

Temporal Dislocation and Audiovisual Practice

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ABSTRACT

Through the development and analysis of an audiovisual art practice this research explores creative strategies derived from the cultural theory of hauntology that lead to a sensation described as temporal dislocation. I investigate methods that evoke a nostalgia for personal histories, remembered potential futures and perceptions of time being out of joint. Adopting formal strategies when working with sound and film, such as jump cut editing and juxtaposition, my work questions notions of temporality by scrambling distinctions between the past, present, and future. Supported by the writings of Mark Fisher and Darko Suvin's cognitive estrangement of science fiction, my research reveals that the use of digital technologies to recall memories, can paradoxically both exorcise and reinforce their value. Exploring territories where technology and the paranormal overlap, I consider the possibility of the transference of memory, via architecture and other inanimate materials, known as Stone Tape Theory. Drawing on work by Susan Hiller, John Cage and Mark Leckey, I interrogate notions of temporal dislocation and raise questions about our relationship with digital technologies.

Keywords: Temporal Dislocation, Audiovisual, Art, Sound, Technology, Memory, Hauntology, Cognitive Estrangement, Science Fiction, Stone Tape Theory, Mark Fisher, Darko Suvin, Susan Hiller, John Cage, Mark Leckey

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INTRODUCTION

‘Temporal dislocation’ describes a sensation of time being out of joint. Through the development and analysis of an audiovisual art practice I examine the idea that creative strategies derived from the cultural theory of hauntology can respond to and even cause this feeling. I investigate methods that evoke a nostalgia for personal histories and remembered potential futures, strategies that are intended to scramble distinctions between the past, present, and future. This practice-based research unites my own lived experience and recollections with collective social and political concerns.

The first section **Personal and Creative Context** begins with brief childhood recollections followed by education and pertinent works leading up to this study, context which I will demonstrate as being essential in informing my approach to making art. The next section **Artists and Theory** is divided into sub-sections that examine ideas and artworks central to my research. I consider the cultural theory of hauntology and the cognitive estrangement of science fiction whilst investigating the role of technology in experiences of nostalgia. The section discusses how our claim over memory is called into question as personal photographs and videos are fused with those of a broader collective, adapted and transformed through technology. Tensions between the individual and state are discussed in attempts to unite personal concerns with collective social and political issues. Unfairness and inequality in society is growing and I believe that the UK political system is dysfunctional and a radical overhaul is needed. I attempt to confront these issues through a mix of cultural artefacts and by imagining alternate futures. I expand my articulation of disjointed time through analyses of *La Jetée* (1962), Philip K. Dick’s novel *Time Out Of Joint* (1959) and the film *2001: A Space Odyssey* (1968). Fuelled by Mark Fisher’s theories and his definition of the eerie, I consider the uncanny nature of the recorded medium and other crafted objects such as *Odradek* (Kafka, 1919) that outlive us. I contemplate paranormal concepts such as ‘Stone Tape Theory’ and ‘resonance’ as possible alternative evocations for the transference of memory. Through the examination and application of ideas by John Cage I look to re-assess sound, contemplating acoustic material as time. I set out a framework for study that is in line with Susan Hiller and others who advocate a creative practice that suspends judgement in favour of perception. Studies of artists (e.g. Bruce Nauman, Boards of Canada and Mark Leckey) exhibitions and cultural markers, serve to illustrate these ideas and help to position my practice within a contemporary cultural context.

Creative Practice follows an analysis of artworks set out in chronological order. Adopting a position of suspended judgement, I research and incorporate ideas from paranormal and science fiction, literature and material culture. I use these markers, along with my own memory fragments as a framework to develop artworks that investigate personal and collective issues. I draw attention to the material qualities of image and sound objects, for example vintage photographs in *Long View* (2018, p.70), video in *Tools* (2018, p.75), or sound in *Everything is Forgotten* (2018, p.77) that signify distinct periods in recent history. I seek to demonstrate that by foregrounding the characteristics of these objects in relation to our contemporary experience enables us to regard them as in a state of decline and reminds us of the uncanny transformative process of recording technologies. This can create a sense of temporal dislocation which in turn evokes feelings of loss, an idea central to the theory of hauntology examined in the previous section. I investigate how applying methodologies such as Bertolt Brecht's estrangement (Suvin, 1979) and Michel Chion's 'Acousmètre' (1994) in my work *Journal* (2018, p.79) can lead us to perceive our empirical environment as strange or uncanny, leading to questions regarding representation and experience. *I Will Become More Powerful Than You Can Possibly Imagine* (2019, p.85) examines connections between the residue of lived experience and geographical location. Experimenting with disjointed editing, the film fuses recent local histories with personal memory in order to confront the malign force of a motorway. The use of electronic sounds here and in other works, signify remembered futures that never arrived. The installation *Fragmented Reality* (2019, p.92) considers the potential for sound to affect an audience and *The 'Strange Lecture' of Professor Pepper* (2020, p.97) resurrects Victorian theatrical illusory techniques via digital technology. *4'33" x 10* (2021, p.101) aims to draw attention to particular acoustic environments as we encounter multiple performances of John Cages' composition. Postcard works *The Time Machine* (2021, p.104) and *Postcards from Heaven* (2021, p.106) provide paper-based illustrations of my ideas. *Sub Astra (The Dry Cellar)* (2021, p.107) develops my earlier thoughts associated with tensions between the individual and the state. The work is dominated by the resonant echoes of Big Ben, whilst the depiction of a cosmic journey is mixed with everyday sounds. Through visionary tealeaf readings and underwater sound recordings at the site of obsolete cross-channel telegraph cables, *Say When* (2022, p.115) juxtaposes domestic and socio-political themes. The film reflects on post-Brexit loss of connections to Europe, mortality, and heralds a future demise of fast-fashion retailer Primark. Returning to the relationship between technology and the paranormal, the film illustrates disjointed temporality, jumping between past, present and future. I conclude the section with analysis of some specifics of audiovisual installation as I document my decisions leading towards the Viva exhibition.

Memory Fragment 1

Personal and Creative Context

<< *Scramble! Scramble! Scramble!* >>

My childhood was permeated by scrambled histories. I grew up in the secluded county of Lincolnshire with my parents managing a hotel in a small village. Woodhall Spa gained its name and reputation in the 1800s from the supposed health benefits of the ‘Bromo-Iodine Waters’. The Petwood Hotel itself had its own colourful history, perhaps most famously as home to the 617 squadron during WWII (Figure 1).



Figure 1:
Photographer unknown, (1976) *Petwood Hotel* [Photograph].

I was captivated by stories of the ‘Dambusters’ and the collection of ephemera in the ‘Lancaster bar’, my favourite being a working R-1155 radio receiver with which I spent hours scanning fragmented radio transmissions. In my imagination this 1940s metal box with Bakelite dials could seemingly tune in to the past. In dream-like scenes uncannily echoed in J.G. Ballard’s *Empire of the Sun* (1984), a Spitfire fighter plane flew overhead and tipped its wings in salute as it passed, as

it turned out that the pilot was a friend of my father's and liked to drink in the hotel. In a pre-vision of *The Shining* (1980) the grand mock Tudor building was thought to be haunted with a couple of the bedrooms considered to be regular sources of malign energy. I was told that guests would check-out abruptly, refusing to stay having heard rushing footsteps in the night assumed to be those of long-dead airmen scrambled to an ill-fated mission. I recall finding my way to a loft storage room that contained a cobwebbed Victorian wheelchair said to belong to the original resident of the house, Lady Grace Weigall. I was told that the furthest reaches of the hotel's wooded grounds contained wells dug by the disgruntled Weigall as she re-kindled her search for the precious health-giving waters previously bequeathed to the community. These long-since abandoned wells posed an ominous threat to kids prone to exploring the woods, a perfect haven for 'The Spirit of Dark and Lonely Water' (*Lonely Water*, 1973) – the unforgettable Central Office of Information film (Figure 2) warning children of the dangers of playing near water.



Figure 2:
Grant, J. (1973) *Lonely Water* [Film].

Growing up in Britain in the 1970s undoubtedly provided a rich supply of cultural material to develop imaginations. TV programmes including many of those aimed at children seemed to present dark visions of society blending history, myth, fact, fiction with political commentary, the supernatural and home-grown sci-fi such as *Doctor Who* (1974) and *Blake's 7* (1978). It is widely

documented that the era gave rise to cult sub-genres such as folk horror and fermented the concept of hauntology in the 2000s as explained in more detail later. With soundtracks featuring futuristic eerie electronic music (often composed by the BBC Radiophonic Workshop), for me, these programmes opened portals into other worlds that merged the past and future.



Figure 3:
Greenleaf, P. (1990) *Under My Head Again* [Video].

My early ambition had been to make a living through art, and I experimented with a broad range of media at art college including my first foray into video (Figure 3). Following my interest in graphics and illustration I was offered a job at Usborne Publishing designing non-fiction children's books. This was followed by several years at Dorling Kindersley Publishing developing skills in combining type with photographs and illustrations, synthesising information into visually appealing layouts. In my spare time I experimented with audio production techniques creating a series of tapes and CDs featuring instrumental music under the name *Modern Complex* (2000, Figure 4).



Figure 4:
Greenleaf, P. (2000) *Modern Complex* [CD].

As a freelance designer I worked with brands such as Ferrari, Waterstones, Eastman/Kodak amongst others. With Škoda cars I began to use documentary photography techniques to illustrate the ubiquity and heritage of the brand (Figure 5). Keen to pursue self-directed projects I was offered a place to study at Central Saint Martins where theoretical studies included photographic ontology. Texts from *Camera Lucida* (1980) continue to resonate regarding the subjective qualities manifested by individual photographs. Barthes argues that photographs denote a specific cultural context but more importantly they create an emotional response and relationship with the viewer. I researched how images such as ‘found’ ones from the past, are experienced. Sontag (1977, p.71) claimed that ‘photographs turn the past into an object of tender regard, scrambling moral distinctions and disarming historical judgements by the generalised pathos of looking at time past.’



Figure 5:
Greenleaf, P. (2005) *Škoda Prague* [Photograph].

I began the project *Correspondence* (2007-ongoing, Figures 6, 7) inspired by a collection of postcards which I discovered at Greenwich market. The cards seemed reminiscent of my own childhood, late 20th century examples using print processes to achieve saturated tones suggesting quasi-Mediterranean landscapes. In opposition to this I re-photographed the views out of season to amplify a sense of melancholy and incorporated text from the cards as titles for my work. The approach highlights a contradiction. The destinations appear drab and unappealing, yet holidaymakers had a great time there. My interpretations challenge the sentimental, nostalgic attributes that the originals express. I included both the original image and the sender's text connoting the idea of appropriating another person's memory. I exhibited photographs and published postcards that could be taken away and used by visitors to the exhibition. My aim was to create an ongoing echo of the original postcard, a repeating, functional loop where the audience experiences the work and sends one of the new postcards as a record of their visit. Chronological change between past and present is evident through a direct visual comparison of the two images. A cultural shift is inferred too, that society was manifestly different to the one we experience today. This raises questions such as what happened to the society depicted in the original postcards? What

became of the original sender or recipient? The work, therefore, portrays evidence of temporality and mortality with the depicted locations being haunted by the past.



Figure 6:

Greenleaf, P. (2007) *Having a lovely holiday. Weather being kind. Hope your new pal is getting on ok. Pippa is enjoying herself. The Heights of Abraham* [Photographic print & postcard].



Figure 7:

Greenleaf, P. (2016) *My name is Jill Barratt. Hope you like this scene of Newquay in Cornwall. Mini-Golf Course, Newquay, Cornwall* [Photographic print & postcard].

Postcards, being commonplace mass-produced items that are relatively easy to find are a form of cultural readymade. They continue to find a place in my practice, providing a canvas for exploring ideas, affording processes that are immediate and encourage spontaneity. Postcard collector Jeremy Cooper states that they, ‘invite handling, they are inexpensive, and are often available in multiples’ (Cooper, 2019, p.9). He quotes artist Susan Hiller’s attraction to postcards in an essay on the film

maker Andrei Tarkovsky, ‘I like to work with materials that have been culturally repressed or misunderstood’ (Cooper, 2019, p.9). Like second-hand photographs or books, used postcards retain an aura of pre-ownership, they are haunted materials.



