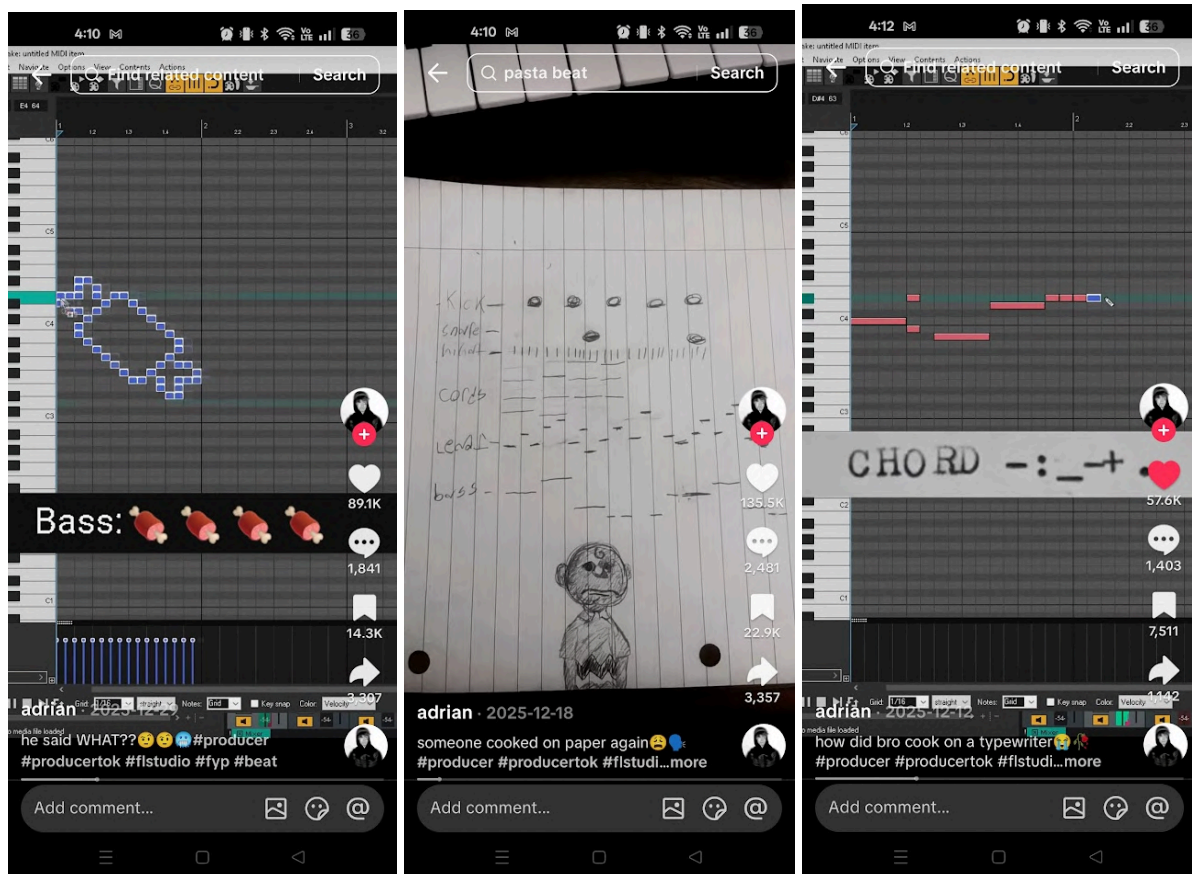


Sound with Pictures

FA224 Assignment 2

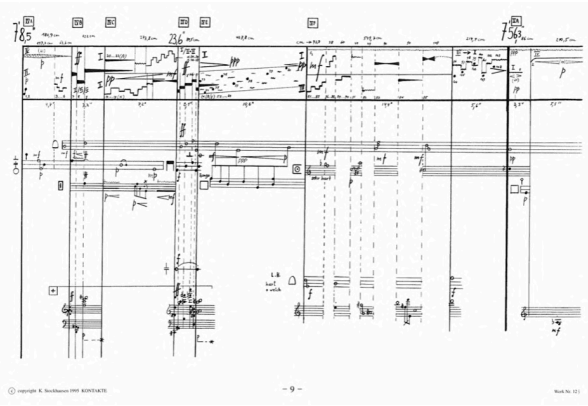
I couldn't make it to class on 30/04/26 as I was sick, but I had a look at what was on the Canvas module and began looking at my own artist models and brainstorming where I wanted to take this project.



Adrynalybeats (2026) <https://www.tiktok.com/@adrynalybeats>

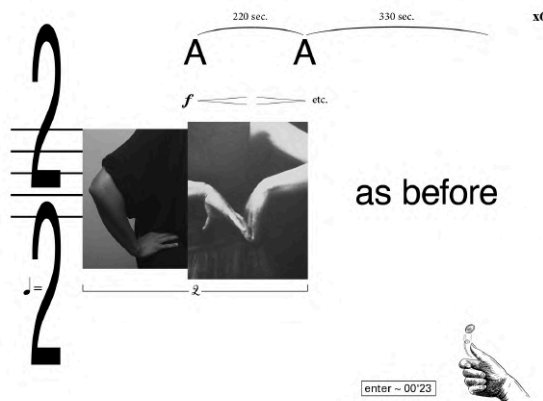
This tiktoker's videos were what first came to mind when I read the term "visual score" on Canvas, and after a little bit of research, it really is (to an extent). His followers send in a variety of scores/beats written in a variety of different forms, from pencil on paper, to pasta, to full images for each instrument, to patterns in minesweeper, and he creates and plays them in FL Studio. I enjoy the audience/artist collaboration here, as well as how he presents music-making as something approachable, not terribly hard and serious.

His videos themselves are also their own works aside from the beats, scored with meme reaction noises as well as the sounds of him placing the parts of the beat (sped up and original speed at points). These incorporate humour, and show a bit of personality to the artist rather than simply being a machine that inputs scores and outputs beats.



Kontakte (1958–60) Karlheinz Stockhausen

I played Flute in my high school band for three years and learned how to read musical notation there, but much of it escapes me now. I remember enough for this to feel a bit like he's butchered both the notation and the music. Graphically I enjoy the notation, but it does leave me desperately asking *why??* I also dislike the disjointed sound of the work. It feels a bit purposeless, like the point was to make screwed up notations and play them rather than making a work. As well and good as a conceptual exercise is, making things that are appealing helps people stay with the work longer. I am not compelled to stay long with this work.



Intimation of Endless Space Given in a Small Window of Time (approximately 10 minutes) (2025) Ethan Braun & Lina Grumm

The notation above has reminded me of this exhibition Artspace had last year which combined graphic design and musical notation. I enjoy the musical as the graphical more than the graphical as the musical, I think, though that is of less relevance to this assignment.

There were other graphics on the walls for this work, one of which had 'breathe' or 'breath' or something as part of the notation. This is something that stood out to me; a simple action, a simple sound, a simple way of noting it. It's straightforward and very human, and very easily the audience can 'perform' the work so to speak as they are standing there.

