

Origins- Upon reviewing/collating work before the start of the year, I noticed that themes of continuous/ever present sound & the designing of environments/space (gallery 46) were beginning to arise regularly, without me ever fully noticing its regularity, until a few days prior to the commencement of this year. Alongside this, I stumbled across an automatic writing task undertaken in the second year. The piece really stuck out to me, and I enjoyed the writing and the places it took me to visually (within the mind). Once the piece started to trigger these visual ideas and responses in my mind, I knew that there was some potential in what it *could* become, as oppose to staying as an irrelevant piece of text.

P&R - In terms of a test/realization, I sought out an appropriate space which happened to be underneath my nose this whole time. (Family home summerhouse, privilege) smaller space than desired, it allowed me to experiment with dimensions and measurements as well as space manipulation. It also gave me an insight into how to properly utilize space and maximize a room's full potential.

V&D - having people view the 3 different rooms described within text.

Video

Becoming- When conducting the test, I was constantly interacting with the props strewn about the room, setting myself about the space, becoming familiar with it in its new state. Although the text doesn't include the variety of props on show, I thought it crucial to experiment with whatever possible. The more to play with the better, especially when conducting a test-run.

Yolande Harris – From a Whale's Back – Harris's curated environment, by use of light, sound and video, creates this inevitable transportation for the receiver – detailed, thought-out manipulation using all the mediums discussed. - Multi – Media approach – creating meaning/understanding - seeing/watching something else move (Pov) - surrogate eyes/perception - more about learning/I am not raising awareness but am still trying to transport/evoke

Felix Blume: Lluvias de Mayo | Rains of May – memory, evocation? Invitation – a literal invitation to reflect

REFLECTION – audience participation, perception (outside looking in, vice versa)

If audiences were able to view others interacting with the space – it may evoke different things, but a still space could also evoke a different kind of experience – still space puts more emphasis on sonic information perhaps?

Emphasis – do the results of participation result in what has more emphasis placed upon it.

Participation – more props perhaps, something more interactive

Perception – who is viewing what/who? People viewing themselves (possible)

Space size – location scouting underway (open to audience?) - no natural light allowed.

https://www.acrwebsite.org/volumes/v44/acr_vol44_1022322.pdf

(color + indulgence) - this paper puts across that darker colors evoke sinful indulgence/activity - accessing a different side to oneself - evocation - 'dark desires'/dark color – positive/pleasure - negative/sin

<http://library.pyramidal-foundational-information.com/books/Automatic%20Writing%20-%20Anita%20Muhl.pdf>

(Automatic Writing origin) 'considered culturally important'

First became popular during the golden age of spiritualism (late 19th century) by mediums attempting to speak to the dead – similar to forms of necromancy. Ouija 'spirit writing'. Channeling the outer, or indeed inner spirit/personality. Communication. Therapy - subconscious word choices – accessing alternate/separate/hidden/restricted parts of one's personality. Used in 1920's surrealist movements – done with fervor to invoke hallucinations – intoxication.

https://books.google.co.uk/books?hl=en&lr=&id=VWNHAQAAQBAJ&oi=fnd&pg=PA27&dq=automatic+writing+surrealism&ots=gG1OZRaosD&sig=jCV-XnGmR22kxA_a0KsWg73O_DI&redir_esc=y#v=onepage&q=automatic%20writing%20surrealism&f=false (Surrealism within automatic writing and Musics)

This paper links automatism & collage – both characteristics of automatic writing. Satie & Anthiel - Automatic scores. Morse Code, Lottery wheels, airplane propellers, typewriters, sirens. Sonic Collage. Collage as a concept extremely popular at these times, in any field.

James Turrell's illumination of the Burial Chapel, Dorotheenstädtischer Cemetery, Berlin – alignment of synthetic, indulgent light and the sun's natural order/movement. Direct juxtaposition/alignment relates to this installation and proposed album – wider theme. Curation of provoking environment.

Cliff Martinez & Refn – the alignment of Refn's indulgent, cinematic vision (combining his own impairment [color-blindness] with his desires/fetishes/indulgencies to produce evocative colors and atmosphere – all brought together by Martinez's 'synesthesiac' synthesis. The marriage of the two mediums helps to create an extremely hallucinogenic, evocative atmosphere. TOTDY sonic reference point. Pacing allows for contemplation and reflecting.

brian eno -post discreet music, Eno had shown a strong interest in creating music that can influence the atmosphere of the space in which it is played, rather than be focused on directly = Thursday afternoon

Sonically synesthesiac, creating atmosphere and aligning sonic data with visual medium and tendency.

Dream House – immersion/transportation/indulgent/synthetic