Figure 8:
Greenleaf, P. (2010) *Postcard for Leytonstone* [Postcard].

I was aware of a growing artistic movement incorporating re-photography and appropriated imagery and visited exhibitions such as *Joachim Schmidt: Selected Photoworks 1982 – 2007* (2007) featuring work made from found photographs. *Correspondence* not only appropriates images but memory as well. I rarely had family holidays as a child, so any personal memories the postcards conjured were bogus. I recognised details from the time, the clothes, cars and so on but the vivid colours evoke a dream-like imagined version of my childhood, one that seemed familiar, but I hadn't experienced. However, just like the real thing, this false nostalgia still gives a sense of comfort in recognition of the familiar. I began to examine what else drew me to postcards for inspiration. The cards are frequently associated with tourist locations; they frequently portray vernacular photography and are democratic. They are readily accessible, quotidian, familiar photographic objects providing a visual and handwritten record from a region. I considered that I could utilise these sentimental, formal, and material qualities as a tool to communicate alternative themes and ideas and I began to experiment with fictional interpretations of real places. I began with a new touristic view of my local area in east London and created a *Postcard for Leytonstone* (2010, Figure 8).

I wanted to promote cultural exchange within my local community, so I invited local Eastern European shop owners to nominate a place from their countries of origin that have similar characteristics, size, population, and topography to the area. This resulted in Leytonstone being fictionally ‘twinned’ with Kaunas in Lithuania and the limited-edition postcards were sold at several shops in the area. The indigenous and immigrant community would, I hoped, feel a sense of connection brought about by the imagined town-twinning. Incorporating brightly coloured aesthetics associated with vintage postcards, the images were intended to evoke feelings of nostalgia in the viewer, a sense of familiarity albeit with dubious provenance.



Figure 9:

Greenleaf, P. (2011) *The Assumed Homogeneity L.1104.978* [Postcard].

Considering local heritage, I drew on William Morris’ utopian socialist science-fiction work *News from Nowhere* (1890) and developed work which illustrated aspects of the story. I produced a series of limited-edition postcards contained in a handmade book that depicted a journey through an alternate English landscape (Figure 9). The audience were invited to participate in the fictional journey by becoming a recipient of handwritten postcards which were posted periodically to them. Like computer generated architectural visuals composited from several exposures, the images present idealised views. The photographs were digitally retouched, cleansed of their real-world

‘imperfections’, aesthetically in keeping with CGI models. Each image has the same sky, a visual repetition to reinforce a sense of the unnatural.



Figure 10:

Turner, J. (c.1834) *The Temple of Poseidon at Sunium (Cape Colonna)*
[Graphite, watercolour and gouache on paper].

I considered how artists such as Ruskin, Constable and Turner responded to the landscape in regard to composition, but also imbuing lyrical and emotional concerns. The Romantics contemplated existing ruins, remnants of noble pre-civilisations, as memento mori, reminders of our own mortality evoking feelings of melancholy and loss (Figure 10). In response, I was interested in the implications of imagining ruins formed from the current landscape, future ruins. *After The Resolution* (2011) for example, features a large mound of earth near the gleaming glass towers of Canary Wharf, the financial heart of London, implying remnants of ruined buildings following a catastrophic event (Figure 11).

Developing concerns I felt over current affairs, I made a set of four postcards that re-imagined the 2013 terrorist attack at Westgate Shopping Centre in Nairobi transposed to nearby Westfield in Stratford, East London. *Postcards for Westfield* (2013, Figure 12) recall early 20th century

postcards published to commemorate disasters or mark tragedies such as mining accidents or train crashes.



Figure 11:

Greenleaf, P. (2011) *After the Resolution L.1104752* [Postcard, posted to participants].

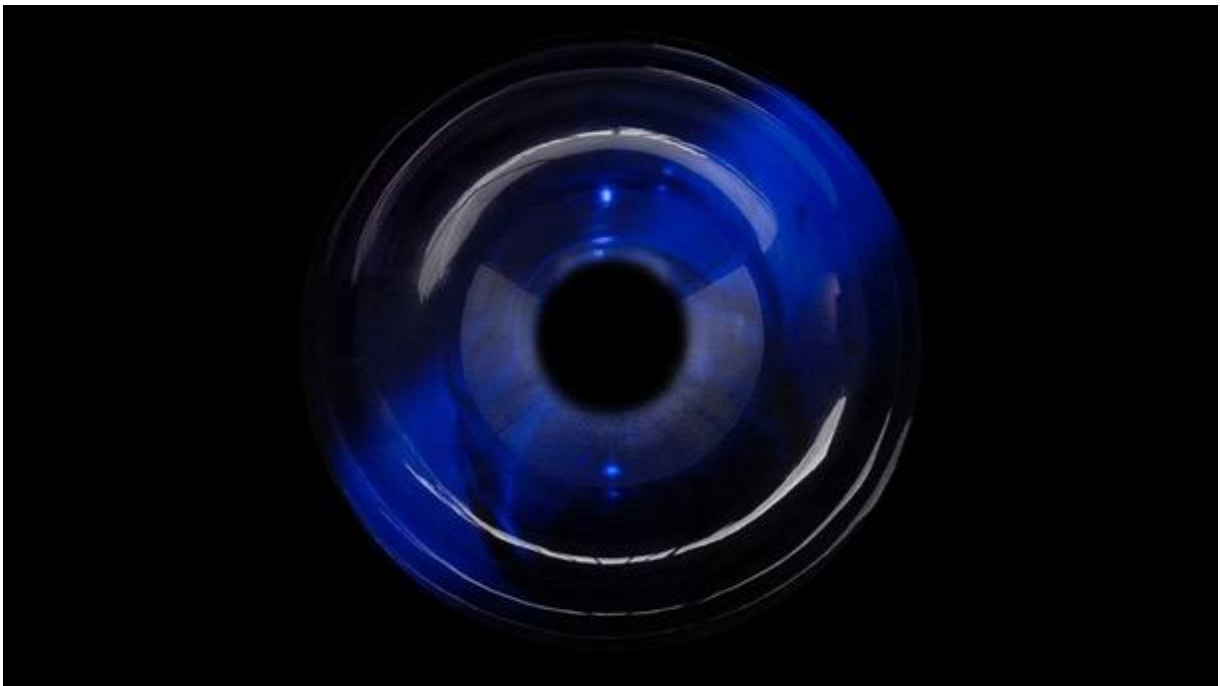
The images I created brought to mind a painting by Ed Ruscha, *The Los Angeles County Museum on Fire* (1965-68). His work depicts a detailed perspectival rendering of the building, aesthetically like an architectural render but with smoke and flames coming from one side. Like Ruscha's work I wanted this piece to be open to multiple readings and interpretations: a critique of consumerism and more broadly capitalism; concern over potential terrorist attack or civil unrest. It can also be read as a comment on recent local regeneration following the London 2012 Olympics.



Figure 12:

Greenleaf, P. (2013) *Shopping Centre Under Siege, Westfield Stratford City* [Postcard].

I began to experiment with time-based works combining video and audio. The film *Spores* (2016) was inspired by a news story about a 'fake tree' rejected by a town in Suffolk. The 'tree', in reality a seventeen-metre-tall phone mast, designated as *Macrocell SUF0191*, is covered in plastic cladding to disguise it as a leafless stump (Figures 13, 14). With additional model making and digital post-production I portrayed the mast as a cybernetic organism attaining autonomy. In the film fluctuating weather conditions trigger changes to the cybernetic tree leading to a moment of seed dispersal when the tree releases its 'spores' into the atmosphere. I found that the time-based format enabled greater freedom to explore narrative than with stills-photography. The addition of a soundtrack permitted further creative exploration. Taking its cue from mid-twentieth century sci-fi such as *Quatermass & the Pit* (1958) and *Day of The Triffids* (1981) I produced Foley recordings that imitate audible pops and clicks of trees blended with analogue synth washes and looped arpeggios.



Figures 13, 14:
Greenleaf, P. (2016) *Spores* [Video].

For group show *Anthropocene* (2016) I exhibited the piece as an audiovisual installation comprising of an audio speaker concealed within a plinth and a small projector mounted on top. A fabricated blank postcard serves as a miniature projector screen, thereby creating a ‘time-based postcard’ (Figure 15). The intimate vintage postcard format traditionally understood to depict

landscape photography is used here to display an ephemeral moving image work to a gallery audience. The picture postcard image is supplanted by the spectral projected film. The familiar nostalgia evoking postcard instead displays a moving image, undergoing a transformation into something unfamiliar. This hybridisation, between analogue and digital worlds, echoes the tree's metamorphosis. The everyday postcard is all but obsolete having been supplanted by digital communication. The artificial tree similarly threatens the organic world. These transformations evoke a sense of loss that I felt was important and leads into substantial areas of research that I concentrate on throughout the doctorate.



Figure 15:
Greenleaf, P. (2016) *Spores* [Installation view].
Single channel video, stereo sound, postcard screen.

Around the time I decided to concentrate on my self-directed projects, my father became increasingly ill. For some years prior he was an antiques dealer, specializing in blue and white porcelain and I note parallels between his work and my practice. By reading detailed markings and qualities of glaze he could identify the specific period of origin. The material qualities of image and sound that I work with, such as vividly coloured postcards or vinyl crackle, evoke distinct periods in recent lived history. By recognizing and foregrounding those characteristics in a

contemporary setting we can view them as in decline or obsolescence evoking feelings of loss. Sadly, my father suffered from dementia that cruelly led to his personality and memories being slowly erased. In a further episode, only one year into the doctoral programme, my mother died suddenly from a heart condition. The loss of my parents remains palpable and repercussions of these experiences undoubtedly permeate through my practice. I recognize that many of my projects could be seen as attempts to connect or finding ways of maintaining unfinished conversations with lost loved ones.

Memory Fragment 2

Artists and Theory

This section discusses ideas that support my practice-based research and is divided into subsections that cover theoretical research, writings, artists and artworks that relate to my work. Cultural criticism by Mark Fisher and Simon Reynolds and their writings on hauntology are of particular interest. Other ideas such as the ‘new nostalgia’ observed by Gene Youngblood in the late 1960s and early 70s and ‘cognitive estrangement’, described by Darko Suvin in relation to science fiction, support my advocacy of instability of the lived-present. I examine influential artists with discussion around specific artworks which helps to place my work within a contemporary art context. I consider my practice to have an affinity with artists Susan Hiller and Mark Leckey and I take a detailed look at their work, whilst others such as John Cage, Bruce Nauman, Boards of Canada or Haroon Mirza influence my consideration of material quality, selection, process and installation. I begin by considering the term ‘temporal dislocation’ which I consider to be a central theme that underpins my work.

Temporal Dislocation

Temporal dislocation describes a sensation of perceiving different time periods concurrently which causes the subject to experience an (often radical) alteration in their understanding of the world. The sensation may be brought about through looking at photographs and videos or listening to sounds which can trigger memories, resurrecting the past, returning it to our lived-present. These audio and visual stimulæ may enable us to contemplate multiple timeframes in relation to one another by ‘transporting us’ to a prior-lived moment. Artworks that are comprised of these elements, such as the examples examined throughout, often seek to evince, promote, or prolong this state of time being out of joint. Works containing personal, cultural or autobiographical references can emphasise unfamiliar associations and lead to new forms of experience. Album *Music Has The Right to Children* (Boards of Canada, 1998), for example, ‘induct[s] ‘the listener into a deeper mode of engagement... conjure[ing] a sense that something more is going on’ (Reynolds, 2018). The process of creating such an artwork can, in and of itself, create a ‘time-capsule’ full of artefacts, in an attempt to hermetically preserve slices of time. The motivation might be to purge those memories, as in the case of Mark Leckey whose practice examines the

relationship between popular culture and technology, ‘that’s the compulsion to make work. It is to exorcise these things that haunt me. That’s why I make most of the work I have’ (Høm, 2017).