They had many live performances, aka 'maintainences'. "Performers add analogue and bodily sound to the electronic environment by practicing deep listening and working with principles from guided improvisation." ([Artspace exhibition text](#)) I like the idea of parts of a work or experience responding to each other, though I would have all of these be recorded and mixed together into a final work before class.



DESASTRES (2022) Marco Fusinato

<https://www.youtube.com/watch?v=ONuwYzZ8-4o>

This work really appeals to me in all of its aspects. One of my favourite parts of music made with electric guitars has always been the distortion, the wall of noise effect it can have within a track, the intricacies of both the sound and how it is produced. To see (and hear) that manipulated within a live and an art context is very fun. The relationships produced between loud and quiet, slow and fast, the building of noise all work very well together to create an engaging work/experience.

"trigger a synchronised deluge of disparate and disconnected images" "The sound is improvised and the images randomised." (From Fusinato's [website](#)). The methodology through which the images are chosen is intriguing to me. Before reading about the work, I assumed they were set images that Fusinato was playing to, rather than him playing and the images reflecting the frequencies produced. As a primarily visual person, my brain works to draw comparisons between the visual and the auditory, some of the images seem more deliberate than others (the frog being one that confused me).

The installation of the work is consistent with the editing of the images, quite stark black and white contrast, dramatic in the darkened room, illuminated by the white parts of the images. The amps and choice of guitar also reflect these aesthetic choices. They all go with each other, nothing stands out as 'off', like if he had a neon green Les Paul and a bunch of mismatched amps. Everything is sleek, allowing the jagged noise of the distorted guitar to shine through.

In terms of being a primarily visual person, the way I experience/perceive/remember sound is through visualisation. For example, rhythms I visualise as dots in a pattern, certain beats sound wide, or like they're in a tunnel, or have a bouncing shape in my mind. I have a hard time holding onto the idea of a sound otherwise. Distorted guitar is great for room-filling just Big noises.

This sort of thing is what I'm trying to emulate when I experiment with the synths, as I have no electric guitar nor the rest of the equipment (amps, pedals) needed for such an endeavour. The ethos of improvisation, creating the feeling of the room and having the images play catch up (so to speak) after is an interesting idea I wish to explore for myself.



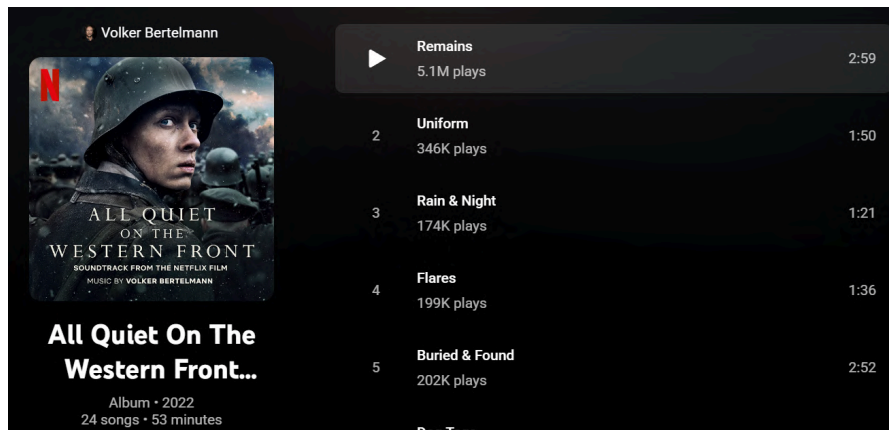
Axis (2018) Clinton Watkins
<https://vimeo.com/265116868>

This video is quite ethereal. It turns the regular into a dream and lets you wallow in it. The video takes the viewers on a journey that we can't stop, can't reach out to anyone else in it. At no point (that I watched) do any of the figures acknowledge or try to interact with the camera, further lending it the feeling of a dream. The slowed down pace is spookily and a little (personally) anxiety inducingly slow. It is slowed down with editing, not simply filmed at a slow pace. I imagine they would have used one of the shutter speed techniques we were taught at the start of the semester in order to keep the video quality looking good whilst slowed down.

The directionality of the camera is definitely a choice. The right to left movement of the camera is unusual to a western sensibility (disorienting in an unexpected way personally). Usually in NZ we read left to right, and this video feels like reading right to left. My eyes aren't used to moving the other way to 'read' the video. I am not familiar with mandarin nor cantonese writing systems but I have the impression that they are not left to right, so it may be reflective of the place that is being filmed.

The audio creates different sections of the video, lingering on different passages of audio at different times in the video. They create different moods/vibes/ways the audience is guided in approaching their reading of the video element, which apart from the scenery is largely unchanging. This lengthening and sectioning out is something that I should think about more in my own work. There's no need to rush.

The simplicity to the visual element is also something I feel has potential for exploration in my own work. It would really let the audio have its own moment and be the point on which the whole work moves around.



All Quiet on the Western Front (2022) soundtrack by Volker Bertelmann

Rewatched this film 05/05/26 with my friend on speakers a little bigger than my laptop and was again struck by how brilliant the scoring for the film was, especially the introduction when it is not overshadowed by dialogue, etc.

Bertelmann creates a brilliant sense of anticipation (not quite anxiety, the continuous note/chord/whatever is too close to a major chord to be too negative-feeling). This is intermittently interrupted by a wall of noise from some brass instrument or synth of some kind, creating a big awful feeling that contrasts with the upbeat note, which it only briefly overshadows. The interruption could be easily ignored as the note continues, though you can't quite forget that it did happen. Bertelmann waits long enough between these interruptions that you're not quite expecting it when it happens again. The audio here draws parallels between itself and both WW1 & WW2, as well as battles/attacks during war that come again and again, only leaving you to simmer in the anxiety in between.

The use of anticipation and duration in just this first track (*Remains*, listen from 1:10 for the 'interruptions') is definitely something that I need to consider using within my own work. I think there is a compulsion to fill the space that's there in an audio track that's not quite there for me in visual works. White space is just as important as what's painted in or around it. It outlines the images, makes them distinct. This is something I need to consider when editing.

The poor image (2009) Hito Steyrel

<https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image>

Ah, my favourite art essay that I will always bring back up. I am including this here to apply Steyrel's ideas about the poor image to that of poor audio. Where Steyrel talks about the compression and degradation of the image, I think there is an equivalent at (least directly in meme culture, though this is far less relevant to the work I actually want to make) to audio. There is also a texture that distortion brings, that older/archival recordings bring, that the editing (and sometimes direct bastardisation) of audio brings. These are things that I feel are important to work I want to make, and have made within my practice.

I also bring this essay up in relation to the visual element. “The poor image ... operates against the fetish value of high resolution.” I am by no means a fetishist for high resolution, quite the opposite. In the first half of this semester we learned how to operate and utilise the BlackMagic cameras. I have learned the industry standard, and it has very little real life application to my practice nor my career prospects. It is also a hassle to carry such a big camera, and to get it from loanout every week, especially with the set pickup/return times/dates colliding with work. This is to say, I refuse to work with those awfully high resolution 4K cameras both for artistic and practical reasons.

