

Understanding Sound Art Practice: A Multidisciplinary Approach

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ABSTRACT

Sound art has a fragmented scholarship struggling to find appropriate terminology to understand and explain itself. In this context the practitioner's perspective is often marginalised. This thesis seeks to develop new perspectives on contemporary sound practice, informed by a multi-disciplinary approach to auditory scholarship and interviews with Australian sound practitioners. The model that emerges describes an ecology of contemporary sound art where practitioners continually negotiate disciplinary and institutional boundaries while articulating distinctive models of listening and conceptions of sound. This thesis proposes a theoretical approach to sound art that recognises its interdisciplinarity as well as a distinctive engagement with the embodied experience of sound and listening.

TABLE OF CONTENTS

VOLUME ONE

ABSTRACT	v
1 INTRODUCTION	1
CONTEXT: SOUND ART AS CONTESTED	2
MOTIVATION AND PERSPECTIVE	7
AIMS AND METHODS.....	8
OUTCOMES AND SIGNIFICANCE.....	9
THESIS SYNOPSIS.....	11
2 LOOKING AT SOUND AND LISTENING: A RESEARCH ACROSS DISCIPLINES	15
HEARING: THE SECOND SENSE?	16
SCIENTIFIC THEORIES OF SOUND AND AUDITION.....	26
LISTENING AND SOUND INFORMED BY MUSIC, SCIENCE, RELIGION AND MAGIC.....	34
THE MODERN SCIENTIFIC DISCIPLINES OF SOUND AND LISTENING.....	40
MUSICAL SOUND AND LISTENING.....	47
SUMMARY	55
3 SOUND, LISTENING AND ARTISTIC PRACTICE IN THE TWENTIETH CENTURY	57
LISTENING AND SOUND IN ARTISTIC PRACTICE OF THE TWENTIETH CENTURY.....	59
SOUND ART: AN ARTISTIC PRACTICE OF SOUND AND LISTENING?.....	75
THEORIES OF LISTENING AND SOUND IN THE TWENTIETH CENTURY.....	86
SUMMARY.....	103

4	CASE STUDY: SOUND ART AND SOUND PRACTICE	105
	BACKGROUND AND AIM	106
	METHODOLOGY	107
	RESEARCH DESIGN	109
	RESULTS	115
	SUMMARY	145
5	QUALITATIVE RESEARCH DISCUSSION, LIMITATIONS AND CONCLUSIONS	147
	THE FIELD: SOUND ART	148
	THE HABITUS: SOUND PRACTICE FROM THE INSIDE	165
	RESEARCH DESIGN LIMITATIONS	176
	CONCLUSION	179
6	UNDERSTANDING SOUND PRACTICE	181
	METHODOLOGY: ACTOR NETWORK THEORY (ANT) AND VIBRANT MATTER	184
	SOUND ART: THE ACTOR-WORLD, THE ACTOR-NETWORK	189
	SOUND AND LISTENING	195
	SOUND PRACTICE	200
	SUMMARY AND CONCLUSION	216
7	CONCLUSION	219
	THESIS SUMMARY	219
	LIMITATIONS AND FURTHER RESEARCH	223
	SUMMARY	225
	APPENDIX A: TABLES FROM QUALITATIVE DATA	227
	TABLE A: DISCIPLINARY BACKGROUNDS OF INTERVIEWEES	227
	TABLE B: PARTICIPANT TITLES	228
	TABLE C: PARTICIPANT TITLES (CONDENSED)	228
	TABLE D: TITLE CORRELATED WITH DISCIPLINARY BACKGROUNDS	229

TABLE E: CONTEXT: SOLO OR COLLABORATIVE PRACTICE.....	230
APPENDIX B: INTERVIEWS.....	231
LEAH BARCLAY.....	231
COLIN BLACK.....	236
PETER BLAMEY.....	240
JIM DENLEY.....	248
PAUL GOUGH.....	255
CAT HOPE.....	259
LUKE JAANISTE.....	261
TOM SMITH.....	278
VINCENT WOZNIAK-O'CONNER.....	287
APPENDIX C: PROCESS OF THEMATIC ANALYSIS.....	293
REFERENCES CITED.....	343
INDEX OF FIGURES	
FIGURE 2-1: RENE DESCARTES <i>LA DIOPTRIQUE</i> 1637.....	18
FIGURE 2-2: ALBRETCH DÜRER, <i>MAN DRAWING A LUTE</i> , 1525.....	19
FIGURE 2-3: ALBRETCH DÜRER, <i>THE PAINTER'S MANUAL</i> , 1525.....	20
FIGURE 2-4: <i>DIAGRAM OF MIDDLE AND INNER EAR</i> , MARIEB, 1998.....	29
FIGURE 2-5: <i>STRUCTURE OF THE HUMAN EAR</i> , CAMPBELL ET AL., 1999.....	30
FIGURE 2-6: LINDSAY'S <i>WHEEL OF ACOUSTICS</i> , 1973.....	42
FIGURE 2-7: WILLIAM GAVER, <i>WHAT IN THE WORLD DO WE HEAR?</i> 1993.....	45
FIGURE 4-1: THEMATIC ORGANISATION OF QUALITATIVE RESEARCH DATA.....	113
FIGURE 4-2: HIERARCHY OF THEMES IN IDENTITY AND TERMINOLOGY.....	114
FIGURE 4-3: HIERARCHY OF THEMES IN HISTORICAL AND DISCIPLINARY DIVIDES.....	114
FIGURE 4-4: HIERARCHY OF THEMES IN NEGOTIATION.....	114
FIGURE 6-1: <i>RUPTURE RUPTURE</i> PROGRAM, JUNE 2014.....	204
FIGURE 6-2: JENN BREWER, PETER BLAMEY <i>RUPTURE RUPTURE</i> , 2014, JUNE.....	206
FIGURE 6-3: THE SIGNAL FLOW OF BLAMEY'S SOUNDING ASSEMBLAGE.....	207
FIGURE 6-4: THE ECOLOGY OF PETER BLAMEY'S PRACTICE.....	207
INDEX OF FIGURES CONTINUED	

FIGURE 6-5: JENN BREWER, 401 HIBERNIAN HOUSE, N.D.	211
FIGURE 6-6: JENN BREWER, RED RATTLER	212
FIGURE 6-7: JENN BREWER, TIN SHEDS GALLERY, N.D.	212

INDEX OF TABLES

TABLE 4-A: DISCIPLINARY BACKGROUNDS OF INTERVIEWEES	129
TABLE 4-B: PARTICIPANT TITLES	137
TABLE 4-C: PARTICIPANT TITLES (CONDENSED)	138
TABLE 4-D: TITLES CORRELATED WITH DISCIPLINARY BACKGROUNDS	139
TABLE 4-E: CONTEXT: SOLO OR COLLABORATIVE PRACTICE	142