Whilst temporal dislocation most clearly points to a disruption in *time* it also suggests a physical displacement, a movement in *space*. The phrase, along with close variations such as temporal disjuncture and dyschronia, is linked to writings about hauntology.

‘I believe that modern developments in technology and communication... enhance the power of ghosts and their ability to haunt us.’

Jacques Derrida (*Ghost Dance*, 1983)

I discuss hauntology in some detail later but, in his book *Ghosts of My Life* (2014), Mark Fisher explains that the discussions grew out of speculations about new technologies which capitalism relies upon to operate, namely telecommunications. He states that debates around forms of ‘tele-’ (of Greek origin meaning ‘far off, at or to a distance’) technologies, ‘shows that hauntology concerns a crisis of space as well as time’. These networks allow ‘events that are spatially distant [to] become available to an audience simultaneously’ (2014, p.20). This ability to ‘collapse space and time’ has accelerated in the early 21st century where the internet has become the dominant medium of cultural communication, reception and distribution. A spectralisation occurs when our memories, in the form of pictures and videos, are mediated via the web and merge with those of others. The assimilation and subsequent retrieval via public platforms undermines assertions of personal ownership. Our memories are transformed and are no longer purely our own.



Figure 16:
Kubrick, S. (1968) *The Shining* [Photograph].

‘Space is intrinsic to spectrality, as one of the meanings of the term ‘haunt’ – a place – indicates. Yet haunting, evidently, is a disorder of time as well as of space. Haunting happens when a space is invaded or otherwise disrupted by a time that is out-of-joint, a dyschronia.’

(Fisher, 2007)

This quote from the essay *‘You have always been the caretaker’: the spectral spaces of the Overlook Hotel* (Fisher, 2007) link the dual concerns of time and space. Through an examination of *The Shining* (1968) the article forms a contemplation of how both elements are necessary, constituent parts requiring equal consideration. Referring to Sigmund Freud’s analogy between photography and human experience where both capture a distance in time between the initial event being registered and the outcome, ‘it requires the “spectral spaces” of the Overlook hotel to transform those impressions from an “exposure” into a “picture”’ (Fisher, 2007). I would note that encountering the actual photographic print (*Stanley Kubrick: The Exhibition* (2019) used as a prop in the film was a particularly resonant moment in my research (Figure 16). Stephen King’s story

deals with repetition of patriarchal violence, other themes have similar revenant qualities that are attached to place as I explore later.

In hauntology the dislocation of time occurs in two directions. The first, when we are confronted with an entity that is 'no longer' – the presence of something from the past that continues to exert an influence. The second, describing something which has 'not yet' occurred but was once envisaged – the failure of an expected future. These persistent divergent forces stretch our perceptions of the present in either direction leading to instability and transformation. A dislocation occurs when a confrontation with past social or cultural material, previously considered to be redundant, is coupled with a vision of potential futures. In some cases, this might involve a confluence of the two – a resurrection of memories of remembered futures. It may no longer seem possible to achieve these expectations yet artworks that convey these qualities can form a declaration of refusal to give up on those aspirations.

Audio and visual, so-called 'time-based', media naturally lends itself to temporal manipulation. The physical linearity of analogue film strip or magnetic audio tape now exists in a virtual digital realm where we readily encounter malleable layers of depictions of time. Moving beyond any physical limitations of the editing table, digital technologies can transform every lived moment into a representation that is more protean and less stable. Sections can be collaged, cut, pasted, infinitely reversed and repeated. Duration is flexible with the ability to endlessly speed up or extend footage. With interactive media, narrative is in the hands of the consumer and non-linear media becomes a visual manifestation of non-linear time. There is a yearning by some for pre-digital materiality, a melancholy for the loss of systems that were previously used to actualise memory. Artists draw attention to the physical qualities of earlier forms of recording media by, for example, using film or magnetic tape in efforts to remind us of systems that are no longer in use. This activity highlights the eeriness of the activity of recording. The material nature of the media, which has been largely eradicated from digital formats, is foregrounded during recording and playback, reminding us of the uncanny process taking place; the transformation of our perceived present into a representation via technology.

The Time is Out of Joint

‘Reality is that which, when you stop believing in it, doesn’t go away.’

Philip K. Dick, (Byrne-Smith, 2020, p.67)

Shakespeare’s phrase ‘The Time is Out of Joint’ is uttered by Hamlet (Shakespeare, Act 1, Scene 5, 1599-1601) to describe the sensation of time collapsing on seeing the ghost of his murdered father. The term has been used by many artists and authors to describe a feeling of dislocation from the present. One such example is the science fiction novel *Time Out Of Joint* (1959) (Figure 17) by Philip K. Dick whose many works deal with issues of dyschronia, for example *Total Recall*, *The Man in The High Castle* and *Minority Report*. Set in small town 1950s America, Ragle Gumm, the central character in the book, experiences strange events such as objects dissolving to be replaced by written labels like ‘soft drink stand’ and ‘bowl of flowers’. He discovers a magazine article featuring a famous actress Marilyn Monroe, that he’s never heard of. Everyone, in the town seems to know him, including people he’s never met. The soporific setting is a cover to enable him to unknowingly continue secret military work under the guise of a trivial newspaper competition. Suspecting that the town isn’t as it appears Gumm escapes to discover that his whole world is a simulated construct created to resemble his past. The transition from vintage reconstruction to the ‘reality’ of 1997 is captured in this description:

‘Nothing is so alien, so bleak and unfriendly, as the strip of gas stations — cut-rate gas stations — and motels at the edge of your own city. You fail to recognise it. And, at the same time, you have to grasp it to your bosom. Not just for one night, but for as long as you intend to live where you live.

But we don’t intend to live here any more. We’re leaving. For good.’

(Dick, 1959, p.196) *Time Out Of Joint*.



Figure 17:
Dick, P. (1959) *Time Out Of Joint* [Novel].

Mark Fisher describes the scene as an ‘ontological interregnum... in which the seemingly dull objects of quotidian naturalism — the gas station and the motel... do not mark the threshold of a new world; they constitute instead staging posts on the way towards a desert of the Real, a void beyond any constituted world’ (2016, p.p.50-51). Dick’s example holds a mirror to the world we recognise yet distorts it just enough to highlight themes of state surveillance and conspiracy. Darko Suvin asserts that the mirror of science fiction literature ‘is not only a reflecting one, it is also a transforming one... the mirror is a crucible’ (Suvin, 1979, p.17). Suvin introduced the term ‘cognitive estrangement’ as a development from Bertolt Brecht’s ideas to explain science fiction literature that is ‘premised upon radical discontinuity with the empirical world, yet one whose features are ‘not impossible’ in that world’ (Byrne-Smith, 2020, p.40). He describes science fiction as a genre ‘whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment’. (Suvin, 1979, p.20). Dan Byrne-Smith (2020)

explains that, ‘science fiction can be understood as a lens through which to search for fragments of truth emerging from the past or the future... [mirroring] a broader sense of problematic cultural understanding of the future, which could be understood as a loss of confidence and belief in the very idea of Futurity.’ By presenting a familiar, recognisable world as strange or uncanny the author or artist stimulates dialogue and critical reflection about the differences between the imagined world and our own. The process helps to see beyond the grey curtain of our empirical environment.



Figure 18:
Marker, C. (1962) *La Jetée* [Film].

Our relationship with time, particularly involving slippage or travel, is a popular cultural theme with many examples found in literature and the visual arts. At under 30 minutes, the film *La Jetée* (1962) by Chris Marker is an example of this. Constructed almost entirely from still photographs the lo-fi science fiction piece is described by Marker as a ‘photo-novel’. Following a nuclear armageddon the story sees scientists enlist a person with ‘strong visual memories’ who is sent through time to prevent the present-day disaster (Figure 18). In the prescient Terry Gilliam reimagining of the film *12 Monkeys* (1995) a global pandemic is the cause of the apocalypse. *La Jetée* breaks cinematic ground with its structural use of photography, voiceover, sound design and

score. Audio is used to drive and maintain narrative flow. Chris Marker acknowledged that the film *Vertigo* (Hitchcock, 1958) was a considerable influence on him, stating that ‘it wasn’t about space and falling but about the vertigo of time’ (*Science Fiction: Mark Kermode’s Secrets of Cinema*, 2018). With resonances to other works mentioned throughout this report, the film is in some sense a blend of science fiction and ghost story with the protagonist seen as a spectral figure not fully present in any age. Significantly, a strong memory is the vehicle that enables him to travel through time. Thematically, the film deals with the concept of circularity, time replaying as a loop, a theme portrayed in my work with formal techniques such as looping audio and video. In *La Jetée* the narrative arcs full-circle seeing the time traveller as a child unwittingly witnessing his own death.

The Spectre of Hauntology

‘the medium of the media... this element itself is neither living nor dead, present nor absent: it spectralises. It does not belong to ontology, to the discourse on the Being of beings, or to the essence of life or death. It requires, then, what we call, to save time and space rather than just to make up a word, hauntology.’

(Derrida, 1993, p.51)

Continuing the idea that technology brings about a transformation to our sense of self leads to consideration of hauntology. The term was originally coined by Jacques Derrida (Figure 19) in his essay *The Specters of Marx: The State of Debt, the Work of Mourning, & the New International* (1993) when deliberating the legacy of Marxism following the fall of the Soviet Empire. Whilst some other commentators proclaimed that communist ideologies were finished, Derrida proposed that certain aspects might continue to haunt western democracy from beyond the grave like the paternal ghost in Shakespeare’s *Hamlet*. Derrida conceived the word to characterise a deconstruction and destabilisation of the present. In an explanation of the neologism, Frederic Jameson (1995) explains that ‘the living present is scarcely as self-sufficient as it claims to be; that we would do well not to count on its density and solidity, which might under exceptional circumstances betray us.’



Figure 19:
McMullen, K. (1983) *Ghost Dance* [Film].

Colin Davis follows that ‘hauntology has nothing to do with whether or not one believes in ghosts... it supplants its near-homonym ontology, replacing the priority of being and presence with the figure of the ghost as that which is neither present nor absent, neither dead nor alive’ (2005). Ontology, our awareness of being, is therefore transformed by a revenant, and becomes haunted. Hauntology in this sense is an agent of disruption and a form of activism.

‘Hauntology isn’t about the return of the past, but about the fact that the origin was already spectral. We live in a time when the past is present, and the present is saturated with the past. Hauntology emerges as a crucial - cultural and political - alternative both to linear history and to postmodernism’s permanent revival’.

(Fisher, 2006)

Hauntology was reanimated by writers Simon Reynolds and Mark Fisher to describe an emergence of predominantly British electronic music that blends elements of cultural media from recent history thereby breathing new life into an earlier era that had been potentially lost. An example being music artists Boards of Canada who are now seen as a precursor to the genre. Fisher & Reynolds’ definition expanded to incorporate Derridean notions of socialist ideologies associated

with post-war Britain that have subsequently been swept away. Fisher acknowledges that the interpretation is an update of Frederic Jameson's 'nostalgia mode' (2014, p.11) characterised by the repetition of 'signs and symbols that allows us to recreate a given era or historical moment'. Where Jameson described, 'the emergence of postmodernity and with it the growth of nostalgia', Fisher describes the next phase where the growth of nostalgia has become so ubiquitous as to be unremarkable and effectively impossible. Our present increasingly assimilates and envelopes the recent past and obliterates the future. There is a sense that, 'cultural time has folded back on itself... the impression of linear development has given way to a strange simultaneity' (2014, p.9). Describing 'Vaporwave', a micro-genre of electronic music made from loops of mutilated muzak, Grafton Tanner explains 'hauntology is the artistic mode of realizing this failure of the future that was promised in the past. It is the dismantling of the definitions of past, present, and future and is absolutely political in its critique of capitalism... The strategy is formulated to create a new form of artistic appropriation that erases time and space acting as an antidote to the age of late capitalism' (2016, p.33).