Sample Breakdown: The Most Iconic Electronic Music Sample of Every Year (1990-2024)

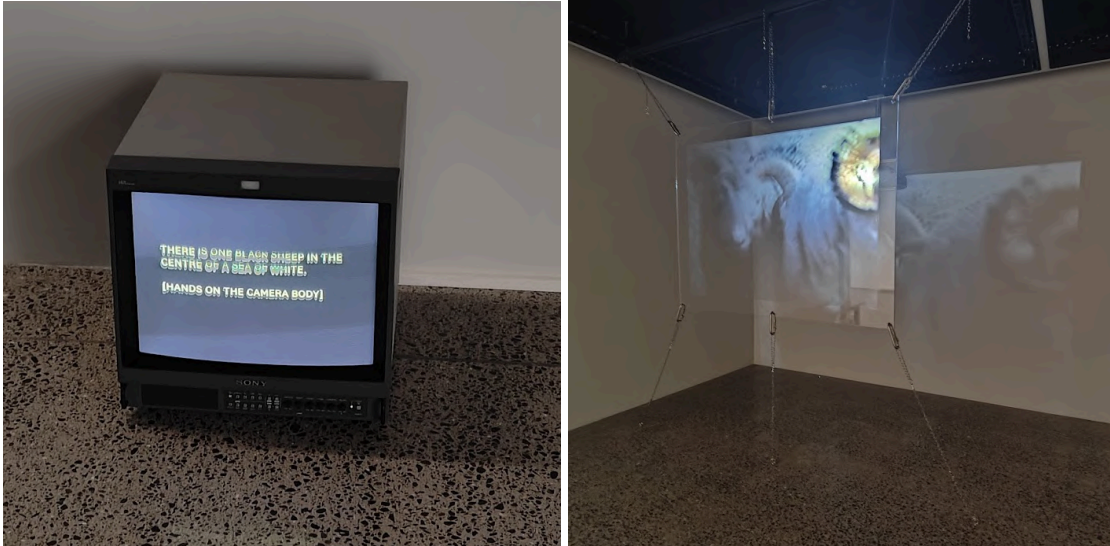
<https://www.youtube.com/watch?v=FpaoCUEhZJM>

I've watched this video around three times now, and it was the catalyst in me getting more into audio editing, music making and DJing just over a year ago now. I see a lot of potential in the pitching up and down of samples that many of these producers use, and how we are recording things with the Zoom mics. Exploration of this would allow wider use of the samples I have taken. It's something that I am interested in exploring, especially once I have a go in the sound room, as I am hoping the software in there is more user friendly in this department (idk tho, I have not yet looked at how to do this in Audacity or DaVinci Resolve).



The image above (from 23:50 in the video) is an example of Jack Ü pitching up and down parts of a sample to create a melody for *Where Are Ü Now*. There are probably other better examples within the video but this is the one which I remember.

I am also interested in the idea of sampling from past tracks or recordings, which (demonstrated throughout this video) has for the longest time been a part of music-making. This is similar to what I'll say below about the archive.



Lake of Wandering Spirits (2026) France Libeau
<https://tetuhi.art/exhibition/frances-libeau/>

When thinking about sources of audio outside of my own recordings, or sounds produced by a synth, my mind went to the archive, and then on to Libeau from there. I have looked at other works by her for past assignments, however this one I got to see in person just in time before the exhibition closed.

Libeau has two channels of video, one displaying the archival footage, the other displaying a transcript of both what is being said, and what is happening in the video. This is an approach that could be interesting to take in terms of my own work. I enjoy the simplicity of words on a screen, though no doubt it was an editing nightmare.

The visual is directly responding to the audio track, literally representing it. There are choices made in doing this though: font size, colour, type, the way it changes from one part of the text to another (scrolling, cutting, etc.), all of which affect the viewer's reading of the work. When watching just the transcript screen the viewer is entrusting themselves to the artist, that they're telling the truth, accurately describing what's going on physically, even if they can (probably) hear the video playing. Libeau used a scrolling yellow Arial (I think?) font. Yellow is less stark than white on black, and Arial is a simple, basic font that you would assume has no connotations, is trustworthy. The scrolling is less jarring than cutting between blocks of text, and lets the viewer read it at more of their own pace.

This trust is something that could be interesting to play with. Slowly bringing in incongruous moments that become more and more noticeable, in order to draw attention to the relationship between audio and video, between artist and audience, as well as the role captions and transcripts play in accessibility.

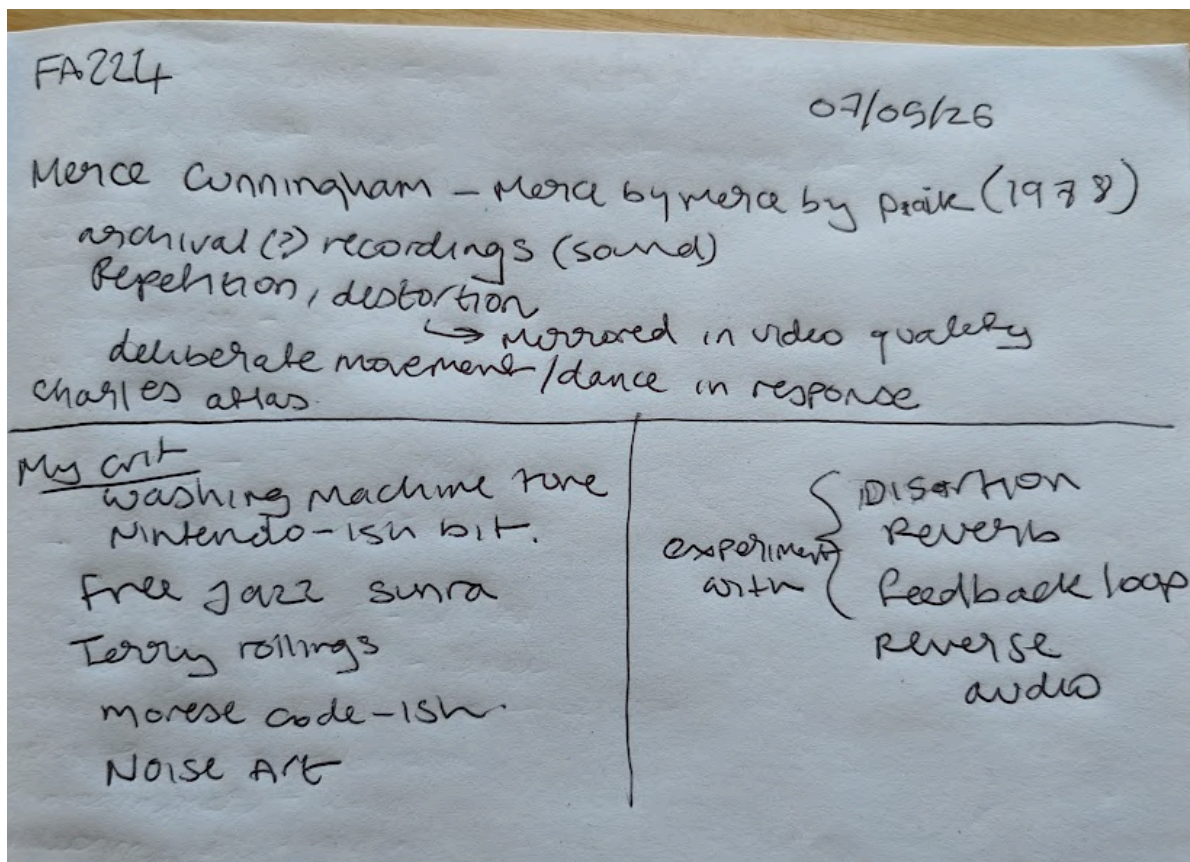
06/05/26 Audio for week 8
<https://youtu.be/4cFosAbzIfw>

