depending on the refinements of their hearing apparatus, just as different individuals within a species do. Listening needs to be distinguished as the act of thinking about what you hear. In this sense, field recording is a technique that enables reflection and facilitates a transition from hearing to listening.

Figure 1.1
Field recording with a directional microphone and digital sound recorder.
Image: Geoff Robinson.

In my field recording, I am interested in listening to and capturing the moment a sound event is created, the point of collision, before it has begun to proliferate and enter the greater sonic environment. Capturing this moment as a recording enables me to reposition the sound event in a different site and context, and to construct and recreate a different sonic constellation. This process of listening, capturing a dynamic sound event and displacing it in another site is specific to my *Site Overlay/Acoustic Survey* project. In the projects*15 Locations/15 Minutes/15 Days* and *Itinerant Sound*, the dynamic sound event is performed by a participant striking a hand bell (see Figure 1.2). The hand bell encapsulates the collision and dispersal of the sound event through the striking of the bell with a mallet and its highly resonant properties that allow the bell sound to travel distances. By positioning hand bell participants in different situations, I was able to construct a sonic environment, whereas the sonic environment in *Site Overlay/Acoustic Survey* was created through the positioning of loudspeakers of field recording playback. I elaborate the similarities and differences between these two engagements with dynamic sound events – audio recording and playback, and performing with hand bells and instruments – in the following chapters. In each case, it is the sound generated by a collision of elements and the deployment of that sound that I am working with to engage the sound event with site and open up a space for listening that transforms how an audience engages with site.

Figure 1.2
15 Locations/15 Minutes/15 Days (2014). Image: Geoff Robinson. And *Itinerant Sound* (2015–ongoing). Image: Kieren Seymour.

Sound Disembodiment

The investigation of the physiological act of hearing and how it relates to other senses is the focus of Connor's essay 'Edison's Teeth: Touching Hearing'. He utilises the disembodied character of sound that follows once a collision occurs and sound is transmitted from the source. Connor writes:

> Perhaps the tactility of sound depends in part on the fact of this immaterial corporeality, because of the fact that all sound is disembodied, a residue or production rather than a property of objects.[27]

In this context, the term disembodied is used to describe sound's separation from its source and in turn its transmission spatially.

Through its disembodiment, sound separates from its source and consequently separates from its original context or site. It is this feature of sound that I utilise, captured through sound recording, to create a synthesis of durations in my work as explored in Chapter Four. As sound moves away from its source, it becomes its own entity, a durational event. Connor continues:

> ... when we hear something, we do not have the same sensation of hearing the thing itself. This is because objects do not have a single, invariant sound, or voice. How something sounds is literally contingent, depending upon what touches or comes into contact with it to generate the sound. We hear, as it were, the event of the thing, not the thing itself.[28]

Connor highlights that sound occurs through an event as opposed to coming from an object itself; the object that initiated the sound is one element within a series of other elements that make up the sound event.

Whilst sound separates from its source, visual identification and association reconnect it and play a strong part in our sensory perception of sound and its relationship to its source. It is through seeing the sonic event or through association, for example, the sound of an ambulance, that we identify sound and reconnect it to its source. Connor elaborates:

> ... sound may be supplied with compensatory substance, its indeterminate force given an imaginary but determinate form ... Precisely because of its default condition of disembodiment, sound may be apt to be thought of in terms of how it clings or stays in contact with what begets it.[29]

27 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004.), 157.

28 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004.), 157.

29 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004.), 157.

The voice is an example of the way sound clings to its source. When a person speaks, the tone and inflection is given a personality; we identify a voice with the person speaking. Even in non-verbal, recorded form the voice is identified as coming from a particular person that is different to another.

An example of this identification can be found in the work of composer Robert Ashley who primarily uses voice in his compositions. His piece *Automatic Writing* (1979) is an example of disembodied sound clinging to its source.[30] The composition is divided into four groupings of sounds: an indecipherable, close microphone recording of a murmuring voice, a whispering voice, distant muffled music and low-volume synthesizer modulations. At no point in this composition are the words understood or the sounds identified, yet through association an environment can be devised of two people conversing in a room with ambient tones playing in the room and music playing in an adjacent room bleeding into the space of the two people. The content of the conversation and what is happening in this environment is abstract and to be determined by the listener. The association of the sounds, the clinging to their source, and their relationships to each other creates the environment that unfolds over the duration of the composition.

The act of field recording clings to or is orientated by its sound source in a different way to the example above. Through the focused listening enabled by the directional microphone and headphones, the disembodied sound is reconnecting to its source. Field recording is directing the listening back to the sound source. Despite whether the sound can be identified, located or given a particular context, the microphone is re-placing the listener in a specific sound event in time and place. The act of field recording therefore creates a unique perspective of listening in space. Similar to looking through binoculars or viewing a video, the recorded sound places you in the middle of an event without you actually having to be right there. In my project work, this displacement of sound enabled through field recording expands a site beyond its visual limits through temporality by producing different durations as the recorded sound is re-situated across different sites.

Sound, the Senses and Proximity

As a disembodied force, sound can be heard at variable distances, up close or far away. For the sensing body, the proximity of sound works in conjunction with sight, smell and touch in order to experience the variable conditions of our environment. The senses are interrelated and function in a way that they interpret each other. It is this capacity that I activate when I displace and re-situate a field recording. Sight and sound in particular are indexical to each other, as Connor writes, ‘the evidence of sight often acts to interpret,

30 Robert Ashley, *Automatic Writing*, audio LP (New York: Lovely Music, Ltd. LP VR 1002, 1979.)

fix, limit, and complete the evidence of hearing … hearing tends to ask questions which get answered by the eyes'.[31] If hearing asks the questions, this implies hearing is the sense that is engaged before the other senses. We often hear before any of the other senses due to sound's ability to be perceived from long distances, beyond walls, around objects and without light. Sound is often what we encounter first.

Through describing the different relations the senses have to each other, a diagram of sensory perception in proximity to the body can be formed:

far close
hearing--------sight--------smell--------touch--------taste

Sound travels through and around objects and environments. We often hear sounds of an event before we see, smell, touch or taste it. Depending on the position of the person (i.e. in a room or in the dark), sound is a sense that can be perceived the furthest away from the body.[32] Whilst touch, hearing and sight all perceive objects, the way they do this is very different. It can be argued, as Connor states, that hearing 'provides intensity without specificity'[33] which is perhaps why it is associated more with feeling than understanding. We can engage with what we hear without the specificity of listening and interpreting. The way people respond to sudden loud sounds and how people often engage with music (i.e. through emotional expression and dancing) are examples of the more reflexive and intuitive responses to sound compared to the other senses.

In Brandon LaBelle's *Acoustic Territories*, he extends Connor's argument of how sight and sound support each other. LaBelle writes:

> For what we hear is not mostly what we see, nor can it strictly be pinned down to a given source, or brought into language. Often sound is what lends to directing our visual focus – we hear something and this tells us where to look; it eases around us in a flow of energy to which we constantly respond. Sounds are associated with their original source, while also becoming their own thing, separate and constantly blending with other sounds, thereby continually moving in and out of focus and clarity.[34]

31 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004), 154.

32 In *Anthropology from a Pragmatic Point of View*, Immanuel Kant divides the senses between those that are external and those that are internal. He suggests '(b)y touch, hearing and sight we perceive objects (on the surface); by taste and smell we partake of them (take them into ourselves)'. Immanuel Kant, *Anthropology from a Pragmatic Point of View*, Trans. Mary J. Gregor. (The Hague: Martinus Nijhoff, 1974), 35.

33 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004), 154.

34 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life*, (New York: Continuum Books, 2010), xix.

LaBelle's description of how hearing prefaces looking and how sound associates with and leaves its source is relevant to the act of field recording. When I am recording in the field, I am moving through the range of sensory proximity. Hearing is foremost my initial encounter; I then look to see if I can find the source, moving my microphone in the direction of the sound being produced by collision. The source may be ambiguous at first but through the combination of the senses and knowledge of prior associations I identify and interpret what has occurred. As I record the sounds, I am also identifying and contextualising the sound occurrences in relation to that location. The technology, the sound recorder and the microphone, aid the encounter by amplifying hearing and identifying events that are heard before they are seen. Once the sounds are played back in a different site, they are recontextualised with the surrounding sounds of the site; they move 'in and out of focus' between their source and new context. In this sense, there is a push and pull between sound's separation from its source and a reconnection through sight and association. Field recording complicates these relationships through its displacement of sounds into different durations and sites.

The relationship between aural and visual sensory perception that Connor and LaBelle argue, such as the way sight reconnects the disembodied sound to its source, are the features of sound I utilised and amplified in my project work. In *Site Overlay/Acoustic Survey*, I utilise field recording to both separate sound from its source so I can relocate the sound to a different site and to utilise vision (through sculptural spatial markers) and association to emphasise the displacement that has occurred. The juxtaposition of physical site with sound recording in this project calls for a different way of engaging with site that orients the audience through listening. The next two sections trace how what we hear and the act of listening has changed over the last 100 years through the industrialisation of society and the introduction of sound recording technology, and how this informs the act of field recording.

The Soundscape

The particular hearing experience of contemporary society has been informed by dramatic shifts in the soundscape we now live in. The Canadian composer R. Murray Schafer coined the term 'soundscape' to refer to the sonic environment in which we live. In his 1977 book *The Tuning of the World*, Schafer charts the history of auditory perception pre and post-industrial era, detailing how the transition from a hi-fi to a lo-fi environment has affected the way we hear and listen. This change in the soundscape is primarily due to the increased noise levels with the advent of industry and cars. In a hi-fi soundscape – high signal to low noise ratio – the signal-to-noise ratio means any ambient sound is low volume and individual

sounds can be heard clearly. In a lo-fi soundscape – low signal to high noise ratio – the signal-to-noise ratio means the ambient sounds are loud and drown out individual sounds.

This transition has led to a change in the predominance of sight over sound. Schafer notes 'in the west the ear has given way to the eye as the most important gatherer of the environment'.[35] He traces this transition back as early as the renaissance with the invention of the printing press and the emergence of perspective painting which replaced the aural depiction of god (through the oration of religious text and music) with printed text and imagery.

Evidence of a hi-fi soundscape can be found in pre-industrial-era literature where description of environments tell of astute attention to hearing and the ability to interpret information through sound i.e. the weather, the movements of people and animals, etc. The industrial revolution was the beginning of the lo-fi soundscape, and by the 20th century this was an accepted state of affairs.[36] Sounds compete in a lo-fi soundscape; for example, the decibel measurements of cities increase each year with densification and in turn birds increase their volume and pitch compared to birds in a rural environment.[37]

Schafer refers to the detrimental effects of the contemporary soundscape as being effected by 'schizophonia': the split between a sound source and its electroacoustic transmission or reproduction. This is a 20th century phenomenon whereby sound is removed from its source and can be dislocated in time and location, for example through sound recording and transmission technologies, such as the telephone. This disjuncture can be linked back to the construction of architectural acoustic spaces, such as amphitheatres and concert halls, where architecture is designed to control and channel sound through acoustics. In contemporary society, the use of headphones is the most obvious example of Schafer's schizophonia, whereby a totally controlled sonic environment is created, separating the source of the sound to the extent that sound appears to come from within the body.[38]

35 R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (Vermont: Destiny Books, 1977/1994), 10.

36 In the case of Luigi Russolo's *The Art of Noises* manifesto, the lo-fi soundscape was embraced as a new approach to listening and musical instrumentation and composition.

37 Steven Connor, 'Rustications: Animals in the Urban Mix', http://stevenconnor.com/rustications.html (accessed April 5, 2018).

38 Schafer, being an advocate for the reduction of noise pollution, went on to found the World Soundscape Project that drew attention to the sonic environment through location recordings and environmental advocacy. There still exists a movement for acoustic ecology through sound artists such as Hildegard Westerkamp, David Dunn, Douglas Quinn, Chris Watson and the World Forum for Acoustic Ecology.

Field recording occupies an interesting position in the hi-fi/lo-fi dynamic. It is a post-industrial technology that harnesses and dislocates sound, yet it has the ability to focus on individual sounds – removing lo-fi ambient noise and highlighting sounds that would normally be unheard. In this sense, field recording can utilise the experience of schizophonia to reveal the layers of the lo-fi environment. For example, the sound artists Hildegard Westerkamp and David Dunn utilise this technology to highlight fragile environments. Westerkamp's composition *Kits Beach Sound Walk* (1989) begins with delicate popping sounds of barnacles opening and closing; she then introduces the sounds of the surrounding environment that slowly drown out the barnacle sounds, highlighting the way the noise of contemporary society affects the listening environment.[39]

Within the schizophonic soundscape, field recording can utilise sound recording technology to reveal the layers of sound situated in a site, creating a focused listening experience and in turn a way of deconstructing and interpreting a location through its aural properties. I utilise these very properties in order to relocate and layer sounds of one location onto another, recreating a further displacement and schizophonic experience. This displacement aims to disrupt the site of the artwork and provoke the audience to rethink how they are experiencing the site through a temporal layering and recontextualisation. In the following section, I will delve into how the separation of sound and image emphasises aural perception through an exploration of the concept of acousmatic sound.

Acousmatic Sound

An example of acousmatic sound can be found in the opening sequence to David Lynch's film *The Straight Story* (1990). The film begins with an aerial view of a rural landscape; sweeping music plays as the camera moves over a town and then zooms onto a house as the music fades out. The camera, now at ground level, tracks alongside the house, familiar urban sounds can be faintly heard, and stops outside a window. Then, a series of unrecognisable sounds occur, alluding to an event taking place in the house. Without seeing what has happened, there is an ambiguity of what the sound source was and the details of the event. Once we follow a character into the house and we see a man collapsed on the floor, we become aware of what has happened.

The term acousmatic originates from Pythagoras, who used a teaching technique where he taught students from behind a curtain. The aim of this technique was to visually separate the sound (voice) from the speaker so the students would focus on what is being said rather than the person

39 Hildegarde Westerkamp, 'Kits Beach Soundwalk' (1989) from the audio CD *Transformations*. (Montreal: empreintes DIGITALes IMED 1031, 2010).

speaking. By eliminating the visual, the acousmatic experience places emphasis on listening through sound. This separation of sound and image became a significant part of 20th century culture through the introduction of sound recording technology, and it is a key feature of field recording and sound playback.

In the 1940s, the French composer Pierre Schaeffer related the term acousmatic to music with particular reference to a style of music called musique concréte (concrete music). Musique concréte uses a broad range of sound sources, including field recordings, voice, instruments, objects and electronics. It also includes the use of magnetic tape as a tool to create compositions that are separated from visual association and conventions of annotated music. Schaeffer's *Etude aux objets* (*Study of Objects*) (1959) is a collage of sounds derived from a selection of objects and instruments.[40] Most sounds are performed using objects or instruments in an uncharacteristic fashion. The sound therefore becomes unidentifiable. Drawing on his interest in phenomenology and the philosophy of Edmund Husserl, Schaeffer was interested in creating a listening experience free of visual and preconceived context.

For Husserl, phenomenology attempts to describe the contents of an experience intuitively without reference to philosophy and psychology. Maurice Merleau-Ponty further explored Husserl's ideas, focusing on the body's engagement in the world. In his 1948 lectures for French National Radio, *The World of Perception*, Merleau-Ponty emphasises a 'world hidden from us beneath all the sediment of knowledge and social living'.[41] Merleau-Ponty argues that scientific and philosophical knowledge have directed us away from a perceptual experience through the senses, and suggests if reinstated a broader view of the world can be established. In keeping with the phenomenological perspective of Husserl and Merleau-Ponty, the acousmatic experience focuses on aural sensory perception. For Schaeffer, the introduction of radio and the phonograph allowed for a purely phenomenological experience of sound – a sound without its visible source, enabling the listening experience to be focused without visual context and other sensory perception.[42]

Both Schafer's idea of the schizophonic split between sound source and its electroacoustic transmission or reproduction and Schaeffer's practical application of the ideas of the acousmatic and phenomenological experience of sound argue for the need to develop a different way of hearing and listening in the post-industrial era. The acousmatic attempts to provide

40 Pierre Schaeffer, *Etude aux objets*, audio LP. (France: Phillips- Prospective 21e Siècle 6521 021, 1971).

41 Maurice Merleau-Ponty, *The World of Perception* (New York: Routledge Classics, 2008), 69.

42 Interestingly Schaeffer embraced and utilised the very phenomena of sound dislocation that Schafer was so concerned was affecting the ability to listen in the sound environment of today.

a method for listening that separates the aural from the visual through the schizophonic separation created through sound-recording technology. This method of listening relates to the act of field recording that I will discuss in the final section.

Sound Event and Field Recording

In my project work, I utilise the acousmatic qualities of field recording to separate sound from its source and relocate it in a different context. The use of a directional microphone, recorder and headphones enables a way of listening that connects the sound event to its source. When the composer Ludwig van Beethoven went deaf, he would place a stick in his mouth that touched the piano to pick up the vibrations of the music he was playing. Similarly, the inventor of the gramophone Thomas Edison would grip his teeth on the wood of the gramophone to feel the vibration of sound to create an expanded listening experience of the music. Connor extends on these listening experiences, observing:

> Beethoven's stick, along with hearing trumpets and other devices for channelling and amplifying sound, are reversible speaking ears: they gather and concentrate sound in order to broadcast it inwards into the body.[43]

The act of field recording similarly acts as a 'reversible speaking ear'. When I am in the field, a sound event occurs, it travels through space outwards from its source, becoming disembodied, and then it moves through where I am situated. I record the aftermath of this event, the travelling sound, with a directional microphone, locating the source of the sound, and channelling it through the microphone, headphone and into my ear.

Field recording utilises the technology of portable sound recorders and microphones to record sound in a location where the sonic event took place; the sound source in its environment. As such, field recording is a form of acousmatic listening and utilises the schizophonic effect of sound recording in that it transforms a sound event via a microphone and recording technology into a recorded document, separating the sound from its source.

The sound event becomes displaced through the act of field recording that selects, orientated by the source of the sound event. As a recorded event – a sound file – it has become temporally displaced, taken out of the duration and location of the source of the sound. It is this acousmatic effect of a recorded sound that I use to re-present the sound event in a different context. It is the recorded sound's displacement that allows for its

43 Steven Connor, 'Edison's Teeth: Touching Hearing', *Hearing Cultures: Essays on Sound, Listening and Modernity*, Veit Erlmann, ed., (New York: Berg, 2004), 169.

recontextualisation with the effect of creating different durations that initiates a change within the spatial conditions of a physical site. The recorded sound in turn reignites the process of the sound's transmission and disembodiment with its playback through a loudspeaker, allowing for its temporal dissemination and spatial transformation.

For Schaeffer, the acousmatic was a way of harnessing sound recording to create a form of a phenomenological listening away from a visual and spatial context. However, my approach to field recording utilises the effect of acousmatics not to confine the act of listening to a form of context-free temporality but to open the sound event's ability to change and multiply durations within the spatial conditions of a physical site. For example, the project *Site Overlay/Acoustic Survey* takes the field recordings from one physical site and plays them back in a different site. This transference of a sound event from one place to another shifts the context and opens up to a different listening experience of the initial recording of the sound event and a different temporal experience of the site of playback. These observations will be expanded in chapters Three and Four, drawing on Henri Bergson's concept of duration, which explores how the process of sound recording and playback layers durations to generate a synthesis of time.

The playback of recorded sounds in an alternate site re-enacts the initial collision through a loudspeaker as a disembodied transmission. Through this process, the sound event transmission, capture and re-transmission creates a layered experience across multiple durations and sites. I argue the sound event and the processes of field recording in my artwork disrupt the visual and spatial conventions of site specificity by creating a temporal displacement and recontextualising site through a multiplicity of durations. In the next chapter, *Site and the Sound Event*, I explore the projects *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days* in detail to examine the relationship between physical site and the sound event through the concepts of perimeter, threshold, situation and micro-geography.