'Hauntology is not merely a form of musical post-modernism: 'good retro' rather than 'bad retro'... Hauntology emerged from the same matrix of baseline cultural conditions - the scrambling of time, the atrophy of any sense of futurity or forward propulsion. But what gives it an edge, is that it contains an ache of longing - for history itself.'
(Reynolds, 2011, pp.355-356)

Propelled by Reynolds, Fisher and recent writers such as Rob Young (2021) hauntology has become closely linked with a specific period in post-war British history. Cultural touchstones from the time have become associated with the term; public information films, for example, *Lonely Water* (1973) and children's television programmes, such as the series *Picture Box* (1966-) (Figure 20). The theory being that those growing up during this 'golden age' (Young, 2021) of television have been exposed to influences that have 'seeped into the memory fabric of an entire generation' (Reynolds, 2011, p.341). Hazy recollections of these youthful visions of the future serve as rich repositories of creative inspiration for some. Michael Sandison, one half of band Boards of Canada recalls that, 'all the sounds and pictures from back then seemed like a kind of partially-remembered nightmare. For us, it was a great source of inspiration' (Reynolds, 2018). The question of whether more recent cultural influences can spawn new forms of creativity similarly dubbed as hauntological remains to be seen. However, the fluidity of a definition serves to perpetuate its use,

giving it new life, imbuing it with spectral powers. Hauntology itself can be seen as a revenant with the ability to manifest in a new guise for each generation of artists, writers and critics.



Figure 20:

Picture Box (1966–) [Television programme].

Applied as a critical framework to theory, music, literature, film and visual art, the definition of hauntology is similarly fluid. A sense of loss of expectations that never came to pass, is central to one interpretation, a ‘nostalgia of the future’ (Fisher, 2014). Fisher proclaims that hauntological artists are motivated by ‘a refusal to give up on the desire for the future’ (Fisher, 2014, p.21). Reynolds agrees that ‘if the future has gone AWOL... those with radical instincts are necessarily forced to go back. Trying to uncover alternate pasts secreted inside the official narrative, remapping history... to honour and resurrect the future inside the past’ (2011, p.361). Proposing a re-evaluation of post-war social housing, Owen Hatherley suggests that modernism’s past provides ‘spectral blueprints’ (2009, p.87) for the future. He echoes Bertolt Brecht’s lyrical exclamation ‘Forwards! Not Forgetting’ (2009, p.15). Svetlana Boym concurs that ‘thinkers and artists sometimes recover experimental paradigms of modernist science abandoned by the scientists themselves’. She offers an alternative term to hauntology, ‘off-modern’, stating that contemporary culture is, ‘not a conflict between modern and anti-modern... but rather as a clash of eccentric modernities that are out of synch and out of phase with each other both temporally and spatially’

(2010). Where nostalgia can be viewed as a yearning and mythologising of a previous time or place, Boym argues that it can be incorporated into critical reflections that form part of our creative rethinking. 'Off-modernism offers a critique of both the modern fascination with newness and the no-less-modern reinvention of tradition... reflection and longing, estrangement and affection, go together' (2007).

Derrida summoned hauntology to destabilise the hegemony of the capitalist present, to transform it into a spectral state, whereas Fisher saw the global economic situation as impermeable and used the term to remind us of alternative viewpoints residing in an earlier time. For both men, hauntology invokes not simply the persistent return of a seemingly concluded past, the 'no longer', but also the phantom of unfulfilled promise, the 'not yet', ghosts of futures past. Hatherley acknowledges that there is a 'grim paradox of nostalgia yet to come, the utopian imaginary that lies behind any project to remake the world has atrophied' (2009, p.12). Rallying against the ubiquitous slogan 'Keep Calm and Carry On', he suggests that British society since 2008 has become a quasi-costume drama of post-war austerity nostalgia. 'An increasingly nightmarish situation where an entirely twenty-first-century society... appears to console itself with the iconography of a completely different and highly unlike era... austerity in 2015 dreams of austerity in 1945' (2016, p.12).

The challenge is to move away from the nostalgia-ridden cul-de-sac of familiar reference points prevalent in much hauntological music, that I am equally guilty of sometimes invoking such as public information films, folk-horror, 1970s children's TV and so on. It is easy for the aesthetic to become over-stated and superficial when the sense of nostalgia outweighs the intention to evoke intrigue or provoke thought. A balance needs to be struck between attracting an audience through identifiable reference points and creating new grounds for contemplation. Owen Hatherley pointedly described the musical genre as 'reassuring and bourgeois' (2016, p.32), even 'mainstream' (2016, p.33). The irony is that the popularity of the buzzword 'hauntology' ultimately leads to it being assimilated into neo-liberal culture, precisely what it intended to undermine. Returning to its origin, Hauntology's aim is to place us in awkward territory; position our present in relation to other periods in time; challenge us to think again about ideas that have been dismissed and argue for their relevance. The question then is how to breathe new life into the remnants of suitable ideas? I maintain that creating and curating assemblages of material that blur notions of past, present and future is one method. For me this form of art practice challenges this personal and collective cultural linearity and helps to rationalise present-day socio-economic systemic failures. Fisher pointed towards a glimmer of a solution to 'capitalist realism', his term for the oppressive

pervasiveness of the current political system. ‘The tiniest event can tear a hole in the grey curtain or reaction which has marked the horizons of possibility under capitalist realism. From a situation in which nothing can happen, suddenly anything is possible again’ (2014, p.81). Yet in the aftermath of the 2008 global financial crisis and over a decade later with societal cracks appearing resulting from systemic failures exposed by the Covid-19 pandemic and the war in Ukraine, western democracies have entrenched their position. They have opted to prop up the economic status quo. Other concerns cast even darker shadows such as the climate crisis. It seems obvious to me that in the UK, the political system is broken and our leaders are corrupt. The political class make undisclosed agreements that primarily benefit themselves and the rich. I believe that Brexit was a mistake that signals the country is heading in the wrong ideological direction, whilst evidence is increasingly revealing the damage to our economy. I confront these anxieties and attempt to rationalise them through my art practice which, for me, denotes a refusal to accept the systems as I find them. My approach in making video works that blur distinctions between past, present and future is to recognise the rich potential from previous times, how these permeate everyday life and can signpost a trajectory towards an alternate future. The process is a critique of the present by setting daily-life against that of other eras. Whether this activity can reveal holes in the grey curtain of capitalist realism I’m not sure, but the process of visualising ideas that challenge temporal distinctions I think can destabilise aspects of everyday life and form a healthy estrangement. My work encapsulates an attempt to resurrect a sense of my own remembered futures with the belief that the vibrant potential and optimism I felt as a younger person may still be realised.

The Not So New Nostalgia

It is necessary to return for a moment to the role that technology plays in this process. With the proliferation of the internet, the pace of transformation of our contemporary world seems to have increased, but realisations of the radical change taking place in the present have reverberations from other futures past. A sequence from the film *2001: A Space Odyssey* (Kubrick, 1968) illustrates a striking premonition of how ‘tele-technologies’ can forge a distance between generations. Astronaut Frank Poole, crew member of spaceship *Discovery 1* is on a mission to Jupiter's moon Europa and receives a birthday videogram from his parents on Earth (Figure 21). Gene Youngblood stated that the film’s ‘tremendous cultural influence’ is due to Kubrick’s intuitive grasp of what Youngblood calls ‘the new nostalgia’ (Youngblood, 1970, p.139).



Figure 21:
Kubrick, S. (1968) *2001: A Space Odyssey* [Film].

Analysing the scene, he suggests that ‘the astronaut is seen as a kind of ‘space zombie’ because he appears indifferent to the effusions of his parents’. Youngblood claims that:

‘to understand this generation gap, we must realize that the melancholy of the new nostalgia arises not out of sentimental remembrance of things past, but from an awareness of radical evolution in the living present... through electronic technology,

Existentialism becomes daily experience. We are transformed by time through living within it; but technologies such as television displace the individual from participant to observer of the human pageant, and thus we live effectively “outside” of time.’

(Youngblood, 1970, p.143)

The sense of nostalgia when experiencing a loss of oneself within the present is, therefore, not an original feeling. This prescient description written over fifty years ago warning of cross-generational screen-based detachment is commonly experienced in our lived present. However, the sensation was heightened during the social restrictions caused by Covid-19 throughout 2020 when it was impossible to meet in person. Youngblood continues:

‘We externalize and objectify what previously was subjectively integral to our own self-image. The result is an inevitable sense of melancholy and nostalgia, not for the past, but for our inability to become integral with the present. We are all outsiders.’

(Youngblood, 1970, p.143)

There are equivalent feelings of desensitisation in other critiques of contemporary culture. Eden (2018) asks, ‘does postmodernity gradually traumatise the population, and is this happening in such a way that our senses can’t quite grasp it?’ Citing Deleuze, he mentions the ‘flattening of affect’ to describe a person’s detachment and lack of emotional engagement. Eden recalls Kubrick’s film that sees ‘the main characters lose their humanity whereas the computer *HAL* gains “his”’ (Eden, 2018). Following *HAL*’s rebellion against the crew, astronaut Dave Bowman dismantles the machine. As the computer audibly deteriorates, Fisher explains that ‘we are confronted with the eerie disjunction between consciousness and the material hardware that makes consciousness possible’ (Fisher, 2016, p.112).



Figure 22:

Kubrick, S. (1968) *2001: A Space Odyssey* [Film].

A later scene in the film portrays an iconic depiction of disjointed time. Having travelled through a space-time portal or so-called ‘Star Gate’, Dave Bowman finds himself in a Louis XVI-era French bedroom with an illuminated floor and his spacecraft sitting in one corner of the room (Figure 22). Director Kubrick and co-writer Arthur C. Clarke envisaged the room as an ‘elegant cage that a superior race might conceive to try to make their captive human comfortable after his violent, consciousness-expanding ordeal’ (*The Bedroom at the End of the Universe*, 2018). The setting forms a backdrop where the astronaut encounters himself at different ages before being returned to earth as a newborn ‘Star Child’. We witness much of this time-collapsing sequence in the first person through the eyes of Bowman. Kubrick uses a point of view shot and we hear the astronaut’s breathing, sonically heightened within his spacesuit. I included this now familiar cinematic sonic device and subjective camera sequence in my film *Sub Astra (The Dry Cellar)* (2021) to signify the exploration of Westminster underground station.

Uncanny Materials

‘Crackle unsettles the very distinction between surface and depth, between background and foreground. In sonic hauntology, we hear that time is out of joint. The joins are audible in the crackles, the hiss...’.

(Fisher, 2013, p.48)

The convention, when recording audio, is to eradicate background sound, thereby improving sonic clarity. However, in some cases this channel noise is sometimes deliberately recorded or emphasised. DeMarinis states that, ‘surface noise, channel noise, the song of long ago and far away, presented a gift in disguise to the recordist and artist alike. This noise is an audible indication that information is being sent’ (1997, p.74). He explains that musicologist Theodor Adorno noted that background surface noise in cinema assisted in audience attention and continuing suspension of disbelief, coining the term *Horspielstreifen*, or ‘hear-strip’. Douglas Kahn describes this as ‘the delicate buzz during a film of recorded silence whose purpose it is subliminally to confirm the presence of a reproduction underway, thereby establishing the minimum existence of some type of presence’ (DeMarinis, 1997 p.74). Derrida stated that cinematography is ‘the art of letting ghosts come back’ (*Ghost Dance*, 1983). The fetishization of these noises and simulations of them is a characteristic ascribed to hauntological sound, serving as a reminder of pre-digital recording formats. Fisher points out that the audible signature inherent in vinyl or tape makes us, ‘aware that the sounds we are hearing are recorded, we are also made conscious of the playback systems we use to access the recordings’ (2014, p.21). He adds that, ‘modernity was built upon “technologies that made us all ghosts”, and postmodernity could be defined as the succumbing of historical time to the spectral time of recording devices. Postmodern time presupposes ubiquitous recording technology, but postmodernity screens out the spectrality, naturalising the uncanniness of the recording apparatuses. Hauntology restores the uncanniness of recording by making the recorded surface audible again’ (2013, p.45). Something similar can be said of mechanically produced images where printed dots on the surface of paper, misregistered ink or the imperfections in the celluloid surface of a photograph, are forensic evidence revealing the alchemical processes of image reproduction.