Here I have experimented with the 'Triple Oscillator' synth in LMMS, both in notes & speed, as well as with different wave form combinations (see image on right). I enjoyed how it sort of sounds like a church organ or bagpipes, a large/wide sound that takes up all the space you give it. I did not look at a tutorial for how to use either the DAW or the synth, so my experimentations are somewhat basic and I'm sure there's more that could be done with these tools. I played around with it for half an hour, screen recording as I went. I then imported this recording to DaVinci Resolve and edited out all the rubbish parts, and then edited out all the bits that didn't fit together.

I think the ending (2:10 onwards) is the most successful part of the work, it conveys emotion and doesn't just sound like I'm pressing buttons for fun. I am interested in pushing something like this work further, and have booked the sound room for Friday 22nd May in order to use the midi piano mostly.



07/05/26 In-class notes



Free Jazz & Sun Ra

AKA "modern jazz", "creative music", or "art music"

[Free Jazz Wikipedia page:](#)

- ★ "[Free jazz] places an aesthetic premium on expressing the "voice" or "sound" of the musician, as opposed to the classical tradition in which the performer is seen more as expressing the thoughts of the composer."
- ★ "Free jazz retains pulsation and sometimes swings but without regular meter. Frequent accelerando and ritardando give an impression of rhythm that moves like a wave"
- ★ "Ideas and inspiration were found in the music of John Cage, Musica Elettronica Viva, and the Fluxus movement."
- ★ "Ornette Coleman rejected pre-written chord changes, believing that freely improvised melodic lines should serve as the basis for harmonic progression. His first notable recordings for Contemporary included *Tomorrow Is the Question!* and *Something Else!!!!* in 1958. These albums do not follow typical 32-bar form and often employ abrupt changes in tempo and mood."

[Sun Ra Wikipedia page:](#)

- ★ "Though often associated with avant-garde jazz, Sun Ra did not believe his work could be classified as "free music": "I have to make sure that every note, every nuance, is correct..."

I like the ethos of jazz, but I do also agree with Sun Ra's observation that some notes are correct and some aren't. I'm no skilled piano player, so sometimes I hit the wrong key, but I can hear that it doesn't fit in the way I was intending (sometimes being jarring is intended).

Making work in 2026 I have some thoughts around the "expressing the voice/sound of the musician" part of the ethos. The composer and performer are not so distinct from each other these days as they were at the time Free Jazz developed. Both are musicians. But I do see where they're coming from with this distinction. I think these days it's easier for both to be one, as pre-recorded music has been invented. There is now less of a need for bands to perform composed works on behalf of the composer.

Maybe I'm just not terribly well versed in music theory, but is not everything at one point improvised? I think there are some optimal ways to use notes together or whatever and technical ways to sound good, but you've gotta try it out at some point. I'm thinking about math rock and polyrhythms or something but don't really know if that's quite right.

1970s-80s Noise Music

[Noise Music Wikipedia page:](#)

- ★ “characterized by a rejection of conventional music theory and traditional song structures, often featuring little or no melody, rhythm, or harmony. This type of music tends to challenge the conventional distinction between musical and non-musical sound.”
- ★ “Elements of noise music were later explored by artists in the Dada and Fluxus movements,”
- ★ “By the late 1970s and early 1980s, the emergence of industrial music and commercial synthesizers, encouraged non-musicians to experiment with strictly noise-oriented styles”
- ★ “It may incorporate live machine sounds, non-musical vocal techniques, physically manipulated audio media, processed sound recordings, field recording, computer-generated noise, noise produced by stochastic processes, and other randomly produced electronic signals such as distortion, feedback, static, hiss and hum.”
- ★ “By the late 1970s to early 1980s, the emergence of industrial music encouraged non-musicians to experiment with strictly noise oriented styles”

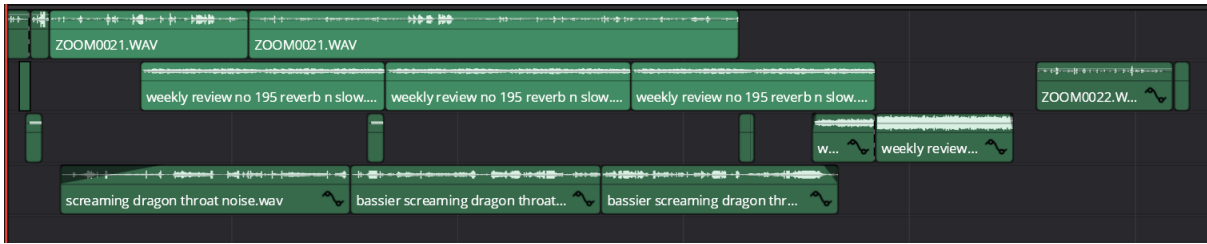
I was suspicious that noise music had some relation to industrial music (the goth-adjacent/post-punk kind, not industrial techno), which I am very much a fan of. Following the wikipedia links to late [1980s/90s Industrial Music](#) (aka post-industrial) I find many bands I like; Front Line Assembly, KMFDM, Skinny Puppy etc. Similar bands (though perhaps not of exactly the same era) I like to this would include Ministry, Noisfu-X, PIG, And One, Phosgore, Chemlab, etc.

I imagine the things currently popularly thought of as Industrial do not adhere much at all to the ‘rules’ so to speak of noise music. I think this is to their benefit though, it makes for better daily listening. I like the continued over kinds of sounds used though. Random noise samples, synth, distortion & feedback etc. all create amazing textures to songs. The music makes little attempt to be naturalistic, and a lot of the time as I listen, I am confused as to how they play it live in concert, *if* they play live.

The vocals in many of these songs sound alien, unreal, processed, or far away. I didn’t mention them before but Alien Vampires have the most awesome distortion on all their vocals, and yep they sound like alien vampires. On the other hand HEALTH (if they can be counted as sort of industrial) has excessively clean vocals in contrast with their music, so much so that it makes a lot of their tracks unlistenable to me.

Putting together my own works, especially droning synths and the more doom-and-gloom-y stuff I make, I’m definitely thinking about industrial music as I do so. I would like to push the synth stuff I was doing further, with better-sounding synth presets. As much as I love the beats in industrial music I am going to steer away from rhythmic stuff in order to have my tracks not sound too much like they’re actually trying to be music.