Chapter Two:
Site and the Sound Event

Introduction

This chapter will examine the relationship between the sound event and site in my project work in order to outline how the temporal qualities of sound and the spatial conditions of site engage with one another. This engagement produces an *affect*[44], felt as an experience arising from zones of perception that respond to various physical and sonic differentiations in my artworks. I argue the felt experience of the affect results from the spatial and durational qualities of sound encountered within the physical, spatial and material conditions of a site. These conditions of the site are used as framing procedures through which sound permeates a site. They effect the way sound travels and its qualities, such as timbre and resonance, through the physical relationship of indoor and outdoor, built and botanic environments, and the various solid and porous materials of the site. The activation of these relationships, between the spatial and material conditions of the physical site and the sound event, shifts the experience of site from the visual to the aural and emphasises a particular durational experience. As a consequence, the sound event in my artworks forms a situation within a physical site – a momentary micro-geography – created through the layering of spatial and sonic zones. The audience encounters these zones as a multiplicity of durations. I argue that this experience of site, as a multiplicity of durations created through sound, enables the recasting of site in my artwork as a durational situation.

Surveying the way site is generated in the projects *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days,* through the act of field recording, playback of sounds and sound performance, I will demonstrate how multiple framing procedures create perimeters. I refer to the boundary of the work as a perimeter to compare and contrast the different ways a physical site and sound relate to a permeable threshold. What begins as a demarcation, a physical threshold that differentiates one site from another, becomes through the introduction of sound, a malleable and porous perimeter that lacks a defined edge. In turn, what the perimeters differentiate are registered as identifiable zones of perception. The chapter is divided into three sections: Physical Site, Perimeter and Threshold; Sound Event and Situation; and Micro-geography of the Moment. This structure presents the interconnecting elements in my project work from the physical perimeter of site to the situation of the sound event. By exploring these

44 I use the term affect in relation to Deleuze and Guattari's idea of affect as an intensive force that causes a change or reaction to a body through felt experience.

elements I analyse the relation between physical site and the sound event through their different thresholds and differentiated zones to reveal temporal micro-geographies.

Physical Site, Perimeter and Threshold

The processes I utilise in my projects to create and transform perimeters form both physical and sonic thresholds. In this section I focus on the operation of site in *Site Overlay/Acoustic Survey*, which took place in three locations and involved different layers of engagement with each site through sound recording, spatial diagrams and performance. Each of these layers engaged with different thresholds resulting in variable zones within each site to create micro-geographies.

In *Site Overlay/Acoustic Survey*, the process of field recording – the capturing of dynamic sound events through a directional microphone and recorder – and audio playback – the displacement of the recorded sound event in a different site – were limited to the perimeter of the chosen sites. The perimeters form a series of thresholds that comprised RMIT Design Hub rooftop, the interior walls and ceiling of the Melbourne Museum Forest Gallery, and the edge of Long Island at the Royal Botanic Gardens. These thresholds were determined to contextualise the artwork, to enforce a limit in which the artwork is framed. As physical perimeters, these limits form a threshold between the designated site and its outside. These designated sites are differentiated through both physical and visual demarcations. However, the act of field recording differentiates a layer of thresholds that are acoustically determined through traversing the site and encountering sound events, as highlighted in Chapter One. As such, alongside the spatial and built perimeter of the physical site and its visual limit, there is the sound limit – the limit of what the field recordist can hear.

The act of field recording operates within the designated physical perimeter to generate a temporal and malleable situation that contrasts to the selected location's physical perimeter. Through the act of field recording I survey the site through sound by traversing the location, listening and responding to sonic events that occur. I both encounter and am drawn to these events. The outcome of this process is that a new zone is determined by my encounter with sound events in the location. This surveying process transforms the perimeter of the site from a physically determined boundary to one that responds to the situation of sounds encountered in the location.

The sound recording positions of this encounter are translated into points plotted on a map generating a visual diagram of each acoustic perimeter. This acoustic perimeter is indicated with spatial markers, in the form of individually coloured posts. See Figure 2.1 for spatial markers in situ.

Figure 2.1
Site Overlay/Acoustic Survey (2013), the different coloured spatial markers in situ at RMIT Design Hub rooftop pavilions, Melbourne Museum Forest Gallery and Royal Botanic Gardens Long Island.
Image: Aksana Hugo Anastas.

The posts and their unique colour markings become a tool for visually mapping the recording locations and tracing my traversal of the initial location. They map the sonic orientation of one site as an overlay onto another site. The perimeter defined by the spatial markers (the mapping of the sound event encounter) creates a visual reference, referring back to the location of field recording. These spatial markers are also a form of notation. For example, in Figure 2.2 below, the map of RMIT Design Hub rooftop pavilions indicates the overlay of the Long Island map and field recording locations and spatial markers.

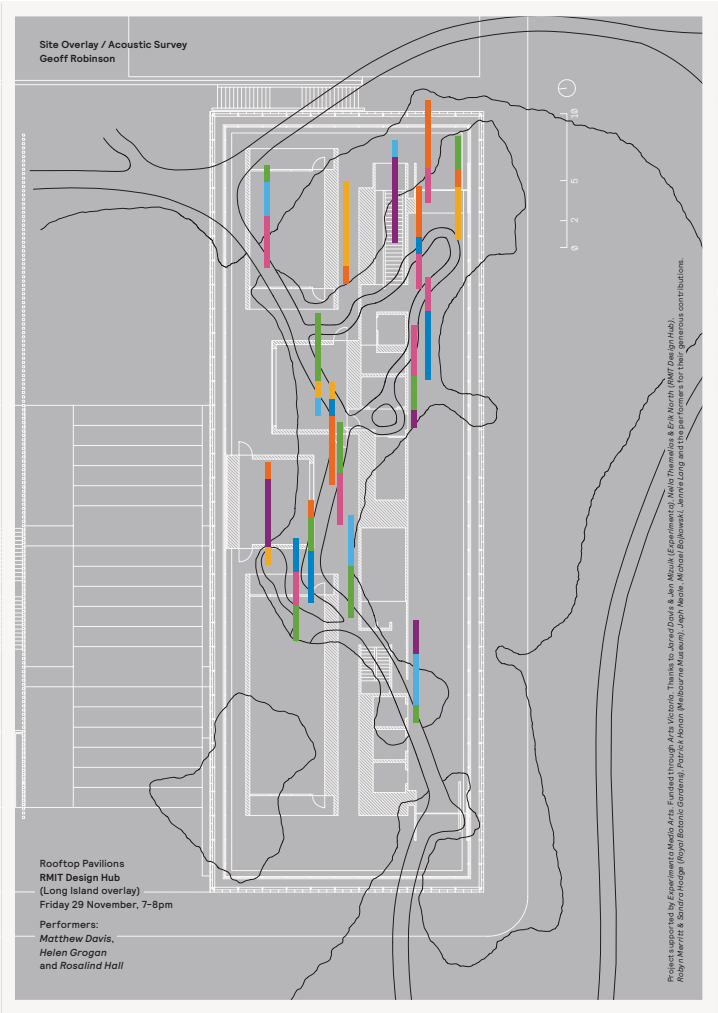

Figure 2.2
Site Overlay/Acoustic Survey (2013), overlay diagram of RMIT Design Hub rooftop pavilions map (white outline) with Long Island overlay (black outline) and spatial markers. Design: Michael Bojkowski.

The final layer to the process of creating a micro-geography is the performance. In the performance, the field recordings are played back together with additional sonic layers performed by collaborators invited to respond to the situation and who emphasise the acoustics at different areas within the overlaid site. The sounds made by the performers are improvised and together with their movements generates a less determined threshold. The threshold they create is porous and mobile, and specific to the duration and location of each performance. See Figure 2.3 for images of performers across the three sites of *Site Overlay/Acoustic Survey*.

Figure 2.3
Site Overlay/Acoustic Survey (2016), left to right from top left: RMIT Design Hub rooftop pavilions performance; Helen Grogan, Rosalind Hall and Matthew Davis. Melbourne Museum Forest Gallery performance; Tim Catlin, Aviva Endean and Ernie Althoff. Royal Botanic Gardens Long Island performance; Charlie Sofo, Dylan Martorell and Alice Hui-Sheng Chang. Image: Aksana Hugo Anastas.

The artwork is the culmination of the relationships of the four layers; the initial physical site perimeter, the zone of the field-recordings, the mapping of this zone through spatial markers and the improvised performance event. These layers fluctuate between determined perimeters and indeterminate encounters that create a play between defined and porous thresholds within the site.

The multiple thresholds of *Site Overlay/Acoustic Survey* each respond differently to the situation of the artwork. The physical perimeter differentiates between the site and its outside. These are built or otherwise demarked edges that contain the designated physical site, whereas the sonic edge is the threshold at the point where an audience member hears the playback and performed sound. Both the physical and sonic edge are thresholds between designations, but the physical perimeter differentiates and the sonic edge forms a threshold – a meeting point or point of contact. The sonic threshold is the intersection of sound travelling spatially intercepted by a hearing person. These distinctions between the physical and sonic create a tension that emphasises the way vision and sound engage site differently. The visual perception of site is used as a concrete limit to the artwork, a framing, whereas the aural perception functions beyond the visual limits and transforms temporally. Through this juxtaposition, I articulate the way sound creates a durational situation in contrast to the visual and spatial limits of site.

Sound Event and Situation

As discussed above, within the *Site Overlay/Acoustic Survey* project the materiality of sounds within a location is encountered differently to the physical or visual perimeters. Furthermore, the process from sound event (collision) to field recording (capturing) to sound playback (transmission) creates a filtering and displacement of sounds across multiple sites and durations.

As discussed in the Introduction, in *One Place after Another,* Kwon addresses the dispersal of site through the analysis of site specificity in artworks between 1960 and 2000. Kwon discusses how the use of site in artworks over this time has transitioned from the locational, to the institutional, on to the discursive. Kwon sees the practice of site specificity used by certain artists, such as Tom Burr in *An American Garden* (1993) and Mark Dion in *On Tropical Nature* (1991), as simultaneously moving between these three models. For example, the discursive aspects of Dion's *On Tropical Nature* arise from its operation across the site of a rainforest, a museum and a curated group exhibition. This movement enables the artwork to address different contexts in relation to its site.

Burr's *An American Garden* and Dion's *On Tropical Nature* situate different contexts next to each other, as Kwon observes, in order to unground the physicality of site and move it into a discursive realm. However, something Kwon does not address is the way these artworks also situate different durations next to each other, working across a temporal plane that links site to duration.

For example, in *An American Garden* Burr recreates a portion of the Ramble, a feature of New York's Central Park, at a park in Arnhem in The Netherlands as a part of Sonsbeek 1993. The context of this work relates to the use of the Ramble as both a place for bird watching and public sex, and how these two contrasting usages inform the site and its regulation. What occurs through Burr's re-creation of a portion of the Ramble in another park as a spatial overlay is a contextual and temporal displacement. The audience at Sonsbeek was exposed to the various contexts of the Ramble as a site through the use of information signage. This information replaces what would normally be botanical identification with quotes from stories about the Ramble as 'a gay cruising/ gathering place and its relationship to perceptions of crime and safety, privacy, and public sexuality'.[45] The re-creation of the Ramble was also situated near a gay cruising area at Sonsbeek Park, creating another contextual layer to the overlay of sites. The spatial juxtaposition of recreating the pathways of the Ramble in the Arnhem park generates multiple durations through the act of the audience traversing the same pathways of those who have walked the Ramble since Central Park's construction in 1873. This experience enables the audience in Arnhem to retrace the actions of others and enact a form of synthesis of past and present durations. In turn, the audience are simultaneously blurring the boundaries of public and private through their retracing.

While *On Tropical Nature* also overlays multiple sites, Dion is literally displacing elements from one site to another, in a manner similar to Robert Smithson in his site and non-site works.[46] Dion spent three weeks collecting specimens from a designated zone within a rainforest in Venezuela. Each week for the duration of the exhibition the specimens were transported to and exhibited at Sala Mendoza gallery in Caracus. Dion's work juxtaposed the source of the specimens with museum displays, emphasising the way museums recontextualise specimens through displacement and display techniques. The project occurred simultaneously

45 Tom Burr, *Anthology: Writings 1991–2015*, (Berlin: Sternberg Press 2015), 25.

46 In the late 1960s, Robert Smithson made a series of artworks that set up a relationship between the site of the artwork in the field and the gallery, which he designated as the non-site. This relationship is materialised through a transposition of materials from the site in the field to the non-site of the gallery. Through these displacements Smithson dislocates the artwork as either the property of the gallery or residing outside its ambit in an effort to draw attention to the neutralising effect of the gallery or museum. Jack Flam, ed., *Robert Smithson: The Collected Writings* (Los Angeles: University of California Press, 1996), 154–55.

across the two sites, the site of fieldwork and the site of display, generating a temporal layering across sites.

The use of multiple sites and temporal layering, as detailed above in *An American Garden* and *On Tropical Nature*, also occurs in the project *Site Overlay/Acoustic Survey.* The overlay of field recordings from one location onto the site of performance is a temporal layering across physical sites that begins with the locational, through the process of field recording, but then traverses durations through the processes of playback and performance. The three stages of this artwork begin with fixed spatial perimeters that are then layered across consecutive sites creating, through the process, multiple durations. How *Site Overlay/Acoustic Survey* does this differently from the examples discussed above relies on the method of capturing and playback of sound. As outlined in Chapter One, it is the acousmatic qualities of field recording that enables it to separate sound from its source and relocate it in a different context. This displacement enables the artwork to exist spatially over multiple sites and also to layer across multiple durations.

It is the engagement of sound and site that creates a point of difference to the site-based practices mentioned so far. Sound exists in the world as an event, an occurrence that moves spatially and has the potential, due to recording technology, to exist across duration. Listening, as a form of engaging with site, requires a different kind of thinking to hearing, as discussed in Chapter One, and looking. This is what LaBelle refers to as auditory knowledge, 'a radical epistemological thrust that unfolds as a spatio-temporal event'.[47] He adds:

> ... sound opens up a field of interaction, to become a channel, a fluid, a flux of voice and urgency, of play and drama, of mutuality and sharing, to ultimately carve out a micro-geography of the moment, while always already disappearing, as a distributive and sensitive propagation.[48]

The significance of sound for LaBelle is that it is a form of knowledge that through listening propagates, traverses duration and transforms. It is these properties of temporality and fluidity of movement that distinguish sound and listening from a predominantly visual perception and spatial engagement with site.

The temporal qualities of sound were utilised through performance in the project *15 Locations/15 Minutes/15 Days* as another means of engaging duration with physical site. This project spatially marked the site of the exhibition (Federation Square in Melbourne) with the same coloured posts

47 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum Books, 2010), xvii.

48 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum Books, 2010), xvii.

used in *Site Overlay/Acoustic Survey*. At marked positions, performers rang a hand bell for 15 minutes on the hour (see Figure 2.4). The specified hour shifted over the duration of the exhibition, each day starting an hour later, such that on the first day the bells were rung at 6am, (corresponding with sunrise) and on the last day at 8pm (corresponding with sunset).

Figure 2.4
15 Locations/15 Minutes/15 Days (2014). Image: Geoff Robinson.

In this project, in a different manner to *Site Overlay/Acoustic Survey*, the designation of perimeters and thresholds operated over three layers. The initial physical perimeter of the site for *15 Locations/15 Minutes/15 Days* was the edge of Federation Square. A second perimeter was established through the various positionings of the posts each day. And the sound of the bell created a third perimeter that was an aural threshold determined by the surrounding architecture, the proximity of other bell ringers and the receiving audience.

The aural threshold of *15 Locations/15 Minutes/15 Days* constantly changed from day to day and during each performance. The posts marked a source, an initial visual anchoring from which the bell sound travelled. The threshold was variable over the duration of the performances and dependent on the active listener's proximity to the sound. In this sense, the listener became a fourth perimeter of the artwork and its site. The listener actively determined the site of the artwork beyond the initial perimeters of Federation Square and the positioned posts and bell ringers. Multiple durations unravelled throughout each performance and across the 15-day duration of the exhibition. Each performance was a layer of duration in relation to previous and future performances. It was the combined effect of past, present and future across the 15-day exhibition that generated compound layering of durations in this project.

Both projects, *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days*, set up spatial perimeters in order to allow layers of duration to proliferate. Each project did this through the different methods, the use of field recording and playback across three sites in the former and the sound performance of ringing hand bells over 15 days in the latter. These two projects relate to the site-based projects of Burr and Dion through their use of multiple sites and the transposition of elements from one site to another. However, the use of sound creates a dynamic that introduces a layering of porous thresholds and compound durations that situates these projects differently in their relation to site. It is the relationship of sound to temporality that creates a point of difference within my site-based projects.

The layering of thresholds and durations in my artwork are also experienced in the site-based artworks of Max Neuhaus and Pierre Huyghe. Huyghe explores duration as a layering of events in *Untilled* (2012). *Untilled* was situated in the maintenance section of Avenue Park in Kassel, Germany, for Documenta 13. Huyghe plotted different regions in the park that included an uncased bee hive mounted on the head of a figurative sculpture, various plants including medicinal and psychotropic plants, remains of artworks shown at previous Documentas including an uprooted Joseph Beuys oak tree, two roaming dogs, a gardener and pre-existing features of the area. Huyghe used mapping and diagramming when planning and installing the work. Once activated, the perimeters of these planned regions became porous and dispersed over time. The bees pollenated the opium poppies and datura flowers, the dogs roamed, shallow pools of water bred tadpoles and bacteria, the gardener added plants and watered them and the site changed according to plant growth, audience movement and the weather.

A different method of experiencing duration occurs when encountering Neuhaus's *Time Piece Beacon* (2005). This artwork consists of loudspeakers and sound. In 2008, I paid several visits to the DIA museum in Beacon, New

York, where the work is located. It wasn't until my second visit that I began to notice that a repeated sound event occurred. My brain initially dismissed it as a distant noise but after four hours in the museum I began to recognise a time pattern. It appeared that a drone noise slowly escalated toward the hour upon which it would stop suddenly. It was the sudden stop that made me aware of the sound event. I described this experience to an invigilator who explained that it was an artwork by Neuhaus – *Time Piece Beacon*.

The site of *Time Piece Beacon* is its aural and temporal proximity to the museum and its surrounds. The sound permeates from the loud speakers hidden inside and outside of the building and occurs regularly for a short period every hour. The artwork is only experienced within the audible threshold of the sound event coming from the museum. For example, I could still faintly hear *Time Piece Beacon* when waiting at Beacon train station some 600 metres away. As such the threshold of the artwork is contingent on the location of the active listener, which is always mobile and variable.

Both projects engage temporally with site, through sound in *Time Piece Beacon* and through the layering of events in *Untilled*. It is the temporal engagement with site in these practices that approach site specificity through the lens of duration that I argue reconfigures the ideas of what is the perimeter of site and how temporality generates a spatial and durational layering. This distinction situates site differently to Kwon's more place-based framing of site specificity.