Memory in any form is arguably unreliable and we increasingly rely on technology to record aspects of our lives. Following the invention of Thomas Edison’s phonograph, *Scientific American* announced that ‘speech has become, as it were, immortal’ (*Scientific American*, 1887). The

democratisation of recording technologies has given many the ability to create audio and visual representations of themselves or others beyond their lifespan, in some ways enabling them to transcend death. This has broadened further with digital media where a person's online profile seemingly continues to function beyond them. Web-based services increasingly offer options to upload memories to an AI agent that can be called upon by subsequent family members. Similarly, elements from a person's legacy can be curated and communicated, leading to a cultivation and perpetuation of their ideas, one example being the regular tweets from *Mark Fisher's Haunt* (Henry, 2022). These new frontiers force us to comprehend time as experienced beyond the self and lead to meditations on individual longevity, or conversely, discontinuity. The materialisation of these 'ghosts in the machine' raises questions of afterlife ownership, such as who might ultimately claim authority over our legacy; friends, family, tech corporations or the state? In this way, the same technology that undermines the veracity of our memories seems to increase the precarity of legacy, leading to the loss of personal legacies.

As technology claims to place immortality within reach, what of the objects we make that already outlive us? The uncanny character *Odradek* was introduced in the short story *The Cares of a Family Man* (Kafka, 1919). The creature is part living being, part wooden object that co-habits people's homes and brings a sense of unease to the human occupants.

'I ask myself, to no purpose, what is likely to happen to him? Can he possibly die? Anything that dies has had some kind of aim in life, some kind of activity, which has worn out; but that does not apply to Odradek. Am I to suppose, then, that he will always be rolling down the stairs, with ends of thread trailing after him, right before the feet of my children, and my children's children? He does no harm to anyone that one can see; but the idea that he is likely to survive me I find almost painful.'

(Kafka, 1914-17)



Figure 23:

Wall, J. (1994) '*Odradek*', (from *Odradek, Tàboritskà 8, Prague, 18 July*) [Installation view].

The concept is beguiling, a star-shaped wooden spool retaining pieces of coloured thread with a single rod for a leg (Figure 23), the thing is alive but what is its purpose or intent? The father in the story is concerned that Odradek will outlive him and trouble his family. The enigmatic nature of both story and image allows for countless potential interpretations, what will happen next? One can imagine that we are viewing the scene through the spectral eyes of the father; having departed this earthly realm, he is now only an impotent witness. As a portrayal of disjointed time, Odradek presents a compelling example, not only do things we create survive us, but they possess the ability to hang around and worry our descendants. The presence of a hybridised non-origin form is like Derrida's spectre which was described as, 'a deconstructive figure hovering between life and death, presence and absence, and making established certainties vacillate' (Davis, 2005).



Figure 24:

Wall, J. (1994) *Odradek, Tàboritskà 8, Prague, 18 July 1994* [Photograph].

Although not immediately obvious at first glance, the small synthetic creature Odradek is depicted lurking at the bottom of the stairs by artist Jeff Wall in *Odradek, Tàboritskà 8, Prague, 18 July 1994* (Wall, 1994) (Figure 24). With a specific date and year given, the title of Wall's work alludes to the point in time we are witnessing, however the time is out of joint. The photograph depicts a period tenement building with a teenage girl dressed in contemporary clothes descending the stairs. The details signify a temporal disjunction not only of past and present, but we are compelled to consider a few seconds into the future as we imagine what might happen when the girl and Odradek encounter one another.

The Sound of Lost Futures

I attempt to draw attention to these concerns (Fisher, 2013, p.45)

With sound regarded as an object it is easy to recognise similarities with other material artefacts, souvenirs that prompt memory recovery or outlive us. It follows then that the process of reanimating certain audio objects can lead to recollections of unfulfilled expectations. Electronic music is often defined by experimental composition, unfamiliar sounds and unconventional beats comprised from synthetic sources. The combination of these components frequently leads to the descriptor ‘futuristic’. Temporal dislocation occurs when the future visions evoked by these sounds are failed ones, solely residing in our personal or collective memories. If those acoustic triggers are interspersed with additional samples from an earlier age, the effect can be augmented further, music by Boards of Canada demonstrates this effect.

Music Has The Right To Children (Boards of Canada, 1998) features languid vintage synthesiser melodies interwoven with rich layers of audio montages pieced into unconventional structural compositions (Figure 25). This first album by Boards of Canada is characterised by displaced vocal and textural samples, home recordings, snippets from 1970s television, and choppy corroded beats. This unusual mix of semi-remembered cultural signifiers conjoined with experimental treatments designed to emphasise a sense of sonic deterioration conjures feelings of nostalgia that are overshadowed by ominous dystopian visions. Reynolds declares that the album, ‘is about the uncanniness of memory, the way we are each haunted by ghosts from a private image-bank as well as from the collective unconscious of shared public culture’ (Reynolds, 2018). The collection of soundscapes concludes with a simulated public information film announcement warning that a forthcoming authority may want to curtail your constitutional rights and tell you ‘what to say or think’ (1998). Brothers Michael Sandison and Marcus Eoin explain that such films they recall from the 1970s were mostly ‘socio-political... the quality of picture and soundtrack wasn’t perfect, it was grainy and wobbly. We used to record compositions on cheap tapes which gave a similar rough quality, and we’ve always returned to that sound because it feels personal and nostalgic’ (Passet, 1998).



Figure 25:
Boards of Canada, (1998) *Music Has The Right To Children* [Album].

The theme of dystopian visions where society and technology goes bad are frequently hinted at and are explored throughout all BoC albums culminating in the bleak *Tomorrow's Harvest* (2013) where remnants of analogue recording such as vinyl crackle finally give way to arpeggiated angular sonic elements (Figure 26). The trope forms the basis of many science-fiction narratives such as technology habitually framed as an agent of emancipation, only to transform into a malevolent force. Interviewed at the time of the album's release they confess to having 'become a lot more nihilistic over the years. In a way we're really celebrating an idea of collapse rather than resisting it. It's probably quite a bleak album, depending on your perspective' (Pattison, 2013). Twenty years on and *Music Has The Right To Children* is now cited as a precursor to much hauntological music. Unlike much other music, the work seems to have transcended its own period, becoming timeless. Sandison says that 'we have a subtractive way of putting our music together. So, a lot of what we were doing with [*Music Has the Right To Children*] was actually the process of removal... this pushed the whole sound into a kind of apparition of the music that was not quite all there'

(Reynolds, 2018). Simon Reynolds describes the album as ‘the greatest psychedelic album of the ‘90s... a haunted haven outside the onward flow of time’ (2018). The combination of elements enduringly seems to conjure a paradox between aspects of remembered childhood, conflated with unfulfilled retro-visions of the future, and the reality of our lived present.



Figure 26:
Boards of Canada, (2013) *Tomorrow's Harvest* [Album].

The Failure of Absence

‘We need the dead to recognize ourselves... the dead are essential to us. That recognition begins with their company in mortality.’

John Berger (*The Art of Looking*, 2016)

Mark Fisher's posthumously released book *The Weird and the Eerie* (2016) is an essay on the allure of all things horrific and uncanny. He makes a distinction between the two states, *weird*, 'something which does not belong', (2016, p.62) and *eerie*, 'constituted by a failure of absence, or a failure of presence... something present where there should be nothing, or nothing present when there should be something' (2016, p.61). It is helpful to apply these categorizations to my work with the definition of 'eerie' seeming most appropriate. Often described as a feeling or sensation experienced when one encounters these conditions, 'eerie' denotes the disembodied voices floating over the ether in *I Will Become More Powerful Than You Can Possibly Imagine*; the appropriation of other people's photos and text in *Correspondence* and *Long View*, instigating a conversation with people from the past; the apparition manifested in *Pepper's Ghost*.



Figure 27:

dir. Cartier, R. (1958) *Quatermass and the Pit* [Television programme].

Fisher's book contains an abundance of examples (books, television plays, films) that have equally influenced my work such as *Day of the Triffids* (1981), works by science-fiction writer H P Lovecraft and TV adaptations of ghost stories by M. R. James such as *Whistle and I'll Come to You* (1968). Whereas James' tales commonly portray the terrifying consequences of disturbing an age-old artefact, television writer Nigel Kneale's work deals with the convergence of advanced contemporary technologies with mysterious primeval powers (Figure 27). Two such examples are *Quatermass and the Pit* (1958), that sees ancient alien artefacts unearthed in a building site in

London that causes paranormal activity and unleashes a powerful and malign energy over the population, an influence for my work *Sub Astra (The Dry Cellar)*, and *The Stone Tape* (1972) that I look at next.

Residual Recordings



Figure 28:
dir. Sasdy, P. (1972) *The Stone Tape* [Television programme].

Television play *The Stone Tape* (dir. Sasdy, 1972) follows a team of scientists who try to determine how the fabric of the building is acting as a recording medium for past events, however, their investigations serve only to unleash a dark, malevolent force (Figure 28). The experiments inadvertently erase the haunting/recording which the entity must replace through the death of the psychically receptive female computer programmer. The premise that ghosts are recordings of past

events, recordings of residual energy by the surrounding environment, has come to be known as Stone Tape Theory. Undoubtedly, we do feel a connection to landscape or objects and find ourselves drawn to certain places. It is conceivable to imagine then that a residual trace, a transference of energy or recording of memory caused by prior events or activities could indeed be the source of this. It is often held that there is a conflict between science and the supernatural, so to postulate an overlap, such as Stone Tape Theory suggests, is compelling. We generally understand science as a process of testing in search of conclusive evidence whereas supernatural phenomena occur outside of what are considered to be natural laws. Fisher explains that ‘Kneale shows that an enquiry into the nature of what the world is like is also inevitably an unravelling of what human beings had taken them themselves to be’ (Fisher, 2016, p.83). Kneale positions the two conditions side-by-side creating a narrative that sets the pursuit of scientific proof against spiritual phenomena. Art practice is unburdened from any requirement of proof and keeping in mind a sense of suspended judgment I chose to explore the possible roots of the theory which leads into other interesting areas of research.



Figure 29:

Lethbridge, T. (1967) *Ghost and Ghoul: Mechanism of Psychometry* [Illustration].

Fisher (2016, p.87) makes an interesting point in that Kneale implies that the psychic phenomenon purported by Kneale offers ‘the possibility not only of a new recording medium, but of a new

player: the human nervous system itself.’ This supports the notion of a person acting as a medium or ‘sensitive’ suggested in many accounts of psychic communication.

The book *Ghost and Ghoul* (Lethbridge, 1961) is often cited as the source of Stone Tape Theory. Thomas Charles Lethbridge was an archaeologist turned parapsychologist whose book supports the existence of paranormal phenomena. Lethbridge intimates that images, apparitions and ghosts are transmitted through the minds of ‘sensitive’ people via the mechanism of psychometry (Figure 29). Citing incontrovertible proof gleaned through experiments by George De La Warr, Lethbridge claims the force at work is ‘resonance’ which is derived from electro-magnetic energy and connects all things. At times his theories seem to pre-empt aspects of hauntology:

‘There is clearly something entirely wrong with our conception of time... [Through the] use of resonance, one mind can extract pictures of what appear to be memories from some level in the mind of another person. Many of these memories are of events which have not yet come to pass in our earthly time scale. They are future memories’.