11/05/26 Audio for week 9

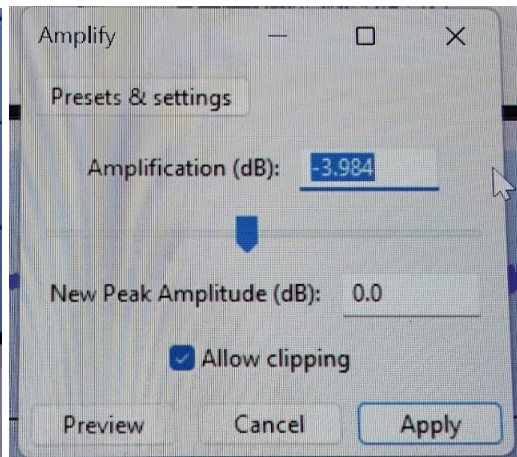
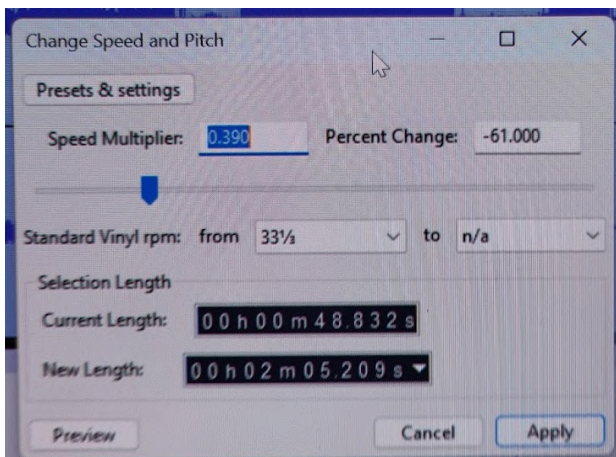
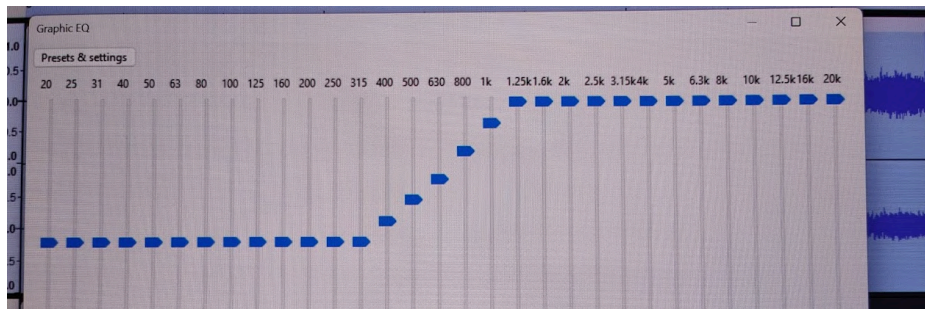


Track: <https://youtu.be/Uj5RG3qYH5k>

My inspiration for this track was all the war movies I've been watching recently, and the container of bullet casings that sit at eye level on my desk.

I recorded things around my house, though I did not use them all - I can no doubt use them later. Clips in this are: opening my vintage money lock box, taking a knife out of the block, dropping and moving empty .22 casings in my hand, and my voice silently screaming. These are edited with some of the following: amplification, reverb, EQ, speed.

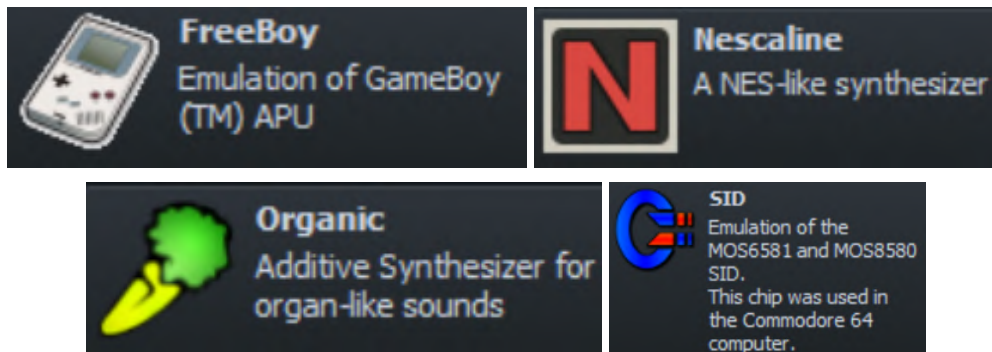
For editing the clips of me silently screaming into something creepier and less real-sounding, this was my process (see images below). I also added a ton of reverb but forgot to take a photo of those settings.



I experimented with the other synths in LMMS (see below), though when constructing my track I disregarded all but one of them as they were too preppy & major. The one I used was me trying to emulate the sudden ominous wall of sound that is a motif throughout *All Quiet on the Western Front*. This can be heard in the track *Remains*, as I've mentioned before. My emulation is a bit rubbish and I think next time sampling directly from the track would sound

better. My version is jarring, which was my main point with its inclusion. Listening back it doesn't sound that great, and I'll probably change it for my video version.

The freeboy one was fun, and reminds me of having people say my previous work sounded like nintendo stuff. It also reminded me of the song *Be My Game Boy* by Yurino ft. S3rl, which I attempted to play by ear on it (and mostly failed). The organic and SID ones were the best. I was going to put some of my SID experiments in this week's track, however it was too upbeat once I'd landed on the sad war vibe.



I also recorded myself playing with a small handheld radio I have for ten minutes, very very basically mixing between stations. During making it I was thinking about using found footage as the visual element. The found footage being of pop culture moments relevant to the songs, though this would take ages.

30/05/26

I returned to the radio recording I had and edited it down to a couple more bite-sized tracks. I edited them less so for length, but for content. Each mix back and forth between a couple of stations. Both experiments are below. #2 is by far my favourite. I got into the groove of things with that track. After that part of my recording the stations had less good music/ads/conversation to work with.

Radio tuning experiment #1 <https://youtu.be/HuI97E0KIHI>

Radio tuning experiment #2 <https://youtu.be/ElzAhWzT1zE>

13/05/26 Video element of 'Audio track for week 9'



By the time I finished my audio for this week there was only one evening left before presenting my track on Thursday morning. My initial plan was to do a set of movements, one with civilian clothes on, and one with my costume WW2 jacket on, and to cut between them, however this was hampered by the practicalities of camera positioning/set up. In the end I opted for putting on and taking off the jacket.

Putting on the jacket is a struggle as it is small for me (it was made as a costume for my dad as a child in the 1970s), however I made this a focal point of the video, trying to mirror the tense sounds with struggling hands buttoning it up.

I also then filmed a few minutes of me playing with the bullet casings similarly to how I had when recording the audio track earlier. I cut between the two of these for my video in order to integrate them with each other. I tried to cut on beat, though not in the same pattern/at equal intervals.