In *Modern Art in the Common Culture*, Thomas Crow takes a different position to Kwon with regards to site specificity that also aligns with the focus on temporality that I have highlighted in artworks like *Untilled and Time Piece Beacon*. Crow focuses on the work of Michael Asher and analyses the way his practice uses subtraction and duration to articulate a spatial and temporal relationship to the site that the work is shown in. For example in *untitled installation 1970*, Asher re-articulated the entry and interior of a gallery to be open 24 hours a day. The door was taken away and the interior was relined to form two contained, interlinking rooms. The artwork only existed for a short period of time as its point was to highlight the before and after of the artwork's existence. This effect is similar to the way the sound ending on the hour in *Time Piece Beacon* makes the effect of the work apparent; the before and after of the event of the artwork creates a relationship where the absence of the work actualises its presence. As Crow describes in relation to *untitled installation*;

> Asher's sculpture of course no longer exists, and the expectation of non-permanence was built into its conception. As long as his installation was in place, the space could not function in any other way; all of its residual spaces were sealed off and enclosed in darkness; no normal security was possible in Asher's version of public space. If it had

> been given a permanent place out of the way somewhere, if it were no longer disfiguring anything, it would no longer be the work it was.[49]

In the case of Asher's work, it is the absence of the work that gives meaning to site. And the threshold between the work's presence and absence is the action that gives context to the site itself. In this sense, a particular duration provides a point of relation that would not exist if the work were permanent. Even a minimalist sculpture, for all its intention of being rendered temporal through the audience's movement is bound by the permanence of its material condition and form; it is reiterating the same parameters when it is reinstalled from site to site. However, the temporal nature of Asher's work having a particular duration i.e. only ever existing over a distinct period of time, speaks as much to the site it is located in through its absence. Asher's installation *Münster (Caravan) '77 '87 '97 '07* engaged similarly with duration through the presence of a parked caravan in various locations around Münster, Germany, for the 10-yearly art exhibition Skulptur Projekte. The temporary presence of the caravan every 10 years and its photographic documentation amplified the changes in the environment that had occurred between exhibitions. The presence and absence of Asher's work emphasised duration within the site of Münster.

Sound within a site-based context also works with the parameters of duration. The duration Crow observes in Asher's work, which exists for a determined period, also occurs in my project work through the presence and absence of sound. The mark of time enacted with the hand bells in *15 Locations/15 Minutes/15 Days* occurs for 15 minutes each day and at a different time for the 15 days. The bell sound requires the period of inactivity before and after the performance to make its mark. In *Site Overlay/ Acoustic Survey*, it is the before and after of hearing the introduced sounds that generates a juxtaposition between the sounds of the site and the overlay of introduced sounds. The temporality of the sound event juxtaposed with a site emphasises the relationship between the more permanent physical conditions of site and the changing nature of sound in the site that is experienced as duration.

In my project work, the physical site sets up a framing through a contained perimeter that in turn is opened up with the porous threshold of the sound event and its multiplicity of durations. The durations of recorded sound event, played back sound and performed sound create territories that expose sites to a particular temporal experience. It is this temporality highlighted through the use of sound that extends, as Crow notes, the qualities of before and after in duration and how these qualities reconfigure the more fixed visual conditions of site.

49 Thomas Crow, *Modern Art in the Common Culture* (New Haven: Yale University Press, 1996), 140.

Considering the temporal nature of sound in site-based practices begs the question, can sound ever be pinned down to site? In Claire Doherty's curatorial practice and writing she uses the term situation rather than site to describe artworks in public spaces. Doherty writes 'the event of situation rather than the fixed physical location of site is more resonant'.[50] She describes artworks such as Pawel Althamer's *Realtime Movie* (2004/2007), Javier Téllez's *One Flew over the Void* (2005) and Tania Bruguera's *Taitlin's Whisper #5* (2008) as, 'situation producing as opposed to situation specific or responding'.[51] All these artworks are situated in and have a specific relation to a physical site, in much the same way as Burr's *An American Garden* and Dion's *On Tropical Nature*. However, what the artworks referred to by Doherty produce is the site as a situation. This situation is created as a process in progress that is changing and emergent over time in which the conditions of reception become the content of the artwork. It could be argued that it is the performative nature of these event-based artworks that create a durational unfolding that is generative of a situation. It is this durational unfolding that I have utilised in *Site Overlay/ Acoustic Survey* and *15 Locations/15 Minutes/15 Days*. In Chapter Four, I explore in detail the temporal qualities of performance in my artwork and how it relates to performing arts such as dance.

The use of site in art practices as providing a specificity that locates and generates the artwork focuses on a place-based orientation that Kwon refers to as 'addressing the uneven conditions of adjacencies and distances *between* one thing, one person, one place, one thought, one fragment *next* to another …'[52] This orientation towards the spatiality of site-based practices that Kwon in particular stresses, as 'distances between' and 'next to each other', is ruptured when considering the durational qualities of sound and performance together with the conditions of a site. Utilising the term situation and exploring the site-producing qualities of event-based practices, alongside a theoretical exploration of duration in chapters Three and Four, enables me to develop an understanding of the relationship between the sound event and site in my artwork as a durational situation.

The event of my project work generates affects across durations, creating a situation that is porous and changing. In this situation, the physical site and spatial markers in my artwork are the framing in which territories evolve across durations and in turn shift the conditions of site from a fixed location to a temporal situation. Within the temporal situation, it is the juxtaposition

50 Claire Doherty, *From Site to Situation: Art in the Space of Public Time*, lecture, https://youtu.be/TRCJLCZLMys (accessed April 5, 2018).

51 Claire Doherty, *From Site to Situation—Art in the Space of Public Time*, lecture, https://youtu.be/TRCJLCZLMys (accessed April 5, 2018).

52 Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge: MIT Press, 2002), 166.

between the visual locational features and the aural durational aspects of the work that disrupts the spatial conditions of site and engages the audience through situations and durations.

Micro-geography of the Moment

As outlined in LaBelle's 'Acoustic Territories', sound is a spatio-temporal event that carves out 'a micro-geography of the moment, while always already disappearing, as a distributive and sensitive propagation'.[53] LaBelle links the spatial and temporal properties of sound with the concept of geography.[54] The micro-geography propagates a set of spatial relations within the moment of duration. Sound appears, intercepts, creates a momentary micro-geography that is intercepted by an audience and then disappears. These are the conditions in which my project work functions, in that the sound event's durational qualities engage with site spatially as a micro-geography. The sound event in my project work occurs within a particular duration, during which time it intersects with an audience, creates a set of relations, a situation between audience, site and duration, and then disappears. The layering of physical site perimeter, spatial markers and sonic thresholds generates a micro-geography that temporally unfolds through the act of field recording, playback and sound performance.

The micro-geography in my project work is a form of territoriality. The micro-geography of the moment territorialises and transforms what the framing of the physical perimeter differentiates. The physical perimeters set up a threshold in which a micro-geography forms through the durational layering of sound events. The transformation that occurs is reconfiguring the receptive audience's engagement with site. Transforming from a physical, visual experience of site into an aural durational situation. I argue it is this transformation that rethinks, in my artwork, the historical understandings of site specificity as site related and informs and propels site into a site-producing situation. This durational situation generates temporal micro-geographies that have a territorialising effect that will be explored in the following two chapters.

53 Brandon LaBelle, *Acoustic Territories: Sound Culture and Everyday Life* (New York: Continuum Books, 2010), xvii.

54 Historically, one of geography's main theoretical underpinnings stems from the ideas of materialism and the production of space. In simple terms, materialism is the idea that the world is made up of 'stuff' and the production of space is the idea that human activity creates the world around the human. Henri Lefevbre's 1974 book *The Production of Space* had a significant influence on the field, he writes of the human condition being characterised by a feedback loop between human activity and our material surroundings and how the spaces humans produce in turn affect how we engage with space. In this context, my project work produces micro-geographies that affect how an audience perceives the site of the artwork. Trevor Paglen, 'Experimental Geography: From Cultural Production to the Production of Space', *Experimental Geography: Radical Approaches to Landscape, Cartography and Urbanism*. Thompson, Nato, with essays by Jeffrey Kastner and Trevor Paglen (New York: Melville House, 2008), 29.

Chapter Three: Territorialisation and the Sound Event

Introduction

This chapter focuses on the framing functions in artworks through an investigation of the project *Site Overlay/Acoustic Survey* in relation to the concepts of territorialisation, deterritorialisation and reterritorialisation. Through these concepts I will develop an understanding of the processes involved in the selection of the physical sites in my projects and how sound recording and playback engages temporally with the spatial conditions of these sites. The analysis of the relationship between temporality and spatial conditions emphasises the way field recording and audio playback creates multiple durational layers, which in turn shifts the focus of site specificity from the spatial to the temporal. Drawing on the writings of Elizabeth Grosz and her examination of the concepts of framing and territorialisation in the writings of Gilles Deleuze and Félix Guattari, I develop an understanding of these processes to argue that the temporal quality of sound transforms the experience of a physical site. This transformation complicates site specificity's spatial and visual parameters through the engagement of duration, provoking a rethinking of site in my project work.

The following sections: Framing Physical Site and Sound; and Territorialisation, divide the chapter between the differentiating properties of framing and their territorialising effect in relation to the field recording, as a process of capture that deterritorialises, and audio playback as a reterritorialising process in *Site Overlay/Acoustic Survey*. This analysis reveals how the durational layers of the project were generated and how this reconfigures site through the production of a durational situation.

Framing Physical Site and Sound

Framing within the project *Site Overlay/Acoustic Survey* occurred through the selection of a physical site and determining its perimeters. As detailed in Chapter Two, sites were chosen that contrasted to each other and perimeters were determined through their relationship to inside and outside. Within this perimeter, a further selection was made through the choice of sounds recorded. The selection process for the project overall involved finding three physical sites that had different acoustic settings, as well as differing sound events from each other. These variations enabled the possibility to compare and contrast sounds between sites. The differences

between sites featured changes in acoustics and sound events that occurred between indoor and outdoor environments.[55]

Each stage of the selection process is a framing operation that differentiates a separation between things, those that are contained within the frame and those that are outside. This framing operation creates a boundary that forms an inside and highlights what is contained. For example, in one of the physical sites in this project, the edge of Long Island at the Royal Botanic Gardens in Melbourne, the framing device was the site's physical perimeter, the edge of the island. This perimeter determined the selections of sounds that could be recorded from the position of the island, such as the sound of bell miner birds that inhabited the island. These processes of selection allow for a separation of sounds and their various qualities through the framing of a physical site and the ordering of sounds through selective listening, enabled by a microphone and recorder.

In *Chaos, Territory and Art*, Grosz argues framing is the initial process of establishing order and territory out of chaos. Chaos or the *virtual* consists of imperceptible forces that Grosz refers to as 'the unrecognised and open-ended forces'.[56] Art is one means by which these forces are actualised through arts framing operations and experienced as sensations. For example, in Huyghe's *Untilled* when the framed regions plotted in the park at Kassel were enlivened through living creatures the conditions for sensations were activated and experienced by the audience. In the context of *Site Overlay/ Acoustic Survey*, the act of framing through the selection of physical site perimeter and sound recording creates the conditions for sensations to proliferate. In this instance, sensation is the channelling of the force of sound captured as an affect that passes through the audience. These framing procedures – the physical site selection, sound captured within this threshold and then playback of the recording in a different physical site – are the means by which the captured forces are channelled as sensations. This channelling enables the audience to experience the captured sounds in a different context and in a different manner to how they might experience the sounds at the location of the recording.

It is the architectural qualities of the built and botanic environments utilised in *Site Overlay/Acoustic Survey* that determine the captured sensations through their framing operations. For example, the RMIT Design Hub is delineated as a site through the built fabric of the architecture.

55 In relation to the selection of sites transitioning from indoor to outdoor and from built to botanic, I was also interested in the constructed form of these environments and their relationship to colonialism. Particularly the way indigenous flora had been reconstructed within the overt colonial conditions of a museum and botanic gardens. This tangent forms an additional layer of framing to the existing spatial and acoustic conditions.

56 Elizabeth Grosz, *Chaos, Territory and Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 2.

In *What is Philosophy?* Deleuze and Guattari refer to architecture as the first art of the frame and emphasise the relationship between framing and sensations. They describe architecture as a series of frames that hold sensations; they go on to explain:

> Interlocking these frames or joining up all these planes – wall section, window section, floor section, slope section – is a composite system rich in points and counterpoints. The frames and their joins hold the compounds of sensations, hold up figures, and intermingle with their upholding, with their own appearance. These are the faces of a dice of sensation. Frames or sections are not coordinates; they belong to compounds of sensations whose faces, whose interfaces, they constitute.[57]

The framing operation of architecture is conceptualised as a selection, enacted through its wall, floor and ceiling components, that enables the actualisation of the virtual forces of chaos. This framing in turn creates a territory within which sensations proliferate. In these terms, architecture, as a built form, is a literal barrier between inside and outside, and as a concept it is a means of repositioning how one might experience and perceive the world through a different set of conditions. The difference made apparent through the framing operation is the new set of conditions that changes how we perceive.

In *Site Overlay/Acoustic Survey*, the architectural features of each location are used as the initial framing device. The territorialising effect of architecture is extended to engage the framing of territory through landscape design. In the case of Long Island, at the Royal Botanic Gardens, the perimeter of the constructed island in a lake is used as a framing device. In the other two sites featured in *Site Overlay/Acoustic Survey*, it is the built fabric of the architecture in these locations that determined the framing. These were the rooftop pavilions of RMIT Design Hub, and the glass and mesh walls and ceiling of the Forest Gallery at Melbourne Museum (see Figure 3.1). The architectural features across the three sites frame spatially, cutting into the physical site to establish a set of conditions. The architectural framing, spatially and visually, determines the physical site's conditions. The question I examine in my practice is how does sound engage with these spatial conditions and how does aural perception differ from the visual conditions of physical site?

In each case, the architectural perimeters in *Site Overlay/Acoustic Survey* designate the limits of a physical site for the processes of capturing sound. In each instance, the framing operation sets up a different set of conditions based on the permeation of sounds between inside and outside. For example, the pavilions on the rooftop of RMIT contained sound within the framing of the walls, floor and ceiling; within the forest gallery, sound permeated through the mesh walls and reflected off the glass walls; and on the island

57 Gilles Deleuze and Félix Guattari, *What is Philosophy?* (London: Verso, 1994), 187.

at the Botanic Gardens, sound travelled uninterrupted across the island perimeter. These framing operations provide a means of separating and creating a boundary between inside and outside, between one designated physical site and another.

Figure 3.1
Site Overlay/Acoustic Survey (2013), RMIT Design Hub rooftop pavilions, Melbourne Museum Forest Gallery and Royal Botanic Gardens Long Island. Image: Geoff Robinson.

The framing of the sites within *Site Overlay/Acoustic Survey* also established different physical conditions for which the processes of sound recording, playback and performance occurred. These different conditions emphasised a contrast between the materiality of the sites through the way sound engages with their conditions. These conditions influence the degree of containment or permeation depending on, for example, the materiality of the walls, floors and ceiling. These conditions determine the sonic movement and interaction with the various thresholds, as it is the materiality and form of the physical site that affects how sound travels. For instance, the sonic threshold of the elevator door was contained within the solid walls of the rooftop pavilion, whereas the sonic threshold of a bell miner bird on Long Island permeates beyond the island perimeter and extends as far as the sound wave can travel and be heard by another animal.

While capturing sound events in relation to the different spatial conditions of the physical framing devices and transforming them by playing them back in an alternate physical site is a key process of the project, it is not the only process used to capture sound. The technical process used to capture sound also functions as a framing device. As architecture creates spatial conditions through the framing of walls, floors and ceilings that capture forces as sensation, the schizophonic and acousmatic processes of recording technology also frame through the selection and capture of sound. The selective listening created by the use of a directional microphone separates a specific sound event in a location from other surrounding sound events. It cuts through the broader sonic terrain to isolate and capture a particular sound event. While the microphone is capturing a sound event spatially, separating it from the physical location of the field recording, it is also capturing it temporally as duration.

These recordings capture the duration of sound events in a manner that is similar to how we measure time with a clock. The microphone and recorder segments the duration of sound events to isolate an excerpt and capture it as a discrete moment. This action creates a tension between the qualitative multiplicity of the sound event and a quantitative moment of its duration. This distinction between qualitative and quantitative underpins the argument made by Henri Bergson in relation to the difference between duration and time, as measured by a clock. Clock time carves up time into quantitative moments; as Bergson notes 'we distinguish moments in the course of duration, like halts in the passage of the moving body'.[58] Bergson refers to the way we experience clock time spatially as instants of traversing space from one point to another. In contrast to this, duration includes what exists outside of clock time and its measured instances. For Bergson, duration is a multiplicity of past, present and future, which includes the before and

58 Henri Bergson, 'Matter and Memory' excerpt, *Time: Documents of Contemporary Art*, Amelia Groom, ed., (Cambridge: MIT Press, 2013), 99.

after that the quantitative operations of clock time segments. Although we use spatial relations to chart time, duration is continuous. This is exemplified in the example of a flying arrow, as Bergson writes:

> ...the trajectory is created in one stroke, although a certain time is required for it; and that although we can divide at will the trajectory once created, we cannot divide its creation, which is an act in progress and not a thing.[59]

Bergson implies that the division of time is an illusion and is used as a means of perceiving duration, whereas he argues duration can only be experienced and is unperceivable. The act of field recording creates a conundrum between a quantitative measure of time captured in a recording and the qualitative experience of the duration of a sound event. Field recording cuts into the flow of duration and contains it as a record of the past in the form of an audio file available to be re-presented in the future. In fact, field recordings produce segmented sounds in a manner much like clock time segments the flow of duration. However, when the recordings are played back a layered experience of these segments of time is experienced in a temporal continuum. The act of field recording carves out of duration a measured instance of time, yet when played back into a different physical site it permeates the site as a component of that durational experience, creating a manifold layering of past and present unfolding into the future. The segmenting of sounds and its relation to clock time and duration and their activation in my project work are further explored in Chapter Four.

The sound recording processes within *Site Overlay/Acoustic Survey* capture and transform sounds, layering them across duration and in turn within a multitude of spatially determined physical sites. The framing operations of architecture in *Site Overlay/Acoustic Survey* create a spatial perimeter around the physical site, while the sonic frame of the microphone creates a temporal threshold in relation to the sound event that in turn captures a moment in duration. It is the relationship between the spatial and the temporal frames that sets the conditions from which the project unfolds. These relationships create a layered framing process that enables the contrast between the durational qualities of sound and the spatial perimeters of the physical site to be emphasised. I argue that this emphasis on the different ways duration is perceived and experienced, both temporally and spatially, rethinks how site specificity functions within my art work. The spatial and sonic framing sets the conditions for a territorialisation of the site of the artwork. The following section explores territorialisation as an act of transformation that changes the way an audience perceives the site of the artwork.

59 Henri Bergson, *Creative Evolution* (Basingstoke: Palgrave Macmillan, 2007), 309.

Territorialisation

While the framing operations used in *Site Overlay/Acoustic Survey* are processes that differentiate and capture, they are also processes that transform. The physical site is transformed into a set of spatial coordinates through the architectural perimeter and the sound is transformed into measured instances of duration through the act of recording. These transformations are intertwined and create a relationship between the spatial and durational qualities of a site. In turn, they create a territory within which particular spatial thresholds and sounds can be perceived and isolated from the surrounding sonic and physical world. These acts of framing territorialise both the sonic and physical procedures to interlink them as part of the same process. Territorialisation transforms what the framing procedures differentiate in a rhythmic exchange between components of an environment.[60] According to Deleuze and Guattari, territorialisation is 'an act of rhythm that has become expressive, or of milieu components that have become qualitative'.[61] A milieu is a specific set of relations differentiated from a general spatial environment within which something exists and from which it draws. The selection of relationships a milieu generates forms a world of interdependency with aspects of its surrounds. For example, the milieu of the bell miner birds that inhabit Long Island consists of eucalyptus trees, psyllid bugs, water and other bell miner birds, etc. The milieu components of this environment for the bell miner, orientated by its relationship with the psyllid bug, produce a qualitative difference through their codependent relationship of food and protection. The bell miner bird feeds almost exclusively on the dome-like coverings of certain psyllid bugs, referred to as 'bell lerps', that feed on eucalyptus sap from the leaves. The psyllids make these bell lerps from their own honeydew secretions in order to protect themselves from predators and the environment. The bell miner bird only eats the bell lerps, allowing the psyllids to continue living and eating sap in the eucalypt trees. The bell miner bird territorialises the eucalyptus trees where the psyllid bugs live, through their bell like call, which deters other birds from coming near the trees thereby protecting their food source from other birds. The territory is created through the rhythm between the bell miner milieu and the psyllid bug milieu. The rhythm is expressive of the dual benefits gained from the

60 I use the term territorialisation in relation to Deleuze and Guattari's idea of the way a particular combination of conditions can change the way something/someone experiences and perceives a situation. I distinguish this understanding of territorialisation from the colonialising act of claiming another's land as ones own. Although Deleuze and Guattari only engage the topic of colonisation in passing remarks, as Paul Paton has pointed out 'they do provide conceptual resources for thinking about the problem' [Paton p.108] [from 'The Event of Colonisation' in *Deleuze and the Contemporary World*, Ian Buchanan and Adrian Parr eds., (Edinburgh: Edinburgh University Press, 2006), 108–124]. This problem is something Paton explores in a number of texts and essays such as Deleuze and the Postcolonial edited with Simone Bignall (Edinburgh: Edinburgh University Press, 2010).