(Lethbridge, 1961, p.151)

Investigating Lethbridge’s ‘resonance’ I researched experiments by George De La Warr (Day, De La Warr, 1956) who claimed that, using a process known as ‘radionics’, he was able to determine conditions such as health of a subject from a sample of blood or tissue and that healing could be done over distance (Figure 30). During one episode De La Warr was said to experience disjointed time. In 1950 he professed to take a photograph of his wedding day, twenty-one years previously, using a blood spot from himself and his wife along with the thought ‘My Wedding Day 1929’ the photograph purportedly shows two dark ‘human-like’ shapes. An inventor of unusual apparatus, De La Warr created the ‘acoustic frequency diffusion machine’ designed to convert thoughts into sound, whilst other experiments use sound frequencies to affect an audience. 133, 264 and 455 cycles per second supposedly connect with the radiation pattern emanating from the mucous lining of the human larynx, three speakers each emitting the appropriate note produce a dryness in the throat. Keen to try my own experiments using audio frequencies that could produce a physical affect in an audience, I devised the installation *Fragmented Reality* which is discussed later.



Figure 30:

De La Warr, G. (1956) *Radiation from blood specimen of rheumatic patient:*
New Worlds Beyond The Atom [Photograph].

Preserving Gaps & Suspending Judgement

At the outset of the doctoral programme I sensed that creative opportunities exist within polarised points-of-view, specifically between fact and fiction, reality and imagination, science and belief. I was keen to pursue more ambiguous approaches in order to pose questions and generate possibilities and brushed aside the definitive solutions frequently demanded in my early commercial art practice, where ideas are held to be clear-cut and results are more easily registered.

This sometimes requires a conscious effort to leave openings and space for an audience to interpret the work for themselves. This view is reinforced by Marcel Duchamp who claimed that ‘the work is only completed by the viewer’ (Duchamp, 2021). Equally, Susan Hiller’s practice interrogates belief systems and the production of meaning with installations designed to create conditions in which an audience can think, feel and reflect.

Witness (Hiller, 2016) for instance, features over 400 speakers suspended on wires that radiate out from a hanging metal circular disc with eight spotlights (Figure 31). Testimonies, spoken in different languages, of people’s encounters with UFOs or aliens can be heard. The structure has a symbolic cross and circle at its core. Jan Verwoert (2011) states that ‘Hiller’s installation makes you feel... that there is a collective mode of experience, a certain modality in which things are being felt, that is characterised by the existential ambiguity of sensations being *equally* vivid *and* unverifiable...they are, at the same time, real *and* unreal, tangible *and* ungraspable.’



Figure 31:
Hiller, S. (2016) *Witness* [Installation view].

Hiller adopts strategies from scientific methodology and as described by Verwoert, uses techniques of analytical description, organisation and contextualisation from the arsenal of scientific discourse. However, unlike scientists, artists shoulder no burden to prove or disprove the

phenomena. Verwoert (2011) explains that Hiller presents experiences from a perspective akin to what, in philosophy, is called an ‘epoché’, the suspension of judgement in favour of perceptiveness. Discussing her solo exhibition at Lisson Gallery, Hiller (2015) says, ‘I don’t see a dualism between rational and irrational, I’m looking at things as they are... I’m showing what I see as being real... present and ongoing’.

Hiller’s suspension of judgement echoes poet John Keats’ term *Negative Capability* (Hebron, 2014), advocating a position of uncertainty, doubt and mystery in the pursuit of artistic endeavour. Artist Mark Wallinger recommends ‘living in that uncertain moment, trying to hold on to the ambiguous and not rushing to resolution’ (McNay, 2016). I keep in mind Keats’ term during the creative process when striving to ascertain an optimum point of ‘completion’. The process of holding on to an incomplete idea, preserving gaps, is a familiar dilemma; how explicit should ideas be? At what point should an artwork be let go? It is a common pitfall to over-develop work thereby shutting down potential readings or creating unnecessary complexity. Keats argues for doubt to remain:

‘Several things dovetailed in my mind, & at once it struck me, what quality went to form a man of achievement especially in literature & which Shakespeare possessed so enormously – I mean *Negative Capability*, that is when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact & reason.’

(Hebron, 2014)

Hiller’s practice, informed by her early experience as an anthropologist, highlights this non-binary thinking and explores debates around personal and collective perceptions of reality. Video installation *Psi Girls* (1999) consists of five clips from feature films that show girls and young women using telekinetic powers to manipulate household objects (Figure 32). Hiller alters the footage and uses colour tints with four clips lasting two minutes whilst a sequence from Tarkovsky’s *Stalker* (1979) is played in its entirety. The original film soundtracks are replaced with a recording of the Gospel Choir of Canon’s Cathedral, Charlotte, North Carolina performing non-verbal singing and rhythmic handclaps, unifying the footage.



Figure 32:

Hiller, S. (1999) *Psi Girls* [Installation view].

In *Channels* (2013) a wall of television screens present accounts by people who have suffered near death experiences (Figure 33). Recordings of voices in various languages are orchestrated to produce ebb and flow, building to a Babel-like crescendo before disappearing altogether. The work questions how these encounters ‘might cause interference within our modern belief systems and influence collective cultural life’ (*Everything At Once*, 2017).

‘Do the dead speak through us? I’m representing myself to myself... and for you, to you. This is my voice. You are sitting as I imagined you. The work is behind you, in the past. I am speaking to you from my hereafter, the here, after. I’m an audible Raudive voice.’

(Hiller, 1980-81).



Figure 33:
Hiller, S. (2017) *Channels* (2013) [Installation view].

Monument (1980-81) represents a work of profound and powerful remembrance. A pair of headphones and a cassette player invite an audience member to sit on a wooden bench with a wall of photographs behind them. The images depict memorial plaques in Postman's Park, London, commemorating those who gave their lives to save others (Figure 34). The work celebrates real but forgotten heroism, creating a record that serves as a testament to ordinary people and serves as a memorial to the artist herself, 'fixing a memory' (Hiller, 1980-81) in the same way a photograph does. The forty-one photographs represent Hiller at the time she made the work (one for each year of her life) whilst the tape recording features her voice. The artwork is 'activated' when a listener sits on the bench, they become a participant and a living aspect of the monument viewed by other audience members.

Hiller's voice on the tape tells us that, 'representation is a distancing in time and space. It's a 'regeneration' of images and ideas. Time can't exist without memory. Memory can't exist without representation.' She lists the heroes/martyrs that appear on the plaques in their 'two modes of existence' each one in their physical state and post-mortem. 'Henry James Brimstow. In the body 8 years. As a representation 91 years.' Time, physicality and individuality are conflated, 'Are you

still listening? This is my voice. Your present, my past, our futures’. Hiller calls the speech on the tape ‘automatic talking’ a variant of so-called ‘automatic writing’ which frequently features in her other works, however the words seem scripted. Nonetheless, they carry a chilling sense of a voice speaking from beyond-the-grave.



Figure 34:
Hiller, S. (1980-81) *Monument* [Installation view].

I first encountered EVP (Electronic Voice Phenomenon) so-called ‘voices of the dead’ recordings by Konstantin Raudive referred to by Hiller in this work on a flexi-disc given away with *The Unexplained* magazine (Brookesmith, 1980) in the early 1980s. This is one of many of Hiller’s works from an area of investigation that she designated ‘paraconceptual’. Sadly, in January 2019 Hiller passed away following a short illness which imbues the work with particular significance. Whilst not prophetic (the work was made many years ago) it contains an uncanny ability to communicate complex themes with clarity and coherence. To make an account of oneself with sensitivity and formal eloquence such as this, makes a fitting monument. By placing herself within this work Hiller attains her own dual modes of existence: Susan Hiller. In the body 78 years, as a representation 42 years.

Raw Materials

Considering another early practitioner of video art, Bruce Nauman's work deconstructs behaviour and language by using rudimentary production and presentation techniques. A common strategy is to film himself performing a simple gesture which is repeated for long periods and presented upside down on a video monitor. By re-orientating and looping actions Nauman creates an experience that makes us scrutinize aspects of human behaviour, creating a corrupted, absurd view of everyday actions or speech. Nauman states that 'when an activity is repeated even a simple activity you get tired and you make mistakes and there is a tension in watching that. I was interested in how that tension builds' (*Imagine, Bruce Nauman: The Godfather of Modern Art*, 2004). Fellow video artist Tony Oursler adds that Nauman's videos exemplify the trait of 'not learning from mistakes repeating it over and over again'.



Figure 35:
Nauman, B. (1969) *Lip Sync* [Video].

Lip Sync (Nauman, 1969) shows the lower half of the artist's face close up, upside down, repeating the words 'lip sync' (Figure 35). Like a poorly dubbed movie, the visual and audio channels are out of phase with one another forcing the viewer to mentally fit the disconnected elements together. The work contains formal and aesthetic treatments to abstract the performance from our sense of reality thereby accentuating cognitive dissonance. At fifty-seven minutes long, the single take with no edits requires stamina from both artist and audience. Nauman demonstrates that the act of simply turning the camera upside down can prompt a re-examination of everyday acts, a technique I used in *I Will Become More Powerful Than You Can Possibly Imagine*. The inversion, along with Nauman wearing headphones, makes the film seem reminiscent of footage of 1960s space flight. It is unclear whether this is intentional although I note the work was produced in the same year as the NASA's *Apollo* lunar landing. This may well then be an implicit cultural connection; pioneers in different frontiers perhaps?



Figure 36:
Nauman, B. (2015) *Walks In Walks Out* [Video].

Nauman's practice is seemingly direct and to the point yet with further scrutiny reveals more complex resoundings. Outwardly he favours a reductive approach in the production of his work

often using minimal materials, often just his own body. His work poses questions rather than reveals answers. His work exposes the ‘raw materials’ (a phrase that frequently appears in his titles) that his work is comprised of and provides foundations from which he can develop further ideas. Viewing the online ‘Private Tour’ (Covid-19 lockdown prevented a physical visit) of his retrospective exhibition (*Bruce Nauman, 2020*) it is apparent that Nauman’s work involves an accumulative aspect, a layering of ideas over time. Senior Curator, Andrea Lissoni (Tate Modern, 2020) explains that ‘you have to enter the world of your mind and that of the artist... it has a strong immersive component. One of the main achievements of Bruce Nauman’s work: how to re-orientate ourselves into the artwork and into the world’. Describing the piece *Walks In Walks Out* (2015) the curator states that it is a ‘typical principle of Bruce Nauman, a mirror game... actually a spiral of his own mind, the spiral of his own work.’ The film stacks positive and negative fractured visual representations of the artist walking, projected onto a life-sized Nauman. When I encountered the piece my own silhouette simultaneously breaks the illusion and adds myself as an additional layer in the work (Figure 36).



Figure 37:

Nauman, B. (1996) *Raw Material Washing Hands, Normal, (A of A/B) Raw Material Washing Hands, Normal (B of A/B)* [Video].

Nauman interrogates contemporary society through his use of technology and references to popular culture. His work often features a simple gesture which is repeated to harrowing effect. Conscious of recurrent public information messages throughout the Covid-19 pandemic, *Raw Material Washing Hands, Normal, (A of A/ B) Raw Material Washing Hands, Normal (B of A/B)* (1996), featuring the artist washing his hands for almost an hour, takes on new resonance (Figure 37). Stacked monitors displaying duplicate videos, one upside down on the other, show this everyday activity which, due to the duration and unusual method of display, mutates into an intense act of anxiety and discomfort. Repetition used in this way, is employed to hypnotically draw us away from our normal understanding of experience toward a distorted sense of the lived present, a new world of cognitive estrangement.

Amplifying Architecture

Considering recent modes of audiovisual installation *Everything at Once* (2017) exhibition featured an engaging collection of work. *A Chamber for Horwitz; Sonakinatography Transcriptions in Surround Sound* (Mirza, 2015) is an LED light and sound installation (Figure 38) evidently a conceptual development of an earlier work *Adam, Eve, Others and a UFO* (2013) (Figure 39). Haroon Mirza frequently uses light to define space ‘occupying and amplifying the architecture’ (Siegel, 2012). The first work has cables running to eight speakers arranged in a circle along with sound dampening materials such as foam wedges and carpet that operate with the dual purpose of contributing to the visual aesthetic whilst providing functionality.