14/05/26 Mini group critique

Notes from critique:

- ★ The music worked with buttoning up
- ★ It's good that the clinking isn't in sync with visual
- ★ If continuing in this vein, take a creative approach to war
- ★ Interpreting things & recontextualising them for my own purposes
- ★ I have a good ear for interesting noises
- ★ The video quality is cool

Artists/things to look at:

- ★ documents of contemporary art - archive, sound
- ★ artists working with loops, found sounds
- ★ DJ Spooky (2000s)

22/05/26 Day in the sound lab

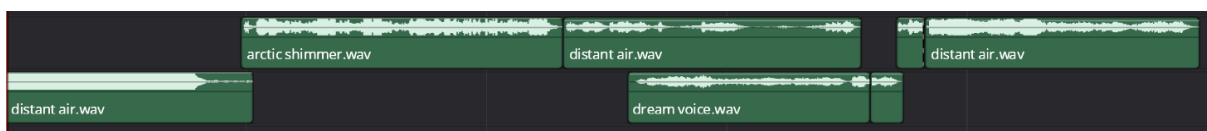
I spent my day in the sound lab playing different sounds on the Midi Keyboard and recording them in Logic Pro X before exporting them (bouncing them) to .WAV. I didn't bother arranging them in Logic as I am more familiar with DaVinci for this. I mainly looked at the bass synths, as well as the atmospheric section, and a little bit of the melody stuff. I did look at all the Midi options, however those were the ones that sounded the best, and were what I was drawn to.

I improvised for a few minutes with each set of sounds, recording and saving what ones I thought were best. Some sets of sounds I figured out a pattern for what I was going to play, eg. [6-7-8-5, 4-5-6-3, 2-3-4-1] as one, or chose a way of playing chords, eg. 1-3-4 and used the other hand to play the higher notes at the same time. Other times I just played what sounded good. It depended on what the sound was/called for.

26/05/26 Editing tracks from my experimentation in the sound lab

My first order of business when editing was to cut out all the pauses and wrong/unintentionally jarring notes before I could sit down and see what I actually had to work with. I then sorted the clips into two major categories: the ambient stuff, and the bass noises.

All of the parts then had to have the volume raised +25 to +30 in order to be properly listenable with my headphones at a computer volume level of 8 or 10, as well as for me to be able to see the wave forms to edit clearly. The amount I increased each by depended on what needed to be louder in the track at each point. This was particularly important for my first track below, as there are more overlapping parts.



#1 Airy ambient track <https://youtu.be/0YeENRxQPDg>

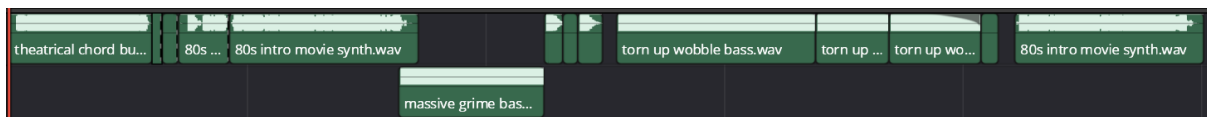
My approach with this work when using the midi keyboard was to make something beautiful, whatever that may entail. I've already tried playful, jarring, etc. and now that I've got access to some better synth/midi things (idk what they are) I can make something a little more serious.

Beautiful doesn't necessarily mean upbeat. The track starts low with a bit of doom & gloom, letting the rest of the track build upwards from there. At times the rest of the track sounds a little sad, toeing the line between depressing and upbeat. This is the place which I think beautiful things are mostly found.

The main artist on my mind when creating this work was Ethel Cain, who makes indie rock & ambient music, more so leaning to the ambient side as of her latest albums. My main points

of inspiration were the lingering piano notes in the intro of *A House in Nebraska*; the ambient wind and soft piano notes intro section of *Inbred*; the plucking of a string instrument in the introduction and her vocals/backing vocals in *Lilies*. I've tried to emulate the reverb & echo-y quality to Ethel Cain's vocals and backing vocals with the 'Dream Voice' setting on the midi piano, though it doesn't sound as close as I'd like. It does the job though, as I cannot myself sing.

Out of the two tracks that came out of the sound room experience, this one I think is the best. It's cohesive within itself, it has pacing in the way it builds and takes pauses. I also think it has a lot of potential for video elements to go along with it. I am currently thinking of continuing the abstractness found in the audio through to the video, though the use of light and fabric to convey texture. I will be using my handcam again, which will give it some grain. I am also thinking about putting a small amount of gaussian blur on the video to give it a more ethereal or dreamlike quality.



#2 Movie intro esque track <https://youtu.be/QyQqYjV9Xhl>

When I was exploring all the sounds for the midi piano I came across the "Theatrical Chord Builder" Which sounded like (to an extent) the THX sound that played at the start of movies. This in turn reminded me of 100 Geecs' song *Dumbest Girl Alive*, which starts with a similar sound, so I took my work in a similar direction.

In my mind, 100 Geecs and Death Grips hold a similar musical space, so much of the rest of the song is inspired by the background sounds in their tracks, particularly the "Massive Grime Bass" and "Torn Up Wobble Bass" sounds I found on the midi keyboard. The songs that come to mind are *80808* and *I've Seen Footage*. I was briefly tempted to put in a beat but resisted, largely because I know the things I've recorded would not be on beat at all.

It's definitely a less cohesive work than the previous track, but not so bad that it can't be made to work well alongside video. I did have to repeat some sounds/sections in a couple of places to make it sound like one overall track rather than a few different things happening one after the other.

Celestial Mechanix Album (2004) DJ Spooky

This album is quite long, with so many tracks that I could not listen to them all. I tried to listen to a range from the beginning, middle and end, but I have probably missed one or two important ones. It's a brilliant start to the album, the sample of the man talking. I also like how the first and second tracks blend into each other. I listened to see if this was implemented anywhere else in the album, but it doesn't seem to be.

The tracks I particularly enjoyed, both personally and in terms of this assignment were *Mist*, *Nommos Ascending*, *Maldoror's Gambit* and *Jungle Soldier*. These tracks sound like the kind of thing I'm aiming to make. *Double Cross* was also good, and sounded a bit jazzy to me but that may be because it mainly consists of a brass instrument and double bass, and sounds like something you'd hear at a restaurant. This relates back to my previous research on Free Jazz.

I love the layering of a variety of audio elements. Most tracks have a mix of a beat, ambient noise, as well as other elements. The samples of people talking are particularly effective in my opinion. I like the not-so-crisp quality of them, especially in the intro, where you can tell it was not recorded the decade the album was produced in. The atmospheric elements, and the drawn out samples create a dizzying effect, and make the work sound like how a collage looks. The album brings together "music" and "not-music" parts into tracks, as well as traditional instruments and digitally/machine made stuff. It strikes a great balance between the two.

SOUND (Whitechapel Documents of Contemporary Art) (2011) Caleb Kelly
Essay: *The Art of Noises* (1913) Luigi Russolo

- ★ "Today noise reigns supreme over human sensibility."
- ★ "Nowadays musical art aims at the shrillest, strangest and most dissonant amalgams of sound. Thus we are approaching noise-sound. THIS REVOLUTION OF MUSIC IS PARALLELED BY THE INCREASING PROLIFERATION OF MACHINERY sharing in human labour."