61 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (London: Bloomsbury Publishing, 2013), 367.

psyllid bug's bell lerp; the bell miner bird has a sustainable food source and the psyllid bug gains a stable home free of other predator birds. The milieu of the bell miner bird and the psyllid bug overlap to form a synergy, an expressive rhythm.

Grosz succinctly describes this type of relationship between milieu and rhythm in relation to territorialisation:

> Territory is always the coming together both of spatiotemporal coordinates (and thus the possibilities of measurement, precise location, concreteness, actuality) and qualities (which are immeasurable, indeterminate, virtual, and open-ended), that is, it is the coupling of a milieu and a rhythm.[62]

Grosz points out that a milieu is spatial and grounded in location, and a rhythm is the qualitative relations that are open-ended. The coupling of milieu and rhythm between the bell miner bird and the psyllid bug is the coming together of the spatial proximity to each other's territory, namely the eucalyptus tree and the qualities of the unique symbiotic relationship they have through the mutual provision of food and protection.

The sensations captured in *Site Overlay/Acoustic Survey* have a similar territorialising rhythm that bring together the spatiotemporal coordinates of the physical site perimeter and the open-ended qualities of the sound events that are captured and transformed through the processes of field recording. The territorialising operations created through this project were an extension of the initial differentiation created by framing. In the bell miner bird's case, the area in which the bell call can be heard is the framing and the effect this has on deterring other birds is territorialising. In relation to field recording, the territorialisation that occurs is a result of the framing, the differentiation that the directional microphone makes in the broader soundscape. What this operation then isolates through the framing is the territorialising of a sound event.

In *Site Overlay/Acoustic Survey*, the different conditions of the three physical site perimeters had different relationships to the sound events occurring in and around the perimeter. The framing of each physical site revealed a set of sonic conditions and events that the act of field recording captured. For example, the sound event recording on Long Island of the call of the bell miner bird cut into the soundscape of Long Island and captured the sound event of a single birdcall. The separation of the birdcall from other sound events territorialises the birdcall. During field recording within the physical site boundary of Long Island, the framing that the directional microphone enables was used as a device for selective listening. It is a means of pin

62 Elizabeth Grosz, *Chaos, Territory and Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 19.

pointing a sound event amongst a whole range of different sound events happening in relation to the perimeter that the site frames. The act of listening through the membrane of a microphone, an ear extended from the body, has a schizophonic effect, separating out sounds from amongst others.

As discussed above, the built fabric and material qualities that make up the three physical sites in *Site Overlay/Acoustic Survey* affected how sound engaged with the site and in turn how sounds were captured through field recording. On the rooftop pavilions of RMIT Design Hub, the sound events were contained within the framing of the walls and windows. Each sound event in this site could be differentiated from others with minimal ambient sounds. The framing of the room acted in the same way as the directional microphone by containing sounds and separating them from the roar of the city outside the frame of the pavilion. This contrasted with the Forest Gallery at Melbourne Museum where the mesh and glass framing both allowed sounds to permeate from outside and bounce off the reflective surface of the glass, creating a dense sound palette. The sounds captured often included other neighbouring sound events or a distant ambient hum of background noise. And at Long Island the sound events were further dispersed, occurring both on and around the island. The physical framing of the perimeter of the island had little effect on the movement of sound and consequently the capture of singular sound events always had the distant sounds in the background. The transition from the indoor framing of the rooftop pavilions, to the indoor/outdoor framing of the Forest Gallery, to the outdoor framing of the perimeter of Long Island was chosen for the effect the conditions of the framing would have on sound and how it was captured. It is through the capturing of these sound events and playing them back in an alternate physical site that processes of territorialisation, deterritorialisation and reterritorialisation came into play.

In *Site Overlay/Acoustic Survey*, as the field recordist, I captured sound events from within the frame of the physical site. The act of field recording differentiates sounds in the soundscape and in turn territorialises a sound event through the cutting and separating of the sound event amongst others. Once this territorialisation has occurred, the sound event becomes an audio file. The initial capturing of a sound event territorialises, whereas once the sound event is rendered as an audio file it is extracted from the physical site and the durational moment in which it occurred and it becomes deterritorialised.

The process of capturing the sound event has shifted through this selection and renders it into an audio file. In *A Thousand Plateaus*, Deleuze and Guattari describe sound's relationship to deterritorialisation, through a differentiation between the sonorous (music) and the visual (painting) as evidenced by the phenomena of synaesthesia. They claim:

> … sounds have a piloting role and induce colours that are superposed upon the colours we see, lending them a properly sonorous rhythm and movement. Sound owes this power not to signifying or 'communicational' values (which on the contrary presuppose that power), nor to physical properties (which would privilege light over sound), but to a phylogenetic line, a machinic phylum that operates in sound and makes it a cutting edge of deterritorialisation.[63]

Deleuze and Guattari suggest that sound functions outside of the visual and has a certain autonomy and transformational power through deterritorialisation. In the case of *Site Overlay/Acoustic Survey*, the sound event was deterritorialised as an audio file that opened it up to the potential of transformation. This transformation came in the form of a relocation and playback of the sound event in a different physical site and duration. The combination of the sound event and recording produces what Deleuze and Guattari refer to as the machinic phylum, the cutting edge that allows for the transformation of the new milieu to take place.

The field recordings that took place over the three physical sites of *Site Overlay/Acoustic Survey* collected a diverse range of sound events. The sounds were affected by the different sonic conditions determined by the framing of each physical site. The next stage of the project was to present the field recordings of one physical site in another physical site. For example, the bell miner bird recordings of Long Island were played back in the rooftop pavilions at RMIT; the various bird, people and environment sounds of the Forest Gallery at Melbourne Museum were played back on Long Island; and the interior sounds of the rooftop pavilions at RMIT were played back in the Forest Gallery (see Figure 3.2 overlay maps). The capturing (territorialising) of the sound events through field recording at each physical site becomes deterritorialised as an audio file. The deterritorialisation takes a specific sonic event and isolates it both in duration and from its physical site. The sound recording captures a passage of time, an excerpt of duration to be reheard in a different physical and temporal context. Through its relocation, the recorded sound event is reterritorialised into a different set of sonic conditions determined by the framing of the physical site.

The conditions of the new physical site change the context of the recorded sound event in a number of ways. Firstly, the new acoustic conditions change the way the recorded sound event behaves; for example, the bell miner birdcall of Long Island travelled beyond the island and in the playback in the rooftop pavilions it was contained within the walls of the room. Secondly, the function of the territory of the original sound event is changed. To again use the example of the bell miner bird, the territory of the birdcall on Long Island is dissolved upon playback in the rooftop pavilions where there are no longer

63 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (London: Bloomsbury Publishing, 2013), 404.

psyllid bugs and eucalyptus trees to defend and the birdcall cannot extend beyond the walls of the room to deter other birds. However, the captured sound event of the eastern whip bird recorded in the Forest Gallery and played back on Long Island potentially disrupted the territory of the bell miner bird. Thirdly, the context of the sound event is changed through the association of the sound to the listener (whether that be a person, bird or other territorial being). For example, the elevator bell and door sound was played back in the Forest Gallery where there is no elevator and the rooftop pavilions were filled with bell miner bird calls where there are normally no birds present.

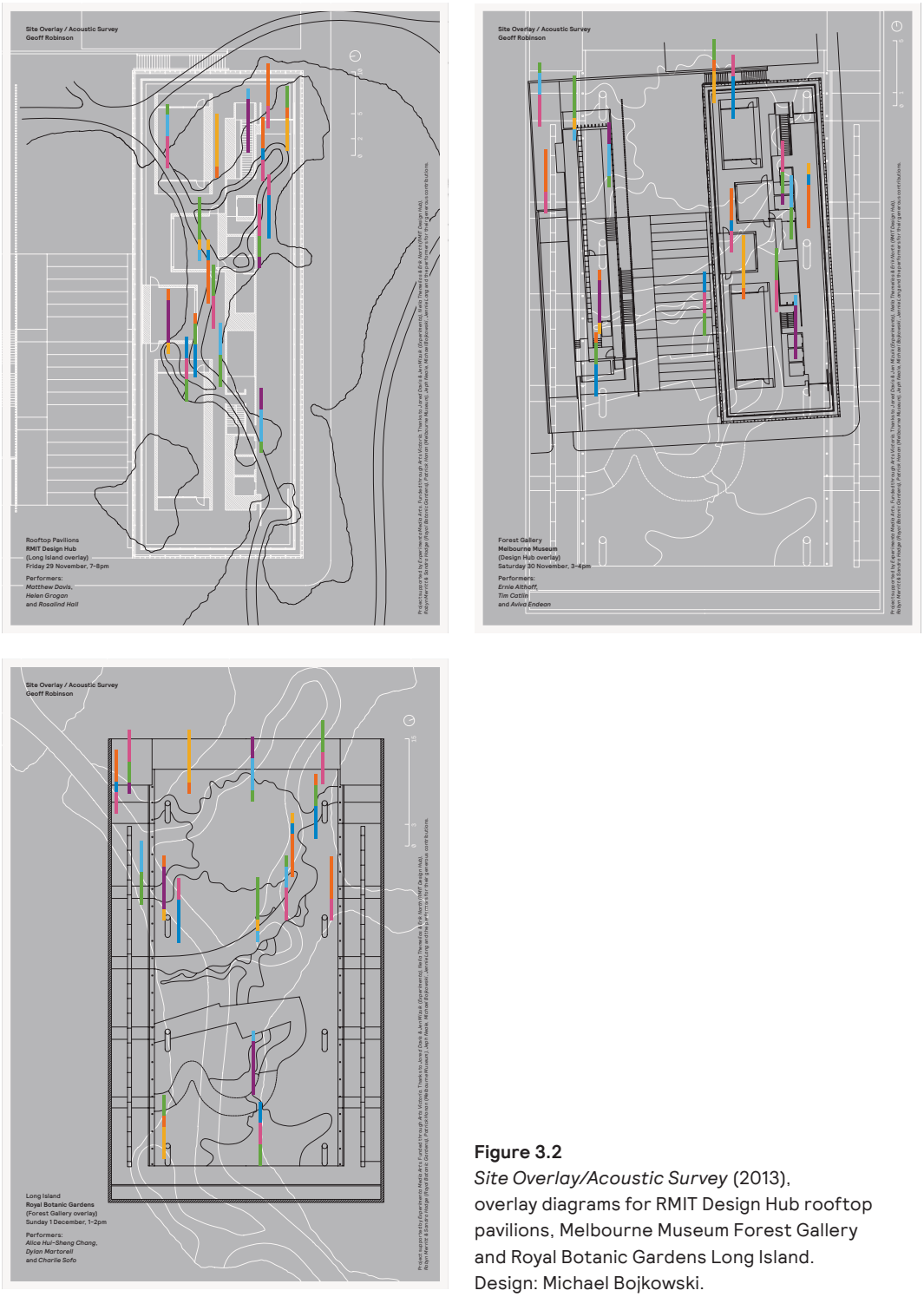

Figure 3.2
Site Overlay/Acoustic Survey (2013), overlay diagrams for RMIT Design Hub rooftop pavilions, Melbourne Museum Forest Gallery and Royal Botanic Gardens Long Island. Design: Michael Bojkowski.

The reterritorialisation of the sound event from one physical site to another produces a qualitative transformation of the sound event through the change of acoustic and territorial conditions of the new physical site and the consequential perceptual changes that take place in the listener. The perceptual changes are affected by the changed sonic conditions of the site of the artwork; where once the sounds of the site were familiar, they are now transformed. The layering of sounds from other locations and contexts opens up the potential to shift the audience's perception of the temporal experience and spatial conditions of the site. This experience creates a milieu in the new physical site through the changes introduced by the reterritorialisation process. The introduced sound recordings create an expressive rhythm, changing the sonic terrain and territory of the new physical site.

Through an analysis of these processes of physical site and sonic framing, I argue the sound event in my artwork forms the conditions for territorialisation. This process of territorialisation transforms the site of the artwork from a visual, spatial site to an aural, durational situation. The transformation occurs through a layering of durations whereby the territorialised sound event of one location is deterritorialised, as a sound file, and reterritorialised when played back in a different site. The sound event is transformed through the different spatial and sonic conditions. The layering of multiple durational events affect how the audience perceives the site, emphasising a sonic shift and transforming the site of the artwork spatially and temporally. This shift in perception opens up the experience of site in my artwork to be rethought as a particular temporal situation through the sound event's affect on audience as a layering of durations.

In Chapter Four, Temporality and the Sound Event, I extend the exploration of the experience of layering of durations in my artwork to examine the synthesis of time they create. This synthesis utilises performed sound alongside recorded sound to generate the conditions for actualising what Grosz refers to as the virtual. I focus on the performance-based projects *15 Locations/15 Minutes/15 Days* and *Itinerant Sound* and how their particular engagement with duration generates a synthesis of time through performance and movement.

Chapter Four:
Temporality and the Sound Event

Introduction

This chapter explores the projects *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days* through the different ways they generate a temporal field. I explore how the territoriality in *Site Overlay/Acoustic Survey* generates this field in the form of a refrain. And how *15 Locations/15 Minutes/15 Days* develops durational layers through live performance. This analysis examines the way the two projects use different temporal and spatial strategies to enable the experience of duration, as a multiplicity of the past and present, to generate a synthesis of time. I draw on the writing of Joe Hughes, who examines the conceptualisation of time across a number of texts by Deleuze. Hughes argues the temporal synthesis explored in *Difference and Repetition* as the repetition of instants that constitute the preceding instants of the past and the anticipation of the future, both contracted within the present, can be applied to the spatial concept of territorialisation in *A Thousand Plateaus*. I apply this concept in relation to the different methods utilised in *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days*.

As explored in Chapter Three, through the process of field recording and playback *Site Overlay/Acoustic Survey* provides access to an experience of duration via sonic shifts that transform the site of the artwork spatially and temporally. Whereas in *15 Locations/15 Minutes/15 Days*, examined in Chapter Two, it is the process of performing sound across designated temporal and spatial parameters that creates access to an awareness of duration. Both projects reveal different ways of engaging with sound's capacity to highlight the passing of time that opens the audience to experiences of the sites via multiple temporalities. The territorialising effect of framing explored in Chapter Three is extended in this chapter through the simultaneous durations operating in both projects to argue how this experience produces a synthesis of time. The particular experiences of duration in *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days* present different ways the sound event recasts site in my artwork as a situation that layers durations.

In the following sections: The Refrain and the Sound Event; Duration and the Performed Sound Event; and Actualising the Virtual through the Performed Sound Event, the trajectory from field recording to performance in my project work is outlined, together with the processes that engage temporality in each project. Through this trajectory I expand the argument of how duration and clock time function together in my artwork. Through

the introduction of the ideas of dance as disappearance and queer performance as futurity from the field of performance studies, I identify particular temporalities that form a synergy with my exploration of sound and site.

The Refrain and the Sound Event

It is through the processes of reterritorialisation outlined in Chapter Three that the multiple durations within the project *Site Overlay/Acoustic Survey* are activated. In Grosz's essay 'Thinking the New: Of Futures yet Unthought' she discusses the relativity of multiple durations.[64] Grosz highlights the braided manner that combines the durations of each thing into a larger or collective time. Each strand is intertwined producing, she points out, 'a unity of strands layered over each other; unique, singular, and individual'.[65] However, these singularities, she continues, 'nevertheless partake(s) of a more generic and overarching time, which makes possible relations of earlier and later, relations locating times and durations relative to each other.'[66]

In *Site Overlay/Acoustic Survey*, an example of these multiple durations braided and intertwined is evident. There is the duration of the initial sound event itself, for example the call of the bell miner bird or the sound of the elevator bell ringing. There is the duration of the field recording, the passage of time between pressing record and stop on the recorder. And there is the duration of the playback of the recording, as a new duration (such as looped audio) in a different physical site. By the final iteration of the playback of sounds, in the new physical site, each of these durations have become intertwined with each other, as Grosz's notion suggests, partaking of an overarching time comprised of earlier and later relations. The selected sounds from the greater sonic environment and their displacement in a new sonic terrain forms a particular combining of temporal and spatial elements where the sound event is repeated as a refrain across multiple sites. The displacement from one site to another alters the receiving context in which the repeated sound is replayed and subsequently transformed.

What is emphasised is the braiding of singular strands that Grosz refers to, which intertwine and meld with a global or collective time locating times and durations relative to each other. Together the three durations of *Site Overlay/Acoustic Survey* – the sound event, the field recording and the audio playback – formed, as suggested in Chapter Three, a synthesis of time.

64 Elizabeth Grosz, 'Thinking the New: Of Futures yet Unthought', *Becomings: Explorations in Time, Memory and Futures*, Elizabeth Grosz, ed., (New York: Cornell University Press, 1999), 18.

65 Elizabeth Grosz, 'Thinking the New: Of Futures yet Unthought', *Becomings: Explorations in Time, Memory and Futures*, Elizabeth Grosz, ed., (New York: Cornell University Press, 1999), 18.

66 Elizabeth Grosz, 'Thinking the New: Of Futures yet Unthought', *Becomings: Explorations in Time, Memory and Futures*, Elizabeth Grosz, ed., (New York: Cornell University Press, 1999), 18.

This synthesis of time is not the quantitative segmentation of clock time; rather it is a combination of the qualitatively distinct multiple durations brought into relation in the project. This synthesis connects sound events from the past in the present with the future possibility of transformation in the experience of the physical site that is opened by a different engagement with duration. The future in this context is the accumulation of the past in the present and how this generates an unfolding of what is yet to be. Each stage in the project's process formed a particular operation of time: the present, past and future. At each of the project's physical sites, selected sound events were recorded, becoming a document of the past, or a sound event that was once present and was then an archive of the past. Upon playback these recordings were reignited in a different duration and physical site. Through the combination of the durations of the sound event, the field recording and the audio playback, the project as a whole enacted a synthesis of time. This combining of the present, past and future in turn produces a refrain.

The synthesis of time in the project produced a repetition of the sound event that transforms through the different modes of territorialisation; this is what Deleuze and Guattari refer to as a refrain. They borrow this term from music where it refers to a chorus or recurring passage in a song or piece of music, also known in Italian as ritornello or the 'little return'. In *A Thousand Plateaus*, Deleuze and Guattari use this notion of the refrain to explain a process by which a safe space or territory can be formed. They argue the refrain is a territorial assemblage that consists of three components, which is detailed through the example of a child singing a familiar song to comfort themselves. The first component of the territory is produced by what they refer to as 'a calm and stable centre in the heart of chaos'.[67] The second component is associated with the idea of a home, in that the refrain produces a protective space, or 'circle around that uncertain and fragile center'.[68] The third component is the opening or crack in this circle which they suggest opens: 'lets someone in, calls someone, or else goes out oneself, launches forth'.[69] Deleuze and Guattari emphasise that these components of the refrain are not a successive evolution but are three aspects of the single thing. The refrain has a territorialising function; it simultaneously creates a territory that in situating allows one to move and traverse other, as-yet-uncharted territories. Deleuze and Guattari describe this movement as a line of flight.

The territorialising relationship between the three stages of the refrain are connected for Deleuze and Guattari to the three perspectives of the synthesis of time, as Joe Hughes explains:

67 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (London: Bloomsbury Publishing, 2012), 362.

68 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (London: Bloomsbury Publishing, 2012), 362.

69 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (London: Bloomsbury Publishing, 2012), 362.

> The first moment clearly marks out a space in the present. The second stage selects, filters, and thus *retains* certain elements of the chaos. The third opens the child onto a cosmic plane on which it joins the forces of the future.[70]

Deleuze and Guattari utilise this spatial differentiation to argue for a synthesis of time that connects three moments in a temporal relation. 'At each moment', as Hughes notes, 'the song, by virtue of its rhythm, carves out a temporal space, a living present, a space of retention, and a space of a future'.[71] The relationship between the refrain and the synthesis of time outlined by Hughes form a synergy with the multiple durations of *Site Overlay/Acoustic Survey*. The synthesis of present, past and future in the project produced a refrain whereby a sound event (a living present) was recorded (as a space of retention) and played back in a different time and location (a space of a future). The refrain is the culmination of these multiple durations playing back the past in the present and simultaneously opening into a future in the new physical site. The playback of sound confounds the measure of clock time, as discussed in Chapter Three, by combining durations in one moment that generate a layered temporal experience of the new physical site. This layering produced a refrain in *Site Overlay/ Acoustic Survey* that shifted the audience's focus from the visual to the aural to reveal the multiple durations of physical sites in relation to their spatial conditions.

Duration and the Performed Sound Event

As suggested above, the project *Site Overlay/Acoustic Survey* presented a particular relationship between clock time and duration through the field recording process and its playback forming a synthesis of time. The project *15 Locations/15 Minutes/15 Days* used clock time to present a durational experience through different means of engaging sound with physical site, through live performance. In this section, I will expand on the notion of clock time and duration through the writing of Christoph Cox and Grosz in order to highlight the difference between utilising quantitative and qualitative experiences of time in my artwork.

As described in Chapter Two, *15 Locations/15 Minutes/15 Days* utilised hand bells and performance to mark an hour of each day at consecutive times over the 15 days of the exhibition from shifting positions within Federation Square. As a relation to temporality, *15 Locations/15 Minutes/15 Days* was framed within a particular chronological sequence. The performances worked within an hourly time frame, using the hours of a clock to mark time.

70 Joe Hughes, *Philosophy after Deleuze* (London: Bloomsbury Publishing, 2012), 23.

71 Joe Hughes, *Philosophy after Deleuze* (London: Bloomsbury Publishing, 2012), 23.

The quantitative marking of time that the clock epitomises, as Cox argues, has dominated since the 17th century and produces a sense that time, 'is not part of events, movement, or change but that measures from the outside'.[72]

Cox also references the work of Bergson, in particular Bergson's distinction between two notions of time discussed in Chapter Three – quantitative time or clock time and qualitative experience of time as duration.[73] As already noted, Bergson questions clock time as a means of perceiving time and proposes the idea of the qualitative time of duration. Duration is an alternative to clock time's measuring from the outside and a way of experiencing the before and after of the quantified measures of time.

15 Locations/15 Minutes/15 Days used the temporal framing of clock time to create a durational experience. The project took the measured hourly time of one day and stretched it over the course of the exhibition. The performances acted as marked moments of time but were collectively experienced as duration. The positioning of the daily performances within the 10 hours of daylight also charted the movement of the sun, recalibrating clock time to the time of the movement of the earth around the sun over an elongated period of time. Clock time was used within *15 Locations/15 Minutes/15 Days* to emphasise the difference of a durational experience. But what is this difference and how does the audience experience the project as duration?

In the essay 'Deleuze, Bergson and the Virtual', Grosz expands on the relationship of past, present and future that Bergson develops from his understanding of duration. Grosz suggests that the past and the present occur at the same time, that the past is an accumulation of remembered present moments that feeds into the current present. The present is split into two, as Grosz explains:

> Every present splits into a dual-sided actual and virtual, one of which has effects, the other of which joins and adds to the past. The present thus directs itself to two series, two orientations at once: to action, in space; and to memory, in duration. The past could never exist if it did not coexist with the present of which it is the past. [74]

72 Christoph Cox, 'Installing Duration: Time in the Sound Works of Max Neuhaus', *Max Neuhaus: Times Square, Time Piece Beacon*, Lynne Cooke, Karen Kelly and Barbara Schroder, eds., (New York: Dia Art Foundation, 2009), 115.

73 Clock time is a means of measuring time and dates back to 1500BC with the earliest known Egyptian sundial. Clock time as a uniform measurement of time across the world largely came into existence with railway travel in the 19th century when inconsistent timetabling across longer travel distances lead to time across the world being set to Greenwich Mean time. Trevor Paglen in his essay 'Geographies of Time (The Last Pictures)' discusses railway time in relation to the historical development of time. *Realism Materialism Art*, C. Cox, J. Jaskey & S. Malik, eds., (Berlin: Sternberg Press, 2015).

74 Elizabeth Grosz, 'Deleuze, Bergson and the Virtual', *Time Travels: Feminism, Nature, Power* (Durham: Duke University Press, 2005), 103.

This explanation suggests that the present is split into action and memory, with action being oriented in the space of the present and memory being in the always-present past, as a virtual reservoir. As such, duration, as experienced in the present, is the intertwining of present and past but also a foreshadowing of the future. Grosz describes the future as something that is not contained in the present, like the past, but erupting from it, as an unfolding of the new. As a culmination between the past, present and future, Grosz describes duration as 'the movement of divergence or differentiation between what was and what will be, a movement from one mode of virtuality (the past) to another (the future)'.[75] The modes of the virtual Grosz teases out indicate that which doesn't exist in the present, as action in space, is what exists in the virtual reserve that is memory, as the past, and that is yet to be in the future. This understanding of duration as movement from one mode of virtuality to another situates differently to the simultaneous modes of the refrain. The experience of the refrain in *Site Overlay/Acoustic Survey* is a simultaneous event whereby the different modes of territorialisation combine to create an opening or line of flight. The live performance presented in *15 Locations/15 Minutes/15 Days* uses a different means of duration that create a movement between the virtual modes of past and future.

The particular relationship, explored by Grosz, between the virtual modes of the past and the future in the present are evident in *15 Locations/ 15 Minutes/15 Days*. As detailed in Chapter Two, the audience encounter with this project was through 15 minutes of hand bell ringing throughout the square on a particular day. The present is encountered as action in space, the hearing and viewing of the hand bell in the physical site of the square. However, this encounter may also have happened in the past – the same action at a different time and spatial positioning in the square. And the encounter may have occurred again the following day, the same action at a different time and spatial positioning in the square. Some of the audience encountered the project over several days, particularly those who work in the square or its vicinity, and some only once. The hand bell ringing occurred each day over the 15 days of the exhibition. Each encounter happened in the present but had also happened in the past. For those present on multiple occasions, the accumulated memory of encounters was accompanied by the expectation that it would happen again in the future, albeit at a different time and new set of positions. The different coloured posts marked where the performance occurred and acted as spatial clues that stayed in situ after each performance until they were moved to a new acoustic position an hour before the next day's performance.

After the performance, the posts were a remnant object of the past iteration of the hand bell performance, a visual signifier of the now lapsed present.

75 Elizabeth Grosz, 'Deleuze, Bergson and the Virtual', *Time Travels: Feminism, Nature, Power* (Durham: Duke University Press, 2005), 110.

The shifting of the posts to a different location for each performance emphasised the unknown future of the performances, as each performance unfolded in a new location with different acoustic conditions and effects and different sonic and spatial relations to each other. The experience of *15 Locations/15 Minutes/15 Days* as a whole was one of duration, the movement from the past to the future through the present encounter of the performance (see Figure 4.1).

Figure 4.1
15 Locations/15 Minutes/15 Days (2014), from left to right, the different configuration of spatial markers throughout Federation Square shown chronologically across the 15 days from 6am to 8pm. Image: Geoff Robinson.

In his writing on sound art, Cox discusses the relationship of clock time and duration through the differences of music and sound. Using Deleuze's idea of pulsed and unpulsed time explored in *A Thousand Plateaus,* Cox frames music as a pulsed time that is measured and sound as unpulsed time, or duration. Cox cites John Cage and Max Neuhaus as artists who work with music and sound to create a relationship between clock time and duration. For example, Cox refers to John Cage's piece *4'33"* (1952) as a composition that uses measured time to frame durational sound. The title, a distinct time frame, is the measure for which a piano keyboard lid is opened and then closed. What happens in between is that the sounds of the environment in which the performance takes place are foregrounded. The time of the performance frames a portion of duration at the present time of the performance. What occurs in the time frame of the performance was occurring before and will continue afterwards; however, what the performance reveals is the movement of duration by framing a portion of it. Cox notes a different strategy is used by Neuhaus in his ongoing project *Times Square* (1977–92 & 2002–). The project places a continuous sound work, a drone, within the physical site of New York's Times Square, specifically inside a grilled section of a pedestrian island in the middle of Times Square. Pedestrians encounter the continuous sound event by moving across the pedestrian island and whilst waiting for the lights to change, upon which they leave the sound event. This experience of duration in *Times Square* is different to Neuhaus's *Time Piece Beacon,* discussed in Chapter Two, whereby the latter project utilises clock time to mark duration, in that *Times Square* creates a continuous duration through which the general public come and go.

Cox notes the temporal marker in Cage's title is replaced in Neuhaus's *Times Square* by a spatial and geographic reference. Cox explains, 'what is fixed in Neuhaus's piece is not the temporal window but the spatial region'.[76] This difference between *4'33"* and *Times Square* is significant in the way the audience is positioned in relation to Cages 'temporal window' and Neuhaus's 'spatial region'. In *4'33",* the audience is positioned in a theatre context, in a stationary position. While some performances have been performed unseated and outdoors, the audience still has a direct physical relationship to the stationary piano, in that the piano as object anchors the audience physically in their listening experience. While in *Times Square* the audience is moving through the sound event, rather than having duration unravel around them as with *4'33",* the audience of *Times Square* is actualising duration as they encounter the work; they move through the before (past) and after (future) as they approach and leave the pedestrian island. The pedestrian island can be seen as the present experience of action in space.

76 Christoph Cox, 'Installing Duration: Time in the Sound Works of Max Neuhaus', *Max Neuhaus: Times Square, Time Piece Beacon*, Lynne Cooke, Karen Kelly and Barbara Schroder, eds., (New York: Dia Art Foundation, 2009), 126.

This experience of duration is a synthesis of time that is performed through the audience's physical movement. Whereas the refrain creates a simultaneous experience of a synthesis of time, here the performed movement encounters the virtual modes of the past and future through physically walking into and out of the sound event.

The use of spatial movement and duration in *Times Square* is activated in *15 Locations/15 Minutes/15 Days*. The positioning of the posts and performers throughout the square both sonically and physically spatialised the sound event. The audience, a combination of people who encountered the work either intentionally or incidentally would either move through the square engaging with the multiple sound events on their way to somewhere else or use the spatial markers as a means of navigating the work and the square. The experience of duration in *15 Locations/15 Minutes/15 Days* is twofold; there is the duration of the 10-hour day across 15 days and the duration of the individual's approach, encounter and movement through each sound event location. In the project *Itinerant Sound/CUB Stack–Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015*, a spatial approach to duration and sound was also embraced. However, instead of clock time, physical movement within a geographically determined location was utilised to emphasise duration.

Itinerant Sound was a part of the group exhibition *Feeling Material*, curated by Benjamin Woods at C3 Contemporary Art Space, located in the grounds of the Abbottsford Convent in Melbourne.[77] The physical site of the convent on the banks of the Yarra River and its surrounding environment, in particular two tall built structures – a bell tower and an industrial chimneystack – were highlighted because of their sonic qualities. Both these structures could be viewed and heard from the convent grounds (see Figure 4.2). The sound events that occurred in *Itinerant Sound* were a series of performances where a group of participants rang hand bells, positioned between the chimneystack and bell tower. Each performance had a different configuration determined by different means of drawing a line between the two points. The process of drawing a line in physical space was informed by *Line Up* (1976), a work by choreographer Trisha Brown.[78] Using *Line Up* as a starting point, *Itinerant Sound* aimed to create a line between two points

77 *Itinerant Sound/CUB Stack–Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015* (2015), a part of the group exhibition 'Feeling Material', at C3 Contemporary Art Space, Melbourne. http://geoffrobinsonprojects.com/itinerant-sound-CUB-stack-Good-Shepherd-Chapel-steeple-12-noon/ (accessed April 21, 2018).

78 *Line Up* is one performance of many early works of Brown's where dancers are choreographed into situations where they relied on objects or another dancer to perform the piece. For *Line Up*, Brown asked dancers to remember improvised phrases based on permutations of a line. In one instance of the work, the dancers use 10ft sticks to create a horizontal line from a lying position. The task is ultimately impossible as different bodies and their uncontrolled movements alter the straightness of the line over the duration of the performance; it is the body's relationship to this instructional score that is the end result rather than the line itself. Lydia Yee, ed., *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York, 1970s* (Munich: Prestel Verlag, 2011), 155.

through sound. In the same way that the dancers in *Line up* were given sticks to create a line, the participants in *Itinerant Sound* were given hand bells to create a sonic line (see Figure 4.3).

Figure 4.2
Itinerant Sound/CUB Stack–Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015 (2015), the bell tower and industrial chimneystack viewed from different positions in relation to each other. Image: Geoff Robinson.

The project consisted of four iterations occurring at 12 noon on consecutive Saturdays over the period of the exhibition. For each performance, a sonic line was generated through a different set of instructions. The initial performance involved a line of bell-ringers between Good Shepherd Chapel steeple and Carlton United Brewery stack. The second took place on the Balcony of the Main Convent Building and on an adjacent bank of the Yarra River and Yarra Boulevard, where at each position there was a cluster of

Figure 4.3
Itinerant Sound/CUB Stack–Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015 (2015), aerial view of Abbottsford Convent and surrounding area with a graphic line drawn between the bell tower and chimneystack.

bell-ringers. The third iteration involved bell-ringers in two-person kayaks travelling downstream on the Yarra River, from Johnston Street bridge (near the steeple) to the Carlton United Brewery stack. And the final performance started on the banks of the Yarra River, adjacent to Carlton United Brewery stack, from which bell-ringers walked along Main Yarra Trail, crossing at FA Andrews footbridge and arriving at the Good Shepherd Chapel steeple. The church steeple bell was rung at the beginning and end of each performance to signify the timing of the event. Each iteration traversed sonically between two spatial and sonic points via different means (see Figure 4.4). The position of the participants, whether stationary or moving in the surrounding environment, determined the sonic and spatial conditions for each performance. The objective of each iteration was for the performers and audience to experience the relationship between two points in the landscape albeit through different spatial and durational conditions.

In terms of a temporal analysis, the present action can be seen as unfolding in space during the performance. The stationary and moving performances had a different spatial and durational effect, in that in the kayaking and walking iterations the surrounding environment was used as a marker to contrast with the unfolding duration of the performance. At each point of present action in space, there is also the accumulating effect of past actions.

Figure 4.4
Itinerant Sound/CUB Stack–Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015 (2015), the different configurations of participant bell ringers. Image: Kieren Seymour and Geoff Robinson.

And, in the trajectory indicated by the movement, an unfolding of the yet to be of the future. It is in this way that the surrounding environment replaces the clock as a measure of time. In its place, the performance of duration unfolds within the measured parameters of the chimneystack and the bell tower. However in the stationary performances, duration is enacted differently. Whilst the kayak and walking iterations emphasised the unfolding of duration through participants' movement across the physical site signalled sonically, the line and cluster iterations remained in situ and utilised the movement of sound itself as it unfolded from its stationary source. This outward permeation from the source acted as a sonic beacon, luring the audience and directing them to the line between the chimneystack and the bell tower. In turn, through their movement to the sound source/s the audience enacted the unfolding of duration; they were taken away from a static experience of viewing and engaged with the temporal and spatial movements of sound. The physical movement of both participants and audience presents a particular experience of duration that is specific to the performance of sound in the projects *15 Locations/15 Minutes/15 Days* and *Itinerant Sound*. *15 Locations/15 Minutes/15 Days* and *Itinerant Sound* generated a combining of temporal components through the performed movement of sound across multiple site and durations, whereas *Site Overlay/Acoustic Survey* engaged with the temporal field as a refrain, through the multiple modes of territorialisation. The following section will expand on the way performance engages duration through movement as explored through dance and queer performativity.

Actualising the Virtual through the Performed Sound Event

A noticeable shift between *Site Overlay/Acoustic Survey* and the projects *15 Locations/15 Minutes/15 Days* and *Itinerant Sound* is from recorded sound to performed sound and the way performance engages with site temporally through the present. The performing arts, in particular dance, have a similar relationship to temporality as that of sound art. Their point of connection is through performance's relationship to the present and duration. Trisha Brown's *Accumulation* (1971) is an example of dance's relationship to duration. The piece is based on the simple device of adding one gesture to another, one at a time, and repeating the growing phrase with each new movement.[79] What happens when experiencing this work is an unfolding of duration; we literally witness the accumulation of past movements as the present unfolds a new movement, and we experience a simultaneous past, present and future. Brown's choreographic work *Roof Piece* (1973) extended the ideas of duration amassed in *Accumulation* to a site-based context;

79 Trisha Brown, *Accumulation* (1971). Trisha Brown, *Early Works 1966–1979*, DVD (New York: Artpix, 2004).

the rooftops of adjacent buildings in lower Manhattan. Brown situated 12 dancers on the rooftops of buildings covering seven blocks north to south and three blocks west to east. As Brown began performing movements at one end of the rooftop configuration, each consecutive dancer translated each other's movement, creating an unravelling spatial and temporal accumulation that took place over the twelve rooftops. While the piece *Accumulation* unfolds duration through the memorised past and anticipated future, in *Roof Piece* the past movements and unfolding future movements are accumulating before one's eyes across the 12 rooftops. This multiplicity of durations unfolding across a spatial field has a similar performance strategy as utilised in *15 Locations/15 Minutes/15 Days* and *Itinerant Sound*. The ideas of duration in performance have more recently been discussed in the writing of performance studies theorist and curator André Lepecki.

Lepcki has focused his recent curatorial approach to the idea of the 'the future of disappearance'. He cites two performance studies theorists over the past 15 years, Peggy Phelan and José Estaban Muñoz, who have developed different but, Lepecki argues, complementary views on the relationship between performance and duration. In Peggy Phelan's book *Unmarked: The Politics of Performance,* Phelan situates performance as only ever being able to be experienced in the present and as a consequence being in a constant state of disappearance. 'Performance's only life is in the present [...] Performance's being [...] becomes itself through disappearance', Phelan writes.[80] Phelan further explains the idea of performance's disappearance through its relationship to reproduction:

> Performance occurs over a time which will not be repeated. It can be performed again, but this repetition itself marks it as 'different'. The document of a performance then is only a spur to memory, an encouragement of memory to become present.[81]

Phelan highlights here performance's relationship to the virtual modes of duration. If performance is only ever experienced in the present, its reiteration is through a memorised past and unfolds under new conditions (performers, venue, audience, etc.) to reveal a new and different version of the prior performance. The memorised past of the performance, through its score, instruction, viewing and rehearsal, feeds into the present of the performance and in this sense relates to Grosz and the idea of the past and present being simultaneous. Through performance, Phelan highlights the

80 Peggy Phelan, *Unmarked: The Politics of Performance* (New York: Routledge, 1993), 146. Phelan's ideas are part of a broader debate regarding the live experience of performance and the notion of its authenticity. Theorist, Amelia Jones in particular challenges this idea through the experience of performance through documentation. Amelia Jones, 'Presence in Absentia: Experiencing Performance as Documentation', *Art Journal*, Vol. 56, No. 4, *Performance Art: (Some) Theory and (Selected) Practice at the End of this Century* (Winter 1997), 11–18.

81 Peggy Phelan, *Unmarked: The Politics of Performance* (New York: Routledge. 1993), 146.

way the present is unique in its relationship to action in space and how the memorised past and yet-to-be future exist in the virtual.

In José Esteban Muñoz's book *Cruising Utopia: The Then and There of Queer Futurity,* Munoz discusses the notion of a queer performativity as having agency in the future, in the virtual. He sets this up by arguing that queerness is:

> ... performative because it is not simply a being but a doing for and toward the future. Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world.[82]

Muñoz uses the example of queer performativity through art, theatre, queer venues, public sex and protest as a means of articulating how the 'minoritarian'[83] proposes an ideological and anti-normative future that is critical of the state. In my practice I use performance as a method of disrupting the normative visual and sonic experiences of a physical site to generate a complex durational situation. In this context, my artwork creates a generative potential in a similar way to Muñoz's queer methodology. However, it is the particular relationship of queer performativity to futurity that I find productive in my temporal analysis of performance in my artwork. Muñoz goes on to explain the relationship between minoritarian performance and temporality:

> Minoritarian performance – performances both theatrical and quotidian – transports us across symbolic space, inserting us in a coterminous time when we witness new formations within the present and the future. The coterminous temporality of such performance exists within the future and the present, surpassing relegation to one temporality (the present) and insisting on the minoritarian subject's status as world-historical entity. [...] These performances are thus outposts of an actually existing queer future existing in the present.[84]

Muñoz's idea of minoritarian performance and its sense of the temporal flips Phelan's idea of performance as disappearance and Grosz's idea of the past in the present and propels it into the future. Together, both Phelan's and Muñoz's views affirm the idea of the role of the present in performance and its relationship to the past and future. Both the past and future are situated in the virtual but through Phelan and Muñoz's ideas of disappearance and

82 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.

83 Munoz uses the term minoritarian to 'index citizen-subjects who, due to antagonisms within the social such as race, class, and sex, are debased within the majoritarian public sphere'. *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 56.

84 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 56.

futurity are linked to the present. The slippage between present and the past and future in performance can be seen as an actualising of the virtual.

In the essay 'Thinking the New: Of Futures yet Unthought', Elizabeth Grosz details the relationship between the actual and the virtual through the writing of Bergson and Deleuze. Grosz begins by establishing the difference between the real/possible and actual/virtual. In *Matter and Memory*, Bergson defines matter as real and existing in the domain of the actual.[85] The real are objects, space, inert matter which exist in the actual, the present. The virtual is that which exists outside of the real, that is, duration, memory, consciousness, the past and the future. The difference between the real and the virtual is succinctly described here:

> If everything about matter is real, if it has no virtuality, the proper 'medium' or milieu of matter is spatial. While it exists in duration, while clearly it is subject to change, the object does not reveal itself over time. There is no more in it 'than what it presents to us in any moment'. By contrast, what duration, memory, and consciousness bring to the world is the possibility of unfolding, hesitation, uncertainty. Not everything is presented in simultaneity. This is what life (duration, memory, consciousness) brings to the world: the new, the movement of actualisation of the virtual, expansiveness, opening up.[86]

Grosz emphasises that to actualise the virtual is to bring duration, memory and consciousness to the present. The difference here to realising the possible is that the possible already exists in the known, the real. To actualise the virtual is to bring to the present the unknown, bridging the present to the past and future. The performance that Phelan and Muñoz discuss are examples of actualising the virtual.

The live performance in *Site Overlay/Acoustic Survey, 15 Locations/15 Minutes/15 Days* and *Itinerant Sound* was the performance of sound through the playback of field recording and sound making (instruments, hand bells) in a live context, in the present. The act of field recording in *Site Overlay/Acoustic Survey* realises the possible; it records the known, what is present through the real. The performance in all four projects enabled the audience to experience an actualisation of the virtual, a bringing to the present the unfolding of duration, the accumulation of the past and the revealing of the new: the future.

I argue that live performance in my site-based projects opens the audience experience to actualising the virtual by making duration its very means of engagement with site.

---

85 Henri Bergson, *Key Writings*, Keith Ansell Pearson and John Mullarkey, eds., (London: Bloomsbury Publishing, 2002).

86 Elizabeth Grosz, 'Thinking the New: Of Futures yet Unthought', *Becomings: Explorations in Time, Memory and Futures*, Elizabeth Grosz, ed., (New York: Cornell University Press, 1999), 25.

Conclusion

Introduction

In conclusion, I wish to draw out the connections and relationships between the sound event, site, territorialisation and temporality explored across the four chapters of this exegesis. This exploration will reflect on the two methods of working with sound in my artwork, through field recording and live performance, to examine how they engage with duration. By making these connections I aim to create an understanding of how a situation is created in my artworks that produces a complex durational layering. These connections also highlight the transition from field recording to live performance both in my practice and research. This transition is encapsulated in the ongoing project *Itinerant Sound*. In this project, the idea of a durational situation is evident as an episodic event where past performances inform future iterations of the artwork.

The complex understanding of site and duration explored throughout the research project was highlighted by my recent experience of participating in Xavier Le Roy and Scarlet Yu's embodied sculpture project *Still Untitled* (2017). The awareness of numerous temporal fields experienced through this participation enabled me to realise the connections in my research to the use of the multiple contexts and experiences of duration within an event-based practice. By drawing out the connecting relationships between chapters, interwoven with the transition of sonic methods in my artwork and the experience of *Still Untitled,* this exegesis concludes on how the sound event recasts site in my artworks through a temporal displacement. A recontextualisation occurs through the audience's engagement with the site of my artworks as a layering of durations.

Sound event – Performance – Situation – Temporality

As explored in Chapter One, the sound event is the collision of two surfaces that generates sound as a disembodied force that proliferates spatially and temporally. The sound event is presented in the projects *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days* through field recording and live performance set within the spatial and acoustic conditions of their sites. Each project used a particular process of initiating (field recording and hand bells) the source of these events. In the case of *Site Overlay/Acoustic Survey*, it began in an initial site where a sound was captured through recording, and in *15 Locations/15 Minutes/15 Days* hand bells were struck and resonated from different positions within a site. In each case, the sound events moved

spatially, either played back in a different site or by shifting positions within a site, which introduces a temporal displacement over the duration of the exhibitions.

In these projects, the sound events' relationship to the site of the artwork was complex. It not only responded to the spatial and material conditions of the site, but it also produced a layering of durations that reconfigured the temporality of the sites. This temporal reconfiguration is the primary way the sound event changes an audience's engagement with the site that in turn opens up the potential for the site to be perceived as a multiplicity of durational layers. It is this operation of the sound event that I argue disrupts and recontextualises the site of the artwork through a particular temporal synthesis from project to project. These works make use of sound's disembodied force, its capacity to leave its source and proliferate in space. By harnessing the event of sound and its capacity to traverse spatially and modify temporally, the site of the artwork is opened up to a temporal synthesis.

Acousmatic – Perimeter – Threshold – Framing – Micro-geography

Within my artwork, the sound event goes through a series of processes from project to project. In *Site Overlay/Acoustic Survey*, the recording of a sound event has an acousmatic effect, in that the sound is separated from its source and can be listened to free of any prior visual association. The separation of sound from its physical site, its visual source and spatial location, allows the sound to be recontextualised through its playback. In the case of field recording, this separation creates an effect of schizophonia that can be a tool to reconfigure the sonic environment. The acousmatic effect of the sound recording differentiates between the visual and the aural and between the spatial and the durational. For example, the directional microphone differentiates a sound from within a sonic environment and isolates it in the form of an audio file. The separation of this audio file from its original site enables it to be recontextualised in another site bringing with it sonic and acoustic associations from the site where it was sourced.

The physical aspects of the sites in which my artworks are situated also go through a process of differentiation. This differentiation functions as a means of designating a spatial zone within which the artwork is to be sited as compared to the temporal differentiation of the initial sound recording. For example, in Chapter Two I explored the perimeters that differentiate between an inside and outside as determined by the processes used in my artwork. This differentiation produces a zone in which the artwork takes place. The perimeter of the physical site, and the zones of sonic playback and performance form different thresholds. These thresholds are both physical

and sonic. The physical site threshold forms a perimeter to determine what is the site of the artwork. And the sonic threshold is porous, mobile and manifold. The sonic threshold is the meeting point between the sound event and the listening audience, the intersection within a particular time and place of the physical threshold.

These processes of differentiation; sound recording, the determination of physical site perimeter, and the threshold of playback and performance, are all framing devices that juxtapose the visual and spatial elements with the aural and durational elements of my artwork that create a micro-geography. This micro-geography creates a moment where the defined and porous thresholds intersect with each other, creating a zone of tension between the physical site and the aural experience. This tension enables the temporal qualities of my artwork to be emphasised and it is this emphasis that I argue disrupts the way an audience engages with the site of the artwork.

Field Recording – Territorialisation – Refrain – Actualising the Virtual

As explained above, a tension is created by connecting the physical site and sound playback and/or performance through designating perimeters and field recording to enable the generation of a momentary micro-geography. This micro-geography is a layering of durations through the spatial and temporal displacement of sound. In the process of field recording in *Site Overlay/ Acoustic Survey*, the displacement occurred through the recording of a sound and its playback in another site. The territorialising effect of sound recording accumulates as a synthesis of time whereby the audience's experience of the artwork engages in an accumulation of the past location and duration of the recorded sound event in the present time of the artwork, as it also unravels into the future of the site of the artwork. The refrain, the repeated motif of the sound event positioned in different durations and sites, enables the framing and territorialisation of the sound event and site to open a line of flight across multiple durations and sites. In the live performance of sound in *15 Locations/ 15 Minutes/15 Days*, a synthesis of time was generated differently through the sequencing of repeated performed sound events over the duration of the artwork. The shift in position and time of each performance created an accumulation of past events in the present moment of the performance, which in turn produced an anticipation of the next iteration of the performance.

The synthesis of time generated through field recording and live performance in my artwork actualises the virtual, understood as an actualisation that brings an experience of duration to the foreground in the present through the audience experience of the accumulated past and the unfolding future in the present moment of the artwork.

From Site Specificity to Durational Situation

The sections above reveal the way the disembodied force of the sound event is harnessed and utilised to introduce a layering of durations to the experience of site. The methods of sound recording and live performance particular to each project engage with duration in multiple ways, in particular through a synthesis of time that produces a durational situation that actualises the imperceptible forces of the virtual. These connections and relationships made in relation to the sound event, site, territorialisation and temporality reveal the various ways I engage the sound event in my work. The sound event's relationship with site has been explored in this exegesis in order to recast the spatial aspects of the site of the artwork as a generative temporal layering.

The exegesis highlights a transition between two different sonic processes used in my artwork and their link to site-based visual art practices on the one hand and site-based performance practices on the other. I began by situating the process of field recording in the context of the intersection of experimental music and the visual arts in the 1960s. This intersection is exemplified by the work of artist's like Neuhaus who bridge the art contexts of sound art and site specificity. My more recent works have transitioned to use a performed sound event that has led me to investigate performance histories, particularly dance, and their relation to visual art practices. For example Trisha Brown's *Roof Top*, discussed in chapter four, exemplifies the temporal relationship between performed sound and dance in a site based context. These two site based practices, between visual arts and dance, provide a way of understanding the two directions of my sound based practice, recorded and live, encapsulated by the projects *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days*.

The two sonic processes in the projects that have been the main focus of discussions in this exegesis produce a temporal synthesis via varying methods. The method of field recording in *Site Overlay/Acoustic Survey* layers durations simultaneously through the playback of the recorded sound event. The method of live performance in *15 Locations/15 Minutes/15 Days* spatialises duration through reiterative performances of the sound event. The two methods of sonic processes and how they engage with duration relates to the two pieces of Brown's choreography explored in Chapter Four. For example, the durational layering in the present moment of *Site Overlay/ Acoustic Survey* has a similar structure to Brown's *Accumulation* where the single dancer is accumulating past movements and unfolding a new movement in the present moment of the piece. And *15 Locations/15 Minutes/ 15 Day*'s spatialisation of the durational layers through multiple iterations of live performance bears a relation to Brown's *Rooftop Piece*. In this instance, the present moment of the hand bell being struck in a different position at

a different time the day before and the day after unfolds durational layers in a similar way each dancer in *Rooftop Piece* transmits their movement to the adjacent dancer one after the other across a spatial field. The two examples of Brown's exemplify the different modes of durational layering and temporal synthesis that are generated in *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days*. I see these two artworks as marking a transitional point within my practice and research in that the specific spatial and durational characteristics of live performance have come to the forefront of my investigation.

By foregrounding the potential of live performance, a further proliferation of the sound event in my practice has been enabled through the mobilisation of the sound event and the multiple durations accumulating across the iterations of the performed sound event. The project *Itinerant Sound/CUB Stack–Good Shepherd Steeple/12 Noon Saturdays/28 October – 22 November 2015* and its subsequent reiterations best displays the way this foregrounding of live performance has produced a mobilisation of multiple durations. At the time of writing this exegesis, *Itinerant Sound* has been performed three times.[87] Each iteration has been performed in a different site, featuring distinct contexts, and with differing instructions. The consistent element in this project is the participants and hand bells. As the term 'itinerant' suggests, the project features a movement from here to there and a continual mobility that relates to the constant changing and spatial movement over time of sound and duration in each iteration. It is the use of hand bells and participants in the projects that enables an itinerant movement of the sound event. The hand bells produce a sharp and loud attack (the collision between the wooden mallet and bronze cast bell) that transmits a highly resonant sound that can travel long distances. The bell has historically been designed and used to amplify sound to mark time or significant events to a community of people. Multiple hand bells rung by a group of participants enables multiple variations of configurations and movements of the hand bell sound. It is the hand bell's resonance, mobility and multiplicity of sound that enables the *Itinerant Sound* projects to explore a complex temporal and spatial relationship between sound and site.

Each *Itinerant Sound* performance works with an instructional score that has a specific spatial and conceptual relationship to the site of the performance. For example, the second version, *Itinerant Sound/ Kiewa River – Lake Guy* (2017), which was included in the Bogong Centre for Sound Culture festival 'Phantasmagoria', was a three-part performance that articulated the transition of the Kiewa River and its consequent damming and transformation into Lake Guy at Bogong Village in the Victorian alpine

87 Another iteration of *Itinerant Sound* will be performed for the examination of this PhD project.

high plains (see Figure 5.1).[88] The artwork conceptually utilised the three performances to demonstrate the colonial impact on the Kiewa River and surrounding terrain. For the first part of the performance, 15 participants rang hand bells traversing the former route of the Kiewa River beginning at the head of Lake Guy and ending at the other side of the dam. On the second day, the participants rang the hand bells from within the concrete dam structure, forming a line along the length of the dam. On the third day, the participants were evenly distributed around the perimeter of Lake Guy. The audience experienced the transition through the three-part performance over the three days of the festival. The mobilisation of the sound event through each performance enabled different spatial configurations across the durational layers of the artwork to iterate and in turn emphasise the physical transition of the environment through the effects of colonialism over time.

Figure 5.1
Itinerant Sound/ Kiewa River – Lake Guy (2017).
Image: Geoff Robinson.

The subsequent iteration of *Itinerant Sound/All That Is Solid…* (2017), was a part of the Liquid Architecture and Tarrawarra Museum of Art event 'Archives in Motion'.[89] This iteration utilised the interior rooms of the

88 *Itinerant Sound/ Kiewa River– Lake Guy* (2017), a part of the Bogong Centre for Sound Culture festival 'Phantasmagoria'. http://geoffrobinsonprojects.com/Itinerant-Sound-Kiewa-River-Lake-Guy/ (accessed April 21, 2018).

89 *Itinerant Sound/All That Is Solid…* a part of the Liquid Architecture and Tarrawarra Museum of Art event 'Archives in Motion', 2017. http://geoffrobinsonprojects.com/Itinerant-Sound-All-That-is-Solid/ (accessed April 5, 2018).

museum to articulate the acoustic and spatial transition from indoors to outdoors (see Figure 5.2). This transition enacted the proliferation of a disembodied sound event from its collision to its gradual spatial and temporal dispersal. The three iterations of *Itinerant Sound* performed to date have utilised hand bells and participants to articulate different spatial configurations in a site across multiple durations. The combination of performed sound, a designated site, movement, and multiple performances in each iteration, generate a synthesis of time that engages durational moments of each performance over a spatial and temporal field. The movement of past events into the present moment of the performance and an unfolding of a future enactment are the durational elements that form this particular synthesis of time. In addition, as an ongoing project *Itinerant Sound* forms a collective durational synthesis where each performance is informed and connected to past performances that accumulate to inform future iterations. It is the collective experience of multiple iterations that takes the durational qualities of the performed sound event and extends them into an expansive temporal, spatial and contextual field.

Figure 5.2
Itinerant Sound/All That is Solid... (2017).
Image: Keelan O'Hehir.

An investigation of performance in my artwork represents an extension of my research outcomes that will be explored in future projects. It has become the focus of my research in the later stages of my PhD project and is

exemplified by the experience of a particularly interesting performative engagement with the work of Xavier Le Roy and Scarlet Yu. This engagement revealed a connection to my research investigation with regards to participation, performance and duration.

The work in question is *Still Untitled* presented by Le Roy and Yu at Skulptur Projekte Münster 2017 and involved participating in the artwork through workshops and performance. The artwork was enacted by audience members participating in two workshops and then presenting the work in their own time upon the willing engagement of the public. I encountered the artwork initially as a member of the public when I was asked to engage with the artwork being presented to me. A person came up to me in one of the museums in Münster and introduced themself; they spoke about Skulptur Projekte in relation to time, for example that it started in 1977, runs every 10 years, that this is the fifth time and that artists are invited to make art in public space. They then asked if they could show me their sculpture and proceeded to form a position with their body, holding it for approximately a minute and then asked me, 'How is your time today?' This sequence of events, presented through an intimate one-on-one exchange, revealed a layering of time through conversation and physical action. The sequence included the time of the 40-year history of Skulptur Projekte presented every 10 years, the time of the artists embodied sculpture and my time experiencing this event on that day. Following this experience of the artwork, I volunteered to be a participant in this artwork. I attended the two workshops over several days where I developed an embodied sculpture to present to the public. Being a participant of the workshops and a performer of the artwork revealed to me additional durational layers of the experience through an artwork. Aside from the one-on-one experiences as both audience and then performer, I also became aware that this occurrence was happening throughout Münster, over the 100-day exhibition, and then participants performing the artwork in other cities beyond the site and time span of Skulptur Projekte.

The situation created in *Still Untitled* used embodiment as a sculptural object to give a different experience of time, as Le Roy explains:

> I'm interested in this moment when you get the sense that you made time rather than spent it or made it productive. It's not given. It's something different from consuming time or being consumed by it. Maybe a feeling you get when you have done something different from what the time wanted you to do. I try to produce situations where you can get a different sense of time or where different times coexist.[90]

90 Interview Dorothea von Hantelmann and Xavier Le Roy, *Skulptur Projekte Münster 2017 Catalogue*, Kasper Køonig, Britta Peters, Marianne Wagner, eds., (Leipzig: Spector Books, 2017), 262.

The making of time Le Roy describes relates to the production of site as an unfolding event that Doherty explores in her concept of situation. Both concepts are generative and create an interjection into the everyday experience of measured time and of a sedentary site. The relation between temporality and site in artworks like *Still Untitled* and the examples used by Doherty, such as Althamer's *Realtime Movie* and Téllez's *One Flew over the Void* highlighted in Chapter Two, are generated through performance as an event-based practice. The making of time and the making of site through event-based practices together form a synergy with the concept of durational situation in my artwork. The durational situation in my artwork is a complex means of generating temporal events that unfold over multiple durations.

The making and layering of time experienced in *Still Untitled* resonates with my own artwork and how I see the use of performed sound as an unfolding of multiple durations through situations, particularly in the *Itinerant Sound* projects. The final project for *Durational Situation: Rethinking Site through the Sound Event* will be another instalment of *Itinerant Sound*. The performance *Itinerant Sound/Monash Caulfield – Royal Park* (2018) will use hand bells, as with previous iterations of *Itinerant Sound,* but will position the audience across multiple sites. By positioning the audience over two different performances across two different sites, I aim to generate a durational and spatial displacement to emphasise the durational relationship to site in my artwork. The artwork will engage the performer with different audiences across an expanded spatial and temporal field. I am interested in this spatial and durational juxtaposition between the designated audience, the general public and the performer. This juxtaposition provides multiple experiences of the artwork that emphasise the multiplicity and mobility of the sound event. This project aims to juxtapose the multiple experiences of duration with the more quantifiable experiences of clock time and physical site in order to emphasise the way duration layers unfold temporally in response to physical site (see Appendix for documentation and further details of the performance).

Over the years of my PhD candidature from 2013–2018, my practice and research has transitioned through the projects *Site Overlay/Acoustic Survey, 15 Locations/15 Minutes/15 Days* and *Itinerant Sound*. The transition that has taken place is evident in the various sonic methods of sound recording and live performance used across the three projects and the particular relations with duration that they produce. The transition from field recording and playback to live performance has allowed me to identify the potential of a temporal and spatial mobilisation of the sound event from project to project. Through the experience of *Still Untitled* and the ongoing iterations of the *Itinerant Sound* projects, new questions have arisen in regards to my research, particularly in relation to Muñoz's ideas of queer temporality

and how this methodology can use duration to disrupt normative experiences of time. Such questions include: how can the processes in my artwork extend beyond the sound event to create a complex layering of durations? And how can a queer understanding of embodied performance in my artwork extend on my explorations of duration and the actualisation of the virtual? These questions will lead me into the next phase of my art practice and the development of new works that focus on queer methodologies and the durational qualities of live performance.

In conclusion, through the combination of the three projects discussed in this exegesis, I argue that the disembodied force of the sound event in my artwork presents a complex understanding of site as an aural and spatial experience. The sonic processes of field recordings and live performances enable a layering of durations that engage with sites across a temporal field. The synthesis of time generated through field recording and live performance in my artworks actualise the virtual through the audiences' experience of the present moment, in which an accumulated past and the unfolding future are foregrounded. This complex structure of a sonic-spatial-temporal field generated in my artworks recontextualise the audiences' experience of site through the temporal displacement of the sound event across multiple durational layers. Utilising the temporal qualities of sound to disrupt the visual and spatial conditions of sites in turn opens the audience to the qualitative experiences of duration. I argue the disruption and recontextualisation of site in my artwork, through a temporal displacement and layering of duration, is a means of reconfiguring the quantitative and normative experiences of time to produce a complex durational engagement with site through the sound event.

Bibliography

Anderson, Kay, Mona Domosh, Steve Pile and Nigel Thrift, eds. *Handbook of Cultural Geography*. London: SAGE Publications, 2003.

Ashley, Robert. *Automatic Writing*, audio LP. New York: Lovely Music, Ltd. LP VR 1002, 1979.

Barikin, Amelia. *Parallel Presents: The Art of Pierre Huyghe*. Cambridge: MIT Press, 2012.

Barikin, Amelia and Victoria Lynn. *Pierre Huyghe*, catalogue. Tarrawarra Museum of Art, 2015.

Battcock, Gregory, ed. *Minimal Art: A Critical Anthology*. Los Angeles: University of California Press, 1968/1995.

Bergson, Henri. *Creative Evolution*. Basingstoke: Palgrave Macmillan, 2007.

Bergson, Henri. *Key Writings*. Eds. Keith Ansell Pearson and John Mullarkey. London: Bloomsbury Publishing, 2002.

Bergson, Henri. 'Matter and Memory' (excerpt). In *Time: Documents of Contemporary Art*. Ed. Amelia Groom. Cambridge: MIT Press, 2013.

Bignall, Simone and Paul Patton eds. *Deleuze and the Postcolonial*. Edinburgh: Edinburgh University Press, 2010.

Bishop, Claire. *Installation Art: A Critical History*. London: Tate Publishing, 2005.

Bogue, Ronald, 'Art and Territory'. *The South Atlantic Quarterly* (Summer 1997), 465–82.

Bogue, Ronald. *Deleuze on Music, Painting, and the Arts*. New York; Routledge, 2003.

Brown, Trisha. *Early Works 1966–1979*, DVD. New York: Artpix, 2004.

Buchanan , Ian and Adrian Parr eds. *Deleuze and the Contemporary World*. Edinburgh: Edinburgh University Press, 2006.

Burnham, Jack. *Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of this Century*. New York: George Brazillier Inc. 1968.

Burr, Tom. *Anthology: Writings 1991–2015*. Berlin: Sternberg Press 2015.

Cage, John. *Silence: Lectures and Writings by John Cage*. Hanover: Wesleyan University Press, 1961.

Casey, Edward. *The Fate of Place: A Philosophical History*. Berkeley: University of California Press, 1997.

Cleland, Kent, 'The Temporalist Harp: Henri Bergson and Twentieth-Century Musical Innovation'. *The European Legacy*, Vol. 16, No. 7 (December 2011), 953–67.

Connor, Steven. 'Edison's Teeth: Touching Hearing'. In *Hearing Cultures: Essays on Sound, Listening and Modernity*. Ed. Veit Erlmann. New York: Berg, 2004.

Connor, Steven. 'Rustications: Animals in the Urban Mix', http://stevenconnor.com/rustications.html (accessed 8 April 2018).

Corbin, Alain. *Village Bells: Sound and Meaning in the Nineteenth-century French Countryside*. London: Columbia University Press, 1999.

Cox, Christoph, 'Beyond Representation and Signification: Toward a Sonic Materialism'. *Journal of Visual Culture*, SAGE Publications, Vol. 10(2) (2011), 145–61.

Cox, Christoph. 'Installing Duration: Time in the Sound Works of Max Neuhaus'. In *Max Neuhaus: Times Square, Time Piece Beacon*. Ed. Lynne Cooke, Karen Kelly and Barbara Schroder. New York: Dia Art Foundation, 2009.

Cox, Christoph and Daniel Warner, eds. *Audio Culture: Readings in Modern Music*. New York: Continuum, 2004.

Cox, Christoph, J. Jaskey and S. Malik, eds. *Realism Materialism Art*. Berlin: Sternberg Press, 2015.

Crimp, Douglas, 'Serra's Public Sculpture: Redefining Site Specificity'. *In Richard Serra/Sculpture*. Ed. Jane Fluegel. New York: Museum of Modern Art, 1986.

Crow, Thomas. *Modern Art in the Common Culture*. New Haven: Yale University Press 1996.

Deleuze, Gilles. *Bergsonism*. Trans. Hugh Tomlinson and Barbara Habberjam. New York: Zone Books, 1988.

Deleuze, Gilles. *Cinema II: The Time-Image*. Trans. Hugh Tomlinson and Robert Galeta. London: Bloomsbury Publishing, 2013.

Deleuze, Gilles. *Difference and Repetition*.
London: Bloomsbury Publishing, 1994.

Deleuze, Gilles. *Francis Bacon, The Logic of Sensation*.
New York: Continuum, 2003.

Deleuze, Gilles. *The Fold: Leibniz and the Baroque*.
London: Continuum, 2006.

Deleuze, Gilles and Guattari, Félix. *A Thousand Plateaus*.
London: Bloomsbury Publishing, 2013.

Deleuze, Gilles and Guattari, Félix. *What Is Philosophy?*
London: Verso, 1994.

Dell, Simon, ed. *On Location: Siting Robert Smithson and His Contemporaries*. London: Black Dog Publishing, 2008.

Doherty, Claire. *From Site to Situation: Art in the Space of Public Time*, lecture, https://youtu.be/TRCJLCZLMys (accessed 8 April 2018).

Doherty, Claire, ed. *Situation, Documents of Contemporary Art*.
London: Whitechapel Gallery, 2009.

Eleey, Peter, ed. *Trisha Brown: So That the Audience Does Not Know Whether I Have Stopped Dancing*. Minneapolis: Walker Art Centre, 2008.

Flam, Jack, ed. *Robert Smithson: The Collected Writings*.
Los Angeles: University of California Press, 1996.

Foster, Hal, 'The Un/making of Sculpture'. In *Richard Serra*.
Eds. Hal Foster and Gordon Hughes. Cambridge: MIT Press, 2000.

Gaiger, Jason, 'Dismantling the Frame: Site-Specific Art and Aesthetic Autonomy'. *British Journal of Aesthetics*, Vol. 49, No. 1 (January 2009), 43–58.

Godfrey, Tony. *Conceptual Art*. London: Phaidon Press, 1998.

Groom, Amelia, ed. *Time, Documents of Contemporary Art*. London: Whitechapel Gallery, 2013.

Grosz, Elizabeth. *Chaos, Territory and Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.

Grosz, Elizabeth. *The Nick of Time: Politics, Evolution, and the Untimely*.
Durham: Duke University Press, 2004.

Grosz, Elizabeth. 'Thinking the New: Of Futures Yet Unthought'. In *Becomings: Explorations in Time, Memory and Futures*. Ed. Elizabeth Grosz. New York: Cornell University Press, 1999.

Grosz, Elizabeth. *Time Travels: Feminism, Nature, Power*. Durham: Duke University Press, 2005.

Holland, Eugene W. *Deleuze and Guattari's A Thousand Plateaus*. London: Bloomsbury Publishing, 2013.

Hughes, Joe. *Philosophy after Deleuze*. London: Bloomsbury Publishing, 2012.

Ikeda, Ryoji. *Matrix (For Rooms)*, audio CD. London: Touch TO 40, 2000.

Jones, Amelia. 'Presence in Absentia: Experiencing Performance as Documentation'. Art Journal, Vol. 56, No. 4, *Performance Art: (Some) Theory and (Selected) Practice at the End of this Century* (Winter 1997), 11–18.

Kant, Immanuel. *Anthropology from a Pragmatic Point of View*. Trans. Mary J. Gregor. The Hague: Martinus Nijhoff, 1974.

Kastner, Jeffrey, ed. *Land and Environmental Art*. London: Phaidon, 1998.

Kelly, Caleb, ed. *Sound, Documents of Contemporary Art*. London: Whitechapel Gallery, 2011.

Kontturi, Katve-Kaisa and Milla Tiainen, 'Feminism, Art, Deleuze, and Darwin: An Interview with Elizabeth Grosz'. *NORA-Nordic Journal of Women's Studies*, Vol.15, No. 4, (November 2007), 246–56.

Køonig, Kasper, Britta Peters and Marianne Wagner, eds. *Skulptur Projekte Münster 2017*. Leipzig: Spector Books, 2017.

Krauss, Rosalind. 'Sculpture in the Expanded Field'. *October*, Vol. 8, (Spring 1979), 30–44.

Kwon, Miwon. 'One Place after Another: Notes on Site Specificity'. *October*, Vol. 80, (Spring 1997)

Kwon, Miwon. *One Place after Another: Site-Specific Art and Locational Identity*. Cambridge: MIT Press, 2002.

LaBelle, Brandon. *Acoustic Territories: Sound Culture and Everyday Life*. New York: Continuum Books, 2010.

LaBelle, Brandon. *Background Noise: Perspectives on Sound Art*. New York: Continuum Books, 2006.

Lee, Pamela M. *Chronophobia: On Time in the Arts of the 1960s*. Cambridge: MIT Press, 2004.

Lefevbre, Henri. *The Production of Space*. Trans. Donald Nicholson-Smith. Oxford: Blackwell, 1974/1991.

Lepecki, André, ed. *Dance, Documents of Contemporary Art*. London: Whitechapel Gallery, 2012.

Licht, Alan. *Sound Art: Beyond Music, Between Categories*. NY: Rizzoli, 2007.

Lippard, Lucy R. *Six Years: The Dematerialisation of the Art Object from 1966 to 1972*. Berkley, CA: University of California Press, 1997.

London, Barbara, ed. *Soundings: A Contemporary Score*. New York: The Museum of Modern Art, 2013.

Lucier, Alvin. 'Careful Listening Is More Important Than Making Sounds Happen: The Propagation of Sound in Space' (c. 1979). In *Lucier, Reflections: Interviews, Scores, Writings*, 430–38. Cologne: MusikTexte, 1995.

Lucier, Alvin. *I Am Sitting in a Room*, audio CD. New York: Lovely Music, Ltd. LP/CD 1013, 1981/1990.

Manning, Erin. *Relationscapes: Movement, Art, Philosophy*. Minneapolis: MIT Press, 2009.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. Trans. Donald A. Landes. London: Routledge, 1945/2012.

Merleau-Ponty, Maurice. *The World of Perception*. New York: Routledge Classics, 2008.

Meyer, James, 'The Functional Site'. *Documents 7*, (Fall 1996), 20–29.

Morris, Robert. *Continuous Project Altered Daily: The Writings of Robert Morris*. Cambridge: MIT Press, 1993.

Muñoz, José Esteban. *Cruising Utopia: The Then and There of Queer Futurity*. New York: New York University Press. 2009.

Neuhaus, Max. *Sound Works Volume 1: Inscription*. Ostfildern: Cantz Verlag, 1994.

Oakes, Timothy S. and Patricia L. Price. *The Cultural Geography Reader*. London: Routledge, 2008.

Paglen, Trevor. 'Geographies of Time (The Last Pictures)'. In *Realism Materialism Art*. Ed. C. Cox, J. Jaskey & S. Malik. Berlin: Sternberg Press, 2015.

Phelan, Peggy. *Unmarked: The Politics of Performance*. New York: Routledge. 1993.

Potts, Alex, 'Installation and Sculpture'. *Oxford Art Journal 24.2* (2001).

Russolo, Luigi. *The Art of Noise (futurist manifesto, 2017)*. Trans, Robert Filliou. New York: Something Else Press, 1967.

Schaeffer, Pierre. *Etude aux objets*, audio LP. France: Phillips-Prospective 21e Siècle 6521 021, 1971.

Schafer, R. Murray. *The Soundscape: Our Sonic Environment and the Tuning of the World*. Vermont: Destiny Books, 1977/1994.

Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Reproduction*. Durham, NC: Duke University Press, 2003.

Sterne, Jonathan, ed. *The Sound Studies Reader*. London: Routledge, 2012.

Suderburg, Erika ed. *Space, Site, Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press, 2000.

Thompson, Nato, with essays by Jeffrey Kastner and Trevor Paglen. *Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism*. New York: Melville House, 2008.

Westerkamp, Hildegarde. *Transformations*, audio CD. Montreal: empreintes DIGITALes IMED 1031, 2010.

Yee, Lydia, ed. *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York, 1970s*. Munich: Prestel Verlag, 2011.

Young, Eugene B. with Gary Genosko and Janell Watson. *The Deleuze and Guattari Dictionary*. London: Bloomsbury Publishing, 2013.

Appendix

Following are projects presented during the PhD candidature that informed the research but have not been included in the main exegesis writing.

Pretty Valley, Bogong High Plains, June 2013/Bogong Power Station Information Centre November 2013

A part of Bogong Centre for Sound Culture festival 'Bogong Electric', Bogong Alpine Region, Victoria, 2013.

Single channel audio site recordings, loudspeakers, single channel HD video, powder coated steel stands, pine timber and acrylic paint. Performance by Alice Hui-Sheng Chang, Philip Samartzis and Geoff Robinson.

http://geoffrobinsonprojects.com/Pretty-Valley-Bogong-High-Plains-June-2013-Bogong-Power-Station/ (accessed 8 April 2018).

This project utilised the field recording processes of *Site Overlay/Acoustic Survey* to overlay a spatial map of field recording points taken from Pretty Valley, the highest point of the Kiewa hydroelectric power scheme, onto the Bogong Power Station information centre. The overlay, indicated by coloured spatial marker posts and the sounds of the field recordings, created a temporal relay between both sites that are situated at different points along the Kiewa hydroelectric power scheme. Two performances occurred during the festival where performers used sine tones, voice and materials in the space to sound out the acoustics of the information centre in contrast to the field recordings.

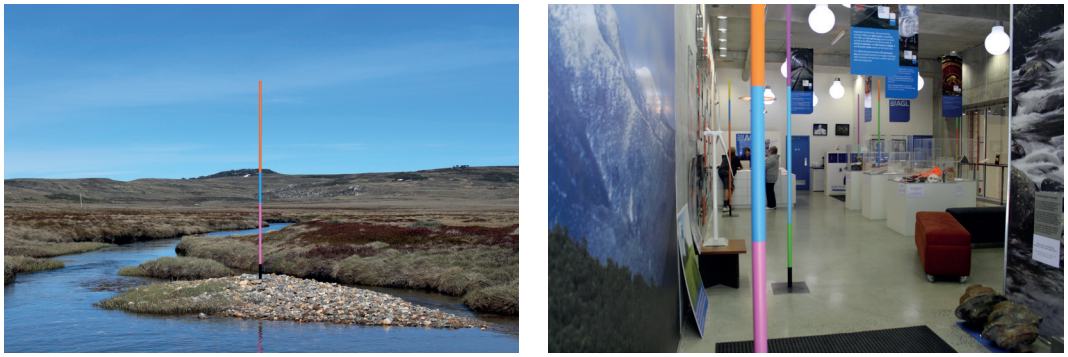

Figure 6.1
Pretty Valley, Bogong High Plains, June 2013/Bogong Power Station Information Centre November 2013 (2013), site image and installation view. Image: Geoff Robinson.

The overlay of the Maribyrnong River between Braybrook and Avondale Heights onto the Living Museum of the West bluestone building as interpreted by Helen Grogan and Benjamin Woods through the oral history of Henry Dempster and Bob Simpson, 15 March 1984/6 September 2014

A part of 'The Museum is the Region, the Region is the Museum', The Living Museum of the West (in conjunction with West Space), Melbourne, 2014.

Single channel audio, mp3 player, headphones, pine timber and acrylic paint.

http://geoffrobinsonprojects.com/The-overlay-of-the-Maribyrnong-River-between-Braybrook-and-Avondale/ (accessed 8 April 2018).

For this group exhibition artists were given access to The Living Museum of the West's visual and audio archives. I worked with an audio recording of a conversation between two people discussing their upbringing in the 1930s in relation to the northern urban section of the Maribyrnong River. They give a detailed account of the area depicting different features along the river. I used this material as an instructional score for two artists to articulate the described features of the river, within the museum buildings. The artists used square sectioned coloured spatial markers of various sizes to mark out the river and its features. These spatial markers took the colour components of the posts used in *Site Overlay/Acoustic Survey* and *15 Locations/15 Minutes/15 Days* and mobilised them, allowing the markers to be moved and articulated freely. The project generated a durational layering of a site articulated via different modes of translation, from an oral history of the Maribyrnong River in the 1930s discussed in 1984 and interpreted through the performance of spatial markers in 2014.

Figure 6.2
The overlay of the Maribyrnong River between Braybrook and Avondale Heights onto the Living Museum of the West bluestone building as interpreted by Helen Grogan and Benjamin Woods through the oral history of Henry Dempster and Bob Simpson, 15 March 1984/6 September 2014 (2014).
Image: Christo Crocker.

Interior Topology (Mooste Overlay)

MoKS, Mooste, Estonia and MADA Faculty Gallery, Melbourne, 2014.

Single channel audio site recordings, loudspeaker and various Estonian folk instruments. Performed over two sites with members of the Mooste Folk Music School.

http://geoffrobinsonprojects.com/Interior-Topology-Mooste-Overlay/ (accessed 24 April 2018).

Interior Topology (Mooste Overlay) was a project developed over a six-week residency at MoKS in Mooste, Estonia. The town is a former manor that was transformed through collective farming during the Soviet occupation. Through extensive field recording of the area I began to focus on two Soviet-era sites, the town hall and a large warehouse used for timber construction. I recorded the different usages of these spaces and culminated these recordings as a two-part performance across the two sites. To juxtapose with the Soviet contexts of the two sites I invited members of the Mooste Folk Music School to create single-note tones throughout the sites during the performances whilst I performed with the materials in the sites (balls, stage curtain, piano, timber hoist, tools etc.) During the performance I played back the field recordings from the alternate site. The project generated a sonic overlay between the two sites, transforming the aural and contextual experience of the sites. A durational layering also occurred through the sonic and spatial juxtaposition of century old folk instruments, the Soviet-era architecture and the field recording of contemporary usages of these sites. The project was also presented as a video work that gradually cross-dissolved audio and video footage of one performance and site with the other across the duration of the two performances.

Figure 6.3
Interior Topology (Mooste Overlay) (2014), performance images across two sites. Image: John Grzinich.

Room Overlay/5 Weeks/Thursdays 6–7pm/ Accumulation

West Space, Melbourne, 2015.

Five channel audio site recordings, loudspeakers, pine timber and acrylic paint. The sculptural components and site recordings accumulated over the five-week exhibition through weekly performances.

Live overlay events at West Space:
Overlay 1, Thursday 28 May 6–7pm (opening), West Space/Westpac Centre – former Olympic Swimming Stadium and Melbourne Sports & Entertainment Centre (concrete steel glass timber)/Michael McNab (percussion).
Overlay 2, Thursday 4 June 6–7pm, West Space/South Lawn Underground Car Park, University of Melbourne (concrete)/Benjamin Woods (double bass).
Overlay 3, Thursday 11 June 6–7pm, West Space/Harold Holt Memorial Swimming Centre (concrete, glass, water, timber)/Alice Hui-Sheng Chang (voice).
Overlay 4, Thursday 18 June 6–7pm, West Space/Wilson Hall, University of Melbourne (timber, glass, linoleum, marble)/Alexander Garsden (pipe organ).
Overlay 5, Thursday 25 June 6–7pm, West Space/Sidney Myer Music Bowl (aluminium, steel, concrete)/Aviva Endean (clarinet).
Performers: Aviva Endean, Alexander Garsden, Alice Hui-Sheng Chang, Michael McNab & Benjamin Woods.
Sound recording and mix: Martin Kay.
Documentation assistance: Michael Bojkowski & Charlie Sofo.
This project ran concurrently with Helen Grogan's THREE ADJOINING SPACES WITH MANIFOLD EDGES.

http://geoffrobinsonprojects.com/room-overlay-5-weeks-thursdays-6-7pm-accumulation/ (accessed 8 April 2018).

The project *Room Overlay/5 Weeks/Thursdays 6–7pm/Accumulation* utilised the strategy of accumulation to unfold duration through performance. The recordings of a performance in one room of a physical site were played back in another room in a different physical site, the gallery. The rooms were chosen for their particular material and acoustic qualities including a hall, indoor swimming pool, sports complex, underground car park and outdoor performance venue (see above description and images below for the material qualities of each site). The room recordings were played back simultaneous to a live reiteration of the performance specific to the gallery room creating a juxtaposition between the past and present of the performance. The five performance recordings of five different rooms accumulated in the room of the gallery over five weeks through reiterative performances. *Room Overlay*, particularly during the reiterative performances, enacted a doubled unfolding of duration. The playback of recordings accumulating across the

five weeks created a layering of memorised (recorded) past performances whilst the reiterative performances reinforced the present action in space of these performances, being performed here and now specific to the room in which the audience is present. Across all sites, square-sectioned coloured spatial markers were used as a mobile sonic tool to sound out the materiality of the room's surfaces and to remain in situ as a notation of the performers' sonic movements. In the gallery, the spatial markers were placed as a stack that slowly depleted, throughout each performance over the five weeks of the exhibition. As the spatial markers were being added to the gallery room through the reiterative performances, the stack visually marked the unfolding of duration. The distribution of spatial markers throughout the gallery room displayed the accumulation of past reiterative performances and the remaining stack suggested the future reiterative performances, yet to be performed.

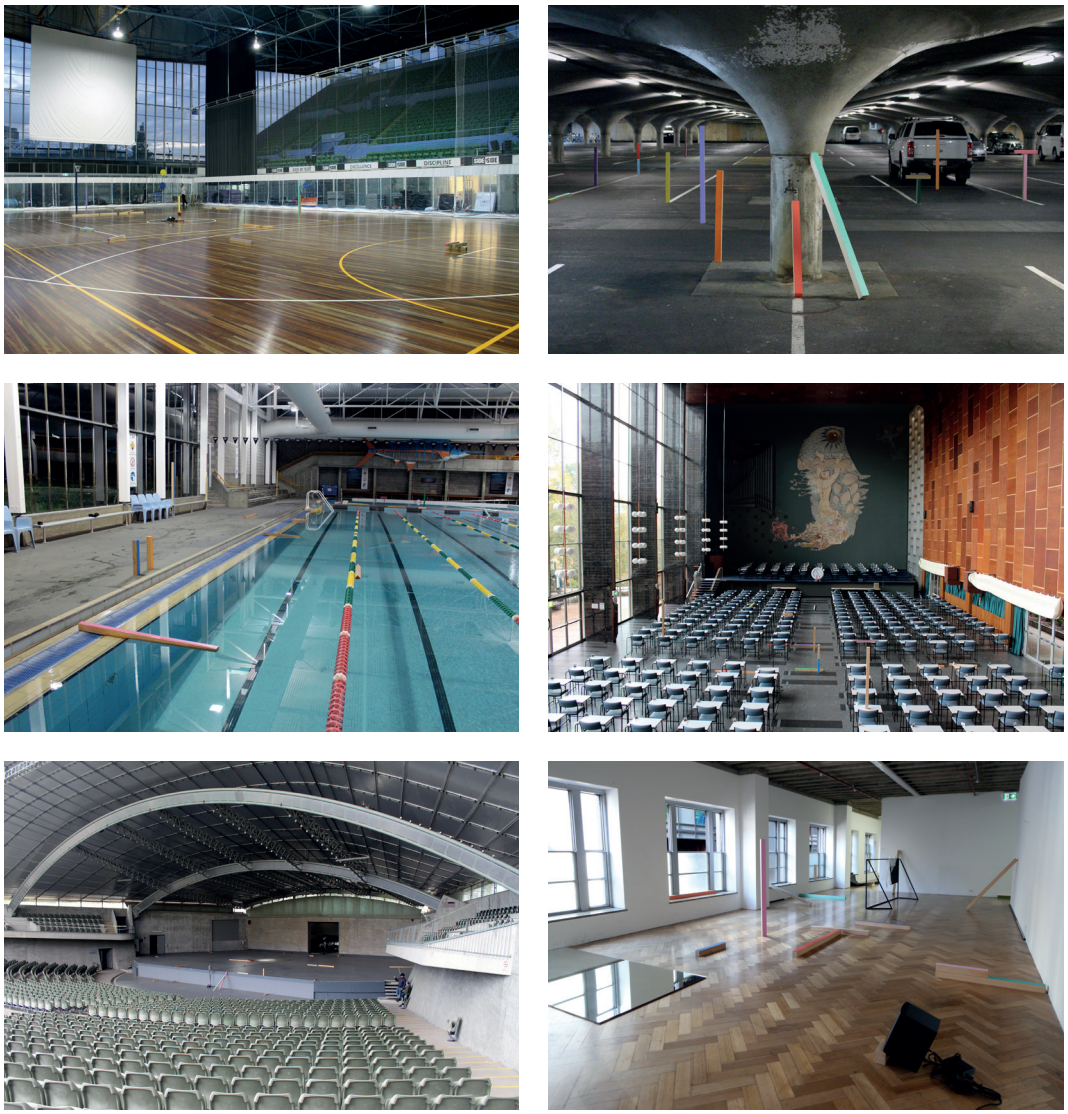

Figure 6.4
Room Overlay/5 Weeks/Thursdays 6–7pm/Accumulation (2015), from left to right, site images: Westpac Centre, South Lawn Underground Car Park University of Melbourne, Harold Holt Memorial Swimming Centre, Wilson Hall University of Melbourne, Sidney Myer Music Bowl, and installation view West Space gallery. Image: Geoff Robinson.

… turn right at the palm tree(s) and propositions for change (after William Gregory Homo Ludens Caught in the Machine Age)

A part of 'From The Collection', Gertrude Contemporary regional residencies, Latrobe Regional Gallery, Morwell, 2015.

Four channel audio, loudspeakers, pine timber, digital print, Colin Suggett's drawing Greetings from Electric Valley (1979). City of Traralgon Band brass players: Alison Landmeter (trombone), William Haverkort (cornet), David Mirtschin (tuba) and Tracey Olivier (tenor horn).

Pine timber, MDF, acrylic paint, aluminium tubing and digital print.
The sculptural components shifted to different arrangements in the gallery every week of the exhibition.

http://geoffrobinsonprojects.com/turn-right-at-the-palm-tree-s-propositions-for-change/ (accessed 8 April 2018).

This project was a part of a residency at Latrobe Regional Gallery curated through Gertrude Contemporary that aimed to work with the gallery's collection to develop new works in relation to the environment of the region. Over the period of six months, I developed a body of work that investigated the different community perspectives on the coal-fuelled power stations in the region. The artwork responded to two artworks in the collection, one a small postcard size drawing by Colin Suggett depicting two palm trees with the powers stations in the background and the other an abstract painting by William Gregory depicting colour forms suggestive of infrastructure and industry. Suggett's drawing references two established palm trees on the edge of the town as visual landmarks. Earlier in the year, one of the palm trees was vandalised and chopped down, creating controversy within the township. I utilised this relationship between the palm trees in the drawing with the recent vandalism to emphasise the changing relationship to industry in the region. I worked with brass players from the City of Traralgon Band to play a variety of single notes at each of the three major coal fuelled power stations in the Latrobe Valley and at the site of the palm tree(s). I then placed the four recordings and loudspeakers as a scaled map of the sites in relation to each other within the gallery. The brass and horn sounds combined in the space to form a tonal composition. In contrast to the recordings I extracted the abstract forms in Gregory's painting and rendered them three-dimensional. I used these forms as a spatial propositional device to create different configurations each week of the exhibition. The changing configurations of the abstract forms contrasted to the fixed positions of the loud speakers while the brass sounds permeated the whole space.

Figure 6.5
...turn right at the palm tree(s) and propositions for change (after William Gregory Homo Ludens Caught in the Machine Age) (2015), power station and palm tree site images, overlay diagram and installation view Latrobe Regional Gallery. Image: Geoff Robinson.

Itinerant Object/Propositions for Change

Sarah Scout Presents, Melbourne, 2016.

Pine timber, acrylic paint, single channel audio, loudspeaker and Instagram. The sculptural components were performed with and reconfigured each week by Brooke Stamp, Fernando do Campo, Katherine Huang, Georgina Criddle and Aseel Tayah.

http://geoffrobinsonprojects.com/Itinerant-Object-Propositions-for-Change/ (accessed 8 April 2018).

Itinerant Object/Propositions for Change utilised 200 square-sectioned spatial markers that each had a different configuration of colour markings. Each week of the exhibition the spatial markers were set in a cubic stack in a different room of the gallery. During the week invited performers would work with the spatial makers in the gallery to reconfigure and propose how the artwork and the gallery space could be encountered and experienced. Brooke Stamp worked with ten participants to reconfigure the markers through a workshop that led to a 'unison dance'. Fernando do Campo transformed the markers into a typography that spelt out both indigenous and introduced birds he sighted when walking to the gallery each day. Katherine Huang arranged the markers to highlight and reconfigure the floor plan and features of the gallery space. Georgina Criddle utilised Instagram to create a fictional transposition of the stack of markers from the gallery to her house. And Aseel Tayah arranged the markers to form walls within the gallery rooms, an audio recording taken during the session of Aseel talking about her experiences as a Palestinian living in Jerusalem and singing songs referencing ideas of walls and separation were played back in the gallery. *Itinerant Object/Propositions for Change* shifts the dynamic of the spatial markers in other projects, from marking a sound event towards the performer determining the positioning of the marker. This performed event enables the spatial markers to become propositional, creating an 'anticipatory illumination'[91] that shifts from marking a past event to proposing a future horizon. Drawing on José Estaban Muñoz's ideas on queer performance and futurity, the project aims to enact 'a rejection of a here and now and an insistence on potentiality or concrete possibility for another world'.[92]

91 Queer theorist José Esteban Muñoz uses the term 'anticipatory illumination' in relation to queerness as a horizon of potentiality. Ernst Bloch originally used the term in his book *The Principle of Hope*.

92 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.

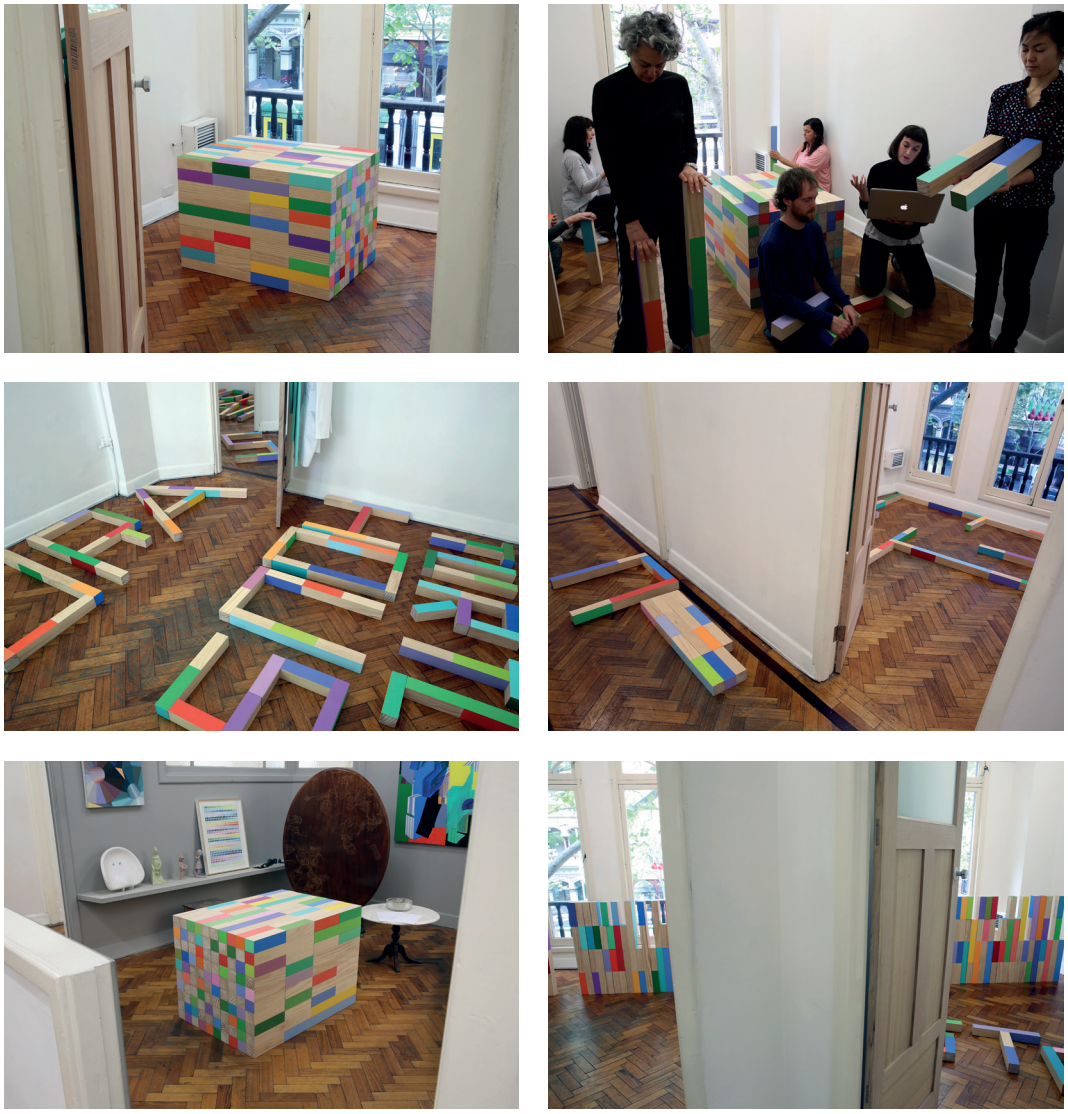

Figure 6.6
Itinerant Object/Propositions for Change (2016), from left to right; installation view and performance iterations: Brooke Stamp, Fernando do Campo, Katherine Huang, Georgina Criddle and Aseel Tayah. Image: Geoff Robinson.

Itinerant Sound #4
(Monash Caulfield – Royal Park)

Central Common Lawn, Monash University, Caulfield Campus and
The Circle (grassland hill), Royal Park, Parkville, 2018.

Twelve participants, twelve brass hand bells and instructional score.
Participants/directions; Cathy Scott N, Susan Caleo-Bamford S,
Ben Woods NNE, Polly Stanton SSW, Georgina Criddle ENE,
Daniel Marshall WSW, Steven Socha E, Sarah Edwards W,
Andrew McQualter ESE, Andrew Hazewinkel WNW,
Sally McIntyre NNW, Campbell Walker SSE and Kay Abude SSE.

https://geoffrobinsonprojects.com/Itinerant-Sound-4
(accessed 18 September 2018)

Itinerant Sound #4 was the final project and examination performance for my PhD candidature. The project was a two-part performance that used the 12 points of clock time as a structure to spatially enact duration through sound. Twelve participants were positioned at twelve evenly distributed points (aligned to a compass direction), each at 10 minutes walking distance away from a central location. The performance began with the 12 participants ringing hand bells as they walked from their position to the central location and continued walking for a further 10 minutes in the same direction away from the central location. The audience was situated in the central location and experienced the gradual emergence and then fading of the hand bells as they passed through the central location.

Participants had a different toned hand bell that sonically identified their position and traversal within the performance. The participants were given a demonstration of the method and pace of bell ringing upon which their own individual technique and rhythm would inform the overall sound of the performance.

The performance was located at the central lawn at Monash University Caulfield Campus and at the grassland hill at Royal Park, Parkville over one day. The two sites were chosen for their different spatial conditions and terrain and how that informed the movement and sonic encounter of the performance. By performing the same artwork over two different sites I was able to articulate the relationship of duration with site.

Each performance created a different affect according to the spatial conditions of each site. The trajectory of the performers at the university was altered by the surrounding urban planning, with each performer arriving to the central location at staggered times. The sound resonance at the university was both blocked and reflected by the surrounding buildings and their

different sizes, forms and materials. Whereas the trajectory of the performers at the grassland were more direct and the performers intersected in the central location within moments of each other. The sound resonance was uninterrupted at the grassland and could be heard at a further distance from the position of the central location.

The uniform structure of 12 performers traversing each site was used as a framework that emphasised the temporal and spatial qualities of each site. Together, the layering of experience of the two sites generated a cumulative affect. The dual experience of the performances emphasised how the spatial conditions changes the temporal qualities of sites. The layering of durations enacted by the 12 participants disrupted and distorted the clock time structure of the performances in relation to each site. By imposing clock time and compass direction through the structuring of the participants' movement a layered durational experience was revealed across the two sites.

Figure 6.7
Itinerant Sound #4 (2018), from left to right, performance images and instructional maps: 11am Saturday 2 June at Central Common Lawn, Monash University, Caulfield Campus and 2pm Saturday 2 June at The Circle (grassland hill), Royal Park, Parkville. Video stills: Helen Grogan.