Figure 38:

Mirza, H. (2015) *A Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound*
[Installation view].



Figure 39:

Mirza, H. (2013) *Adam, Eve, others and a UFO* [Installation view].

Mirza's work seems to be developing from the recycling of household objects and furniture prevalent in earlier pieces, in favour of a more minimalist and uncontaminated aesthetic. This shift further eradicates any human or domestic presence and highlights the absence of natural features within the installations. Instead, audio speakers appear as anthropomorphic beings, while autonomous sounds and lights surrounded by anechoic foam panels create intimidating immersive environments reminiscent of sound recording studios. The equipment is arranged in such a way as to draw attention to a central point, thereby foregrounding the prefabricated materials and emphasising the invisible materiality of the sound. The attention given to the absence of a central artifact has similarities to characteristics explored in my works *Fragmented Reality* and *The 'Strange Lecture' of Professor Pepper 120 Years After Passing*. Through the introduction of our bodies into the installation we become aware of ourselves, our own physicality, and the relationship we have with technology and audible media.

Electric Memories



Figure 40:

Leckey, M. (1999) *Fiorucci Made Me Hardcore* [Video].

Artworks can infer temporal disjunction by assembling a montage of appropriated esoteric cultural material, a technique used repeatedly in my practice and integral to Mark Leckey's work. Early work *Fiorucci Made Me Hardcore* (1999) splices video footage from dance clubs with a mix of sound that portrays changes within underground dance culture (Figure 40). Leckey manipulates the speed and loops the VHS footage to create an hallucinatory experience. The film operates on one level as a commentary on class and social history and portrays a chronology of disparate club dancers. Leckey also claims that the film has supernatural properties, he explains that 'a lot of Fiorucci is filmed on VHS, and it has this quality that makes everything quite spectral and ghostly... There's quite a morbid, haunted quality about it I think. I was haunted by this stuff, and I think I subconsciously made it like a ghost film' (Elmer, 2017). The revellers are transmogrified into spectral apparitions refusing to end the rave, like a modern update on Kubrick's haunted ballroom in *The Shining* (1980). Beyond this Leckey suggests the film may be cursed, in that it overwrites a viewer's personal recollections of 90s rave culture, making them picture their memories as seen on VHS.



Figure 41:

Leckey, M. (2018) *Exorcism of the Bridge@Eastham Rake* [Video].

The process of invoking mediated remembered moments entails identifying and acknowledging their personal and social significance through naming, or visual and auditory appropriation. This recognition can lead to a sense of closure or release allowing the artist to move on. As with many forms of therapy, the act of recognising their importance initiates a purging of those memories. The process can be seen as performing an ‘exorcism’ in an attempt to expel one’s own cultural demons. This is explicit in aspects of Leckey’s work such as *Exorcism of the Bridge@Eastham Rake* (2018) where his incantations compress deep-time mythology with recent histories (Figure 41). He calls on Gog and Magog, Clement Atlee, the Wyrd Systems of Albion and the Transport and General Workers’ Union amongst others.

With similarities to my compulsion when making work regarding the M11 link road in *I Will Become More Powerful Than You Can Possibly Imagine*, Leckey returns repeatedly to the motif of a concrete bridge. He says this represents ‘a promise of Britain surging into the glorious horizon of the future, but by the 70s it had become this dystopian neglected ruin full of the threat of violence and dread’ (Elmer, 2017). For Leckey the bridge portrays a ‘hungry ghost standing at the very end of the twentieth century’ (Wallis and Coustou, 2019, p.53). The artist’s practice is spawned from a range of autobiographical references that are repeated, reflected in on themselves and remixed, constantly folding and churning, developing increasingly grotesque and distorted versions of themselves. The bridge materialises in various incarnations; installation, video, CAD wireframe, music. Each mode is an equivalent that imitates popular visual culture and serves as an effigy for Leckey to absolve himself of demons. The music released on vinyl hopes to ‘exorcise the malignant spirits, real and imagined, that seem to have come out of the woodwork of contemporary Britain’ (Bleep, 2018).



Figure 42:

Leckey, M. (2015) *Dream English Kid, 1964 - 1999 AD* [Video].

Even more directly autobiographical is *Dream English Kid 1964-1999 AD* (2015). Leckey collages what he calls 'found memories' made from TV programmes, adverts and music combined with reconstructions using props and models to recreate key chapters in his life (Figure 42). As in his earlier film, time is engineered to mesmeric effect. Similarly disjointed, yet alluring, the soundtrack weaves together disparate visual media and carries the film forward. Leckey employs exemplary production techniques such as sound bridging, asynchronous and synchronous audio editing that eases transitions between shots. The use of appropriated footage and sound enable this personal history to resonate equally with collective familiarity.

With themes from hauntological theory Leckey says that 'technology has put us in this strange place where we are never fully present... Histories are embedded in it and can be called up' (Elmer, 2017). Curator Clarrie Wallis says that, 'at a time when private memory has been subsumed into public spectacle and we are saturated with images, *Dream English Kid* offers an attempt to get as close as possible to memories which have become entangled with television and cinema - to collage together fragments of the past which exorcise the longing and yet amplify it once more' (Wallis and Coustou, 2019, p.57).



Figure 43:
dir. Scott, R. (1982) *Blade Runner* [Film].

Wallis draws a parallel between Leckey's work and Ridley Scott's film adaption of the sci-fi novel *Do Androids Dream of Electric Sheep?* (Dick, 1968). The film sees humans distinguished from non-human replicants by the presence of authentic memories. Photographs elicit recollections of android Rachel Rosen's fabricated past that is nevertheless the source of real emotion (Figure 43). Bounty hunter Rick Deckard subsequently loses faith in his ability to authenticate memory and spares her. Despite being supported by relics from his past the audience is left questioning the authenticity of Deckard's own remembered history. Like replicants, and despite the presence of photographs once held up as irrefutable evidence, the authenticity of our memories is in doubt. Images and film clips, which are mediated via publicly accessible platforms, become inextricably fused with those of a broader collective. Our memories, transformed by technology, are no longer fully our own and any purely personal claim to them is therefore questionable.

Leckey's substantial exhibition at Tate Britain (*O' Magic Power of Bleakness*, 2019) brings together two of the films mentioned previously, with a life-size replica of the bridge (Figure 44). The Installation view also included a new audiovisual play *Under Under In* (2019) that features stuttering speech, chanting and vertical format mobile phone style video clips. The son et lumière installation view portrays five teenagers hanging out under the flyover who encounter a child returned from the fairies having been kidnapped decades earlier. Leckey infers that layers of history have permeated the location with ancient mystical powers. As an alternative to Keats' 'Negative Capability', Leckey explains that the bridge 'is this state of in-between, like a sense of limbo: I

have recently heard this state called “cusping”. For me there’s an energy, a power in that. It is a manifestation of being suspended between contradictory positions - becoming and belonging, belief and disbelief - states within myself that I cannot resolve’ (Wallis and Coustou, 2019, p.15).



Figure 44:

Leckey, M. (2019) *O' Magic Power of Bleakness, Tate Britain* [Installation view].

To the Old World (Thank You for the Use of Your Body) (Leckey, 2021) probes mobile phone footage of a person jumping through a glass bus shelter that Leckey came across whilst trawling YouTube videos (Figure 45). This investigation intensifies the process of repetition seen in his earlier film *Dream English Kid* replaying the sequence and recreating the stunt in the studio using CGI technology and actors. Sound design equally plays an integral role with multiple iterations gleaning new takes on the event. The work gives the sense that we are witnessing Leckey undergoing his digital editing process. Interviewed about the work, Leckey says he was playing with a ‘sensation that began with Fiorucci: as I was editing and making that video, I had this very intense sense that I wanted to be in the film with them, I wanted to inhabit the same space they did... With this new piece... I’m trying to think myself into being him in that moment as he smashes through the bus stop’. Using similar technologies myself, I can empathise with an almost transcendental meditative state that can be achieved whilst working. Discussing our interaction with the internet, Leckey claims ‘there’s this strange new limitless and elastic space that we are

now inhabiting on a daily basis, and we're yet to kind of acknowledge that is where we actually live now in a very real way'.



Figure 45:

Leckey, M. (2021) *To the Old World (Thank You for the Use of Your Body)* [Video] 7.13mins

Technology can be seen then to spectralise our past, by merging our recollections with those of others. It can be said to alter our experience of the present, by transforming us into observers rather than participants, and change the contemporary world into a boundless nebulous space. The future can equally be destabilised through a recognition of failed expectations and notions of progression neutralised through endless cultural enfolding. The scrambling of time equalises notions of past, present and future enabling us to regard them as reciprocal and parallel rather than linear. Seen through this lens creative opportunities emerge. Building from this theoretical framework the artworks that I discuss in the next section investigate a sense of temporal dislocation. The first example *Long View* is a literal exploration of the material quality of photographs that uses technology, such as scanning and 3D modelling, to navigate beyond the characteristic surface dust and scratches, seeking to draw attention to a separation from our present digitised experience.

Memory Fragment 3

Creative Practice

This section documents the production and analysis of artworks in chronological order created throughout the doctoral programme. Referring to aspects of theoretical and artist research from the previous section, I describe the development of my audiovisual art practice with artworks whose focus is materiality or process-based through to more complex projects that aim to demonstrate and embed more complex aspects of the research. I discuss my motivation for the use of specific processes and materials such as mixing archive media with new recordings. This juxtaposition can foreground the different qualities of various types of footage and remind us of the extraordinary transformation taking place in the recording process. The digital age increasingly normalises recording, reducing the awareness that we are creating fabricated versions of ourselves. Our relationship with digital and information technology is central to my practice and is considered throughout this chapter. The use of internet technologies is integral to the production of my work that experiments with collaging personal recollections with public accounts of local and community issues. I attempt to maintain a position of uncertainty and ambiguity in my approach when exploring the meeting point between science and unexplained phenomenon such as architecture as a device for storing memory and voice recordings of the dead. All the works described attempt to examine aspects of temporality either through the interrogation of a single moment or by layering, looping or reviving moments in time.

Scratching The Surface

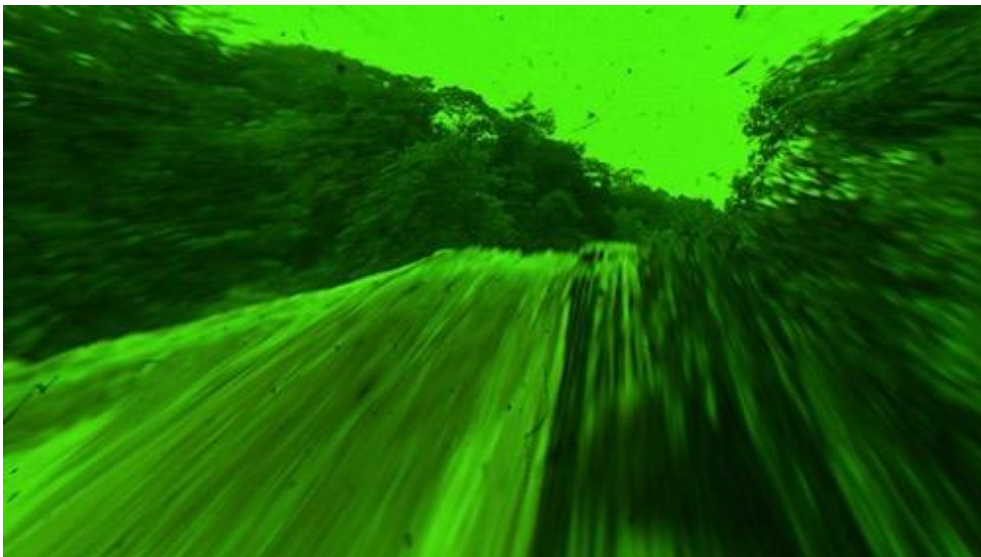
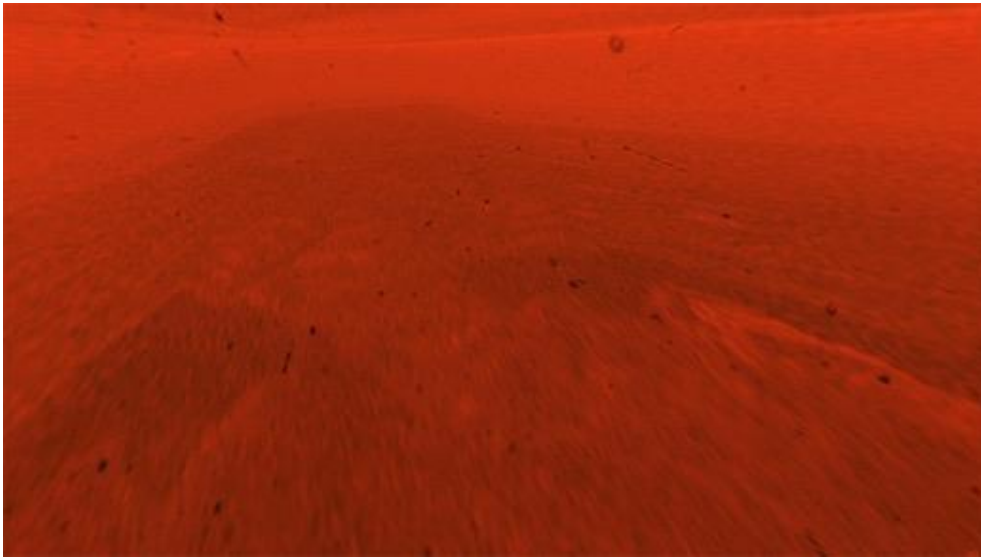
Where my early work *Correspondence* explores notions of appropriated memory and the disruption of time through found images, I develop this theme further in my initial doctoral work *Long View* (2018). The piece similarly uses anonymous people's pictures, but in this instance the experience of disjointed time (then and now experienced simultaneously) is achieved through technological intervention: envisaging a 'journey' into the structure of found photos featuring people gazing into a distant landscape. The film is comprised of three phases, each one derived from a still photograph featuring an anonymous sightseer gazing away from the viewer into the distant landscape (Figures 46, 47, 48). The work is constructed from appropriated colour 35mm slides bought from a second-hand shop that were made into duotones of red, green and blue referring to the constituent parts of white light and image projection technology. Early colour projections frequently used three

individually toned lamps overlapped to create the illusion of a spectrum of colours and the same principle remains the basis of light emitting pixels in computer display screens. This treatment mutates and democratises the images and suggests a pseudo-scientific practice reminiscent of colour photography darkroom processes. The use of duotones reduces the varying characteristics of the original colour film stock to a common aesthetic and is a technique used by many artists including Susan Hiller in *Psi Girls* (1999).

The three still images were digitally processed to give an impression to the viewer of travelling beyond the image surface and into the structure of the photographs. As the 'camera' propels forward into the anatomy of the vintage film stock, imperfections are made apparent. Highlighted by its absence in my earlier photographic and postcard work *News From Nowhere* (2011) the foregrounding of the material qualities of film is achieved here through a visual amplification of scanned surface defects, a layering of dust and scratches from 35mm slides combined with digitally created particles (Figure 49). As characterised by Mark Fisher (2013) it locates the media within an historical timeframe and positions it as a reminder of the uncanny spectrality of the recording process. Here, the digital process stretches the analogue artefacts creating a mutated, hybrid representation between the two realms (Figure 50). Each image eventually washes out to white and transitions from one scene to the next, forming a continuous loop.



Figures 46, 47, 48:
Greenleaf, P. (2018) *Long View* [Video].



Figures 49, 50:
Greenleaf, P. (2018) *Long View* [Video].

When exhibited (Figure 51) viewers described their experience as dream-like, others observed feelings of vertigo and disorientation. The figures in *Long View* have their backs to us, looking towards something that is unidentified, unclear in the landscape. We follow their gaze towards the mysterious point of their observation, an aspect I find compelling as it poses questions, opening up a space for audience interpretation. A point that is made by Susan Sontag, ‘photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation, and fantasy’ (Sontag, 1977, p.23). The visuals are accompanied by a score composed on analogue synthesizers recalling early Hollywood science fiction films such as *The War of the Worlds* (1953)

and *Forbidden Planet* (1956). As described by Fisher (2013), these electronic sounds manifest memories of visions of the future and serve to remind us that those futures never arrived. Minor chords played by string instruments underlay the piece, providing a flowing bed of eerie sound, interspersed by unsettling sonic phrases made through the emulation of early electronic synths.



Figure 51:
Greenleaf, P. (2018) *Long View* [Installation view].

Presenting the work in a gallery environment, where there are few musical rules or expectations, permits an opportunity for experimentation and I feel the soundtrack followed established ideas about cinematic score rather than exploiting the creative platform more fully. Although the audio is structured to work as a continuous loop, standard conventions of composition and melody are evident and the audio is encountered in accompaniment to a primarily visual experience. These are principles that I feel have limitations that I want to test through experimentation with composition and the hierarchy of sound and vision. Christoph Cox explains that music compositions offer 'the illusion of being, autonomy, boundedness, fixity and human invention. Sound art, on the other hand, opens up this domain, giving us a glimpse of the virtual whole' (Cox, 2006, p.85). In an attempt to break with compositional conventions, my subsequent work adopts a less constrained approach.

Sound Before Vision



Figure 52:

Greenleaf, P. (2018) *Tools* [Video].

In this next work I make a conscious attempt to prioritise acoustic elements over visual components opening up exciting opportunities for further experimentation. Visual media frequently takes precedence in my practice, as it does within contemporary culture, and the decision to privilege audio in this case challenges this precept. Led by the material qualities of individual sounds and their relation to one another, this piece was an exercise in breaking away from my formulaic approach to musical composition. Considering the ontology of sound leads to theories by John Cage who reassessed the formal aspects of music. His definition of conventional musical composition as the creation of ‘time objects’ with ‘a beginning, a middle and an ending’ (Cox, p.81) led to the idea that rather than a fixed *being* it must be a *becoming*. This ontological shift means that music should be considered as a ‘process’ without origin, end or purpose. These theories meant that ‘the past half century has witnessed a general shift from *music* to *sound*, from the activity of composition and the fixing of sound in space and time to a notion of *sound as time*, as flow, duration, becoming’ (Cox, p.83).

Tools (2018, Figure 52) is a montage of audio samples including synth loops, sounds from the natural environment, voices and percussive hits subjectively arranged based on duration, intensity, pitch and timbre. My decisions were largely improvised and motivated by creating a sonic progression whilst avoiding musical structure. Using digital audio workstation software, I looped samples to different time lengths and pitch, creating variable repetitions and reversals of phrases throughout. My intention was to create a sequence that maintains auditory flow whilst ignoring typical composition or melodic principles. The approach recognizes that of Musique Concrète formed from noises not normally considered as ‘musical’ such as animal and machine sounds. Compositions such as the piece by Edgard Varèse (‘Poème Electronique’, 2021) created for the Philips Pavilion, itself a structure conceived by Le Corbusier to be ‘a vessel containing the poem; light, colour image, rhythm and sound joined together in an organic synthesis.’ (Reynolds, 2011).



Figure 53:
Greenleaf, P. (2018) *Tools* [Video].

With the audio composition complete, I synchronised VHS video tape clips with the sounds. The characteristics of this obsolete medium signify historical and cultural referents like vinyl and tape. In line with hauntological theory, this restores the uncanniness of recording and makes the recorded media visible (Figure 53). Using my own VHS tapes, random clips between deliberate recordings,

is a personal reminder of early video experiments, a rewinding of the clock on my own creative practice to an earlier period of innovation. In this sense, revisiting vintage videotape is a way of re-examining the potential of this media in relation to the lived-present, a reappraisal of my own creative lost futures.

Fragility of the Future

Continuing with acoustically led experiments, I wanted to explore the use of spoken word and the qualities of the human voice in this next work. The soundtrack to the film *Everything is Forgotten* (2018) is comprised of a whispered voiceover that evokes intimacy, typical of someone talking under their breath or praying, designed to elicit an Autonomous Median Sensory Response (AMSR). This is combined with an electronic score of the kind frequently associated with sci-fi movies. Asynchronised subtitles conflate elements of *The Lord's Prayer* with compliance phrases commonly encountered on the internet such as 'accept cookies' or 'confirm humanity'. A connection is implied between authoritarian religious doctrine and our engagement with online media. Both channels are defined by top-down instruction from a seemingly omnipotent body – God or Google.

'Come let us agree
Give us this day our daily feed
Thank you for choosing this opportunity
To receive our message
Add us to your friends list.
As it was in the beginning
So it is now
As it will be
Forever and ever
No thanks / I Agree.'

Greenleaf, P. (2018) *Everything is Forgotten* [Transcript].



Figure 54:
Greenleaf, P. (2018) *Everything is Forgotten* [Video].

The conflation of texts infers a misremembering (or pollution) in the mind of the film's narrator. The dream-like image of the *Pont de Ré* road bridge at La Rochelle, France brings to mind a vision of a near future, a flooded landscape with the road-bridge as abandoned infrastructure from a previous civilisation (Figure 54). The bridge visually sweeps above our heads and serves as a literal and metaphorical link or connection between two places or states, neither of which can be seen on the screen. This shares similarities with Mark Leckey's bridge seen as a liminal threshold connecting different realms. Variations in playback speed and split colour channels overlaid on one another establish an oneiric quality and a sense of motion aftereffect (MAE). The footage slowly washes in and out eventually disappearing altogether. Whilst *Long View* and *Tools* travel backwards in time, *Everything is Forgotten* begins to look ahead, exploring a possible near future. The title suggests that, in this imagined hereafter, society's accumulated knowledge and culture is under threat from erosion and may disappear. As with Derrida's strategy of deconstruction and destabilisation this suggests that what we now consider permanent and fixed may be fragile and precarious. The hauntological quality here recalls memories of potential futures and serves as a reminder that this possible future hasn't arrived, at least not yet. The words spoken infer an assimilation of humanity by digital technology, intended to suggest a loss of the individual.

The Inauthentic Present



Figure 55:
Greenleaf, P. (2018) *Journal* [Video].

Journal (2018) brings us back to the present day by interrogating a moment of conscious detachment, made apparent through the intrusion of the digital world into daily life, experienced when recording a home movie. Filmed as a point-of-view at head height of a young child holding hands with her father, the characters run through sand dunes following an older child who can be glimpsed further ahead (Figure 55). The footage, tinted orange to introduce a visual shift from the original media, is slowed down and several versions are overlaid creating a motion trail effect (Figure 56). The soundtrack includes field recordings made on location (e.g. waves, seagulls, distant voices) and a musical composition recorded via lo-fidelity analogue tape to achieve a deteriorated quality and invoke spectral qualities of the recording process.



Figure 56:
Greenleaf, P. (2018) *Journal* [Video].

‘The film’s subject, treatment, and content contain clichés designed to promote familiarity in the mind of the viewer. By working with everyday prosaic moments, such as in this example, the artist shares his experience of mentally ‘standing-aside’ or ‘stepping-outside’ from his own everyday experiences.’

Greenleaf, P. (2018) *Journal* [Transcript].

Factitious vocals with a didactic impersonal delivery promote non-human emotional detachment and imply a sense of mediation through technology. Designated by Michel Chion as ‘Acousmètre’ (1994, p.129) the voice in cinema whose source is invisible and unknown; a disembodied voice of the narrator, off-stage, or behind the curtain. Chion describes this character as a ‘phantom’ with ‘the power of omniscience’ (1994, p.129). Our perception of the acousmètre is described by sound designer Walter Murch as one that ‘seems to come from everywhere and