Reading this short excerpt reminded me of noise and industrial music. Both because of the types of sound described, as well as the parallels between music noise and the noise of machinery, of the industrial revolution, of industry, which is where industrial gets both its name and sounds/samples (banging metal, etc.) from.

There is also something to how the "increasing proliferation of machinery", as Russolo puts it, has contributed not only to the general noise of life, but also to the production and accessibility of music. In living memory: Drum machines, synths, DAWs; records, tapes, CDs, streaming services, etc. Even when the industrial revolution was just starting, so was the contributions to music: clockwork wind up small and larger scale music boxes, then the gramophone.

Essay: *There Are No Visual Media* (2005) W.J.T. Mitchell

- ★ “On closer inspection, all the so-called visual media turn out to involve the other senses (especially touch and hearing). All media are, from the standpoint of sensory modality, ‘mixed media’.”
- ★ “He may call the media ‘extensions’ of the sensorium, but it is important to remember that he also thought of these extensions as ‘amputations’ and he continually stressed the dynamic, interactive character of mediated sensuousness.”
- ★ “McLuhan’s notion of media as ‘sensory ratios’ needs to be supplemented with a concept of ‘semiotic ratios’, specific mixtures of sign-functions that make a medium what it is. Cinema, then, is not just a ratio of sight and sound, but of images and words and of other differentiable parameters such as speech, music and noise.”
- ★ “There are no purely visual media because there is no such thing as pure visual perception in the first place.”
- ★ “Writing, printing, painting, hand gestures, winks, nods and comic strips are all ‘visual media’ and this tells us next to nothing about them.”

I love a good semantic argument and could not agree more with Mitchell.

The visual and aural go hand in hand when making work, even with works not intended to have one or the other. One’s impression of a painting will be different in a silent room vs. with people talking loudly in the vicinity. This goes the same for an audio format work. There’s no escaping what the eyes are looking at, even when the eyes are closed. Of course there are exceptions, eg. people blind or deaf from birth, but largely this is how the world operates. Curation of an exhibition is important when thinking in this way about how works are experienced.

I have been very focused on the audio aspect of my work, and have struggled to think about the practical aspects of creating a video to go along with it. Audio & music personally elicit different shapes and colours in my imagination, a sort of synesthesia mixed with actual ideas for video. In a perfect world I would be able to pin down exactly what those look like, and replicate them for the video. That would tie in greatly with the Jazz element; showing the improvisation/creativity of the subconscious in response to set stimuli. In a way it would be an inverse of the “visual score” mentioned at the start of this workbook. However, this is wildly impractical.

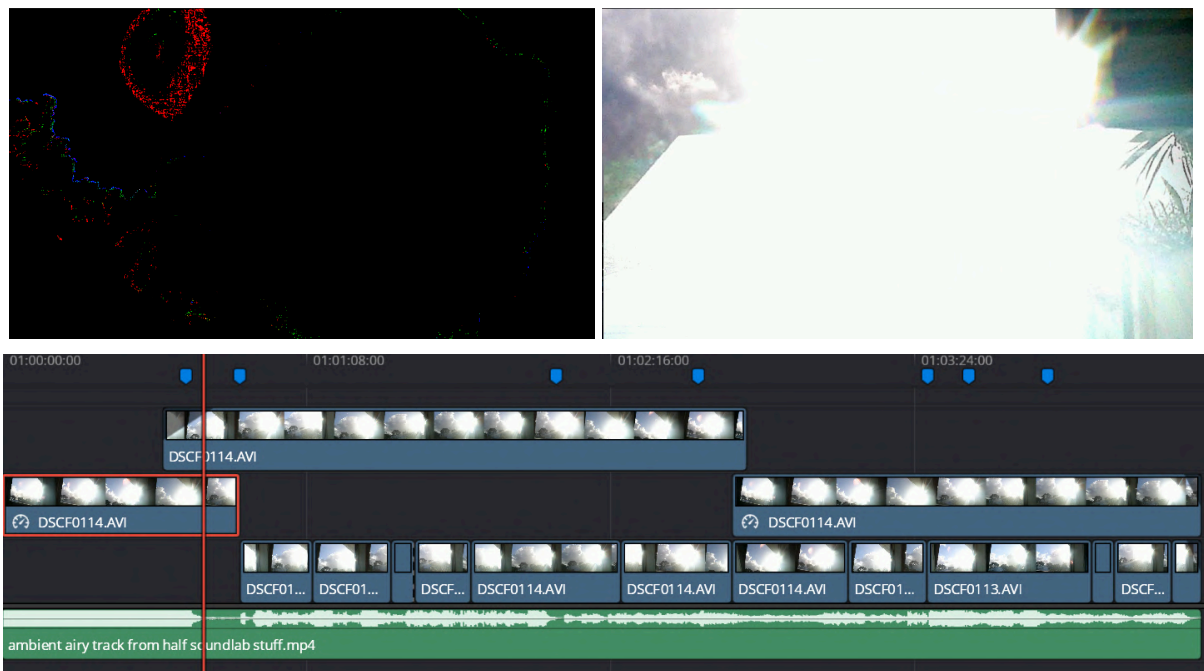
Essay: *On Monotone Symphony* (c. 1947–48) Yves Klein

- ★ “Around 1947–48 I created a ‘monotone’ symphony whose theme is what I want my life to be. This symphony lasts for forty minutes and consists of one single, continuous, long drawn out ‘sound’; it has neither beginning nor end, which creates a dizzy feeling, a sense of aspiration, of a sensibility outside and beyond time”

Well. Forty minutes is pushing it but duration is definitely something I’m thinking of in the back of my mind when I play with the synths/midi, both in note duration, as well as silence. The continuous noise, dizzying buzzing that seems to last forever is, as Klein says, aspirational. There is making use of duration in a track, then there is pushing the audience’s

expectations and tolerances. I like Klein's work for what it is, but implementing similar things in my own work would more so be focused on the rhythm of a work instead of the concept of pushing the viewer.

This reminds me of Fusinato's work I looked at earlier in this document, though his sound is not what I'd call a "single" sound, though I don't quite know what Klein constitutes as a "single" sound either. Single to me implies one; unchanging, which Fusinato's work is not, and neither is the work I make here. The wall of unending sound, unending time is still a throughline, though.



Starz <https://youtu.be/3Sp35dCKzi0>

I struggled with creating a video to go along with this audio (#1 as described above). I knew I wanted something sparkly that played with light, but all the visuals that came to mind were either too time intensive, or hard to find. I wanted something quite abstract, to go with the abstract sound, which makes animating seem like a go-to, though I do not know how to animate, and a week is not nearly long enough to learn well enough for this assignment. I was envisioning at one point finding an instructional/educational video from the 1940s or a newsreel of some kind that had diagrams of stars, etc. though my googling for such a thing came to naught.

In the end I shot some video on my handycam of the sun out my bedroom window. I focused on trying to cause lens flares around the sun, breaking up the image & creating a natural kind of distortion. I also tried to get as much colour in the lens flares as possible, as I knew that would give me more to work with later, instead of just white.

When editing, I cut down my clips to just have the good lens flare moments, this is the bottom row of video in the image above. I then went in and set some markers for points at

which some change in the visual may be important. The most pertinent of these was the change from the deep notes at the beginning to the lighter part of the track (around where the playhead is in the image). At this point I made sure the intro fades into the rest of the video, mimicking the way bright notes appear through the deeper ones as the intro moves into the rest of the audio track.

I then played around with layering the full-length versions of the clips over my cut down versions, playing with the composite layers. I ended up going with Vivid Light for the intro part, which then fades into Pinlight (the long clips) ovetop Hard Light (the shorter, choppy clips at the bottom). In order to fill in the length of the lighter half of the video I repeated some shorter clips, though not in the same order/repeating larger sections. Overall the layering composite modes & repetitions give an abstracted look to the video, so they are not so clearly recognisable.

04/06/26 Final presentation/critique

Notes from critique

- ★ The composite layers are successful for creating the abstracted white blob (& scary dark intro), and the glimpses of reality around the edge are interesting, make viewers really have to look and keep looking to figure out what they're seeing.
- ★ Auto captions came on when my video was played, and people thought it was quite successful, and expressed interest in seeing my own text in its place.
- ★ The length of the video is successful, really makes the audience sit in and fully experience it. Slow Cinema was mentioned here.
- ★ Audio & visuals work well together & give the effect of waking up from a nap in the sun. This is a version of what I was aiming for, dreamy & nice.

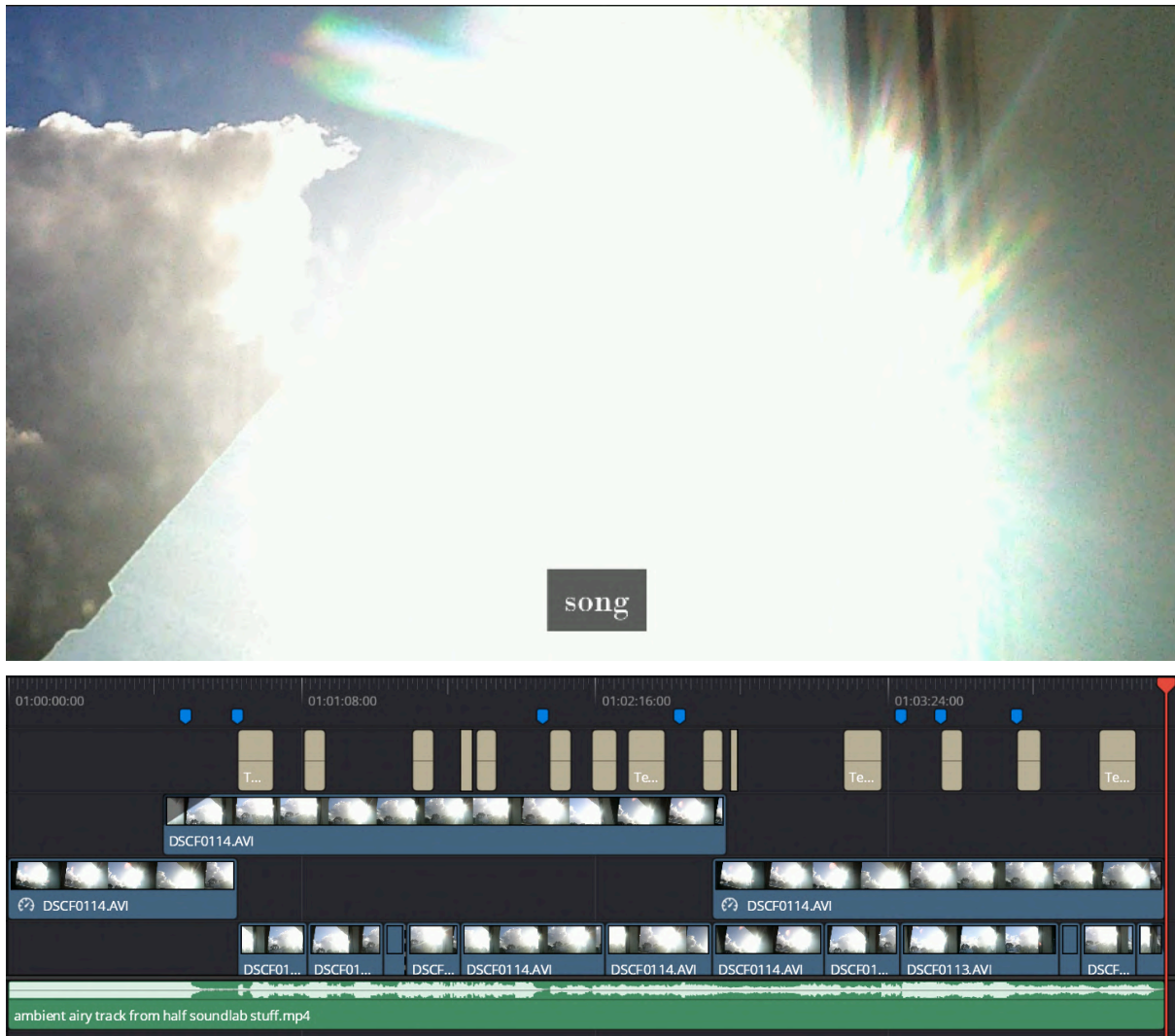
Slow Cinema

https://en.wikipedia.org/wiki/Slow_cinema

- ★ “minimalist and observational, with frequent use of long takes, emphasis on extended duration, and sparse narrative elements.”
- ★ “they opt for ambient noises or field recordings rather than bombastic sound design, embrace subdued visual schemes that require the viewer's eye to do more work, and evoke a sense of mystery that springs from the landscapes and local customs they depict more than it does from generic convention.”

This would have been a good place to start with my video had I not gone with prioritising abstraction, and had I given myself more time with the video instead of focusing on the audio. My audio has less definable elements/elements describing actions that are happening than some of the other videos at the critique. This would lend itself to fitting into something similar to this genre of video.

05/06/26 Changes made from critique/final video hand in



Angel <https://youtu.be/fyhi1TEq0G0>

Experimented to see if captions would give the work a more definable concept/theme. I considered writing something of my own, but then settled on taking excerpts from the three Ethel Cain songs (*A House in Nebraska*, *Inbred*, and *Lilies*) that inspired my own work.

I enjoyed the disjointed way the auto caption words appeared, so I chose short excerpts, and edited them in on beat at slightly random intervals from each other. I went through all the fonts DaVinci had, and landed on Bodoni MT as it's not one of the most basic fonts, but it's also not a specialty font which would be distracting. The box background and general caption size mimics the one Panopto generated.

Panopto link:

<https://auckland.au.panopto.com/Panopto/Pages/Viewer.aspx?id=56a84d01-2327-43d5-b803-b460004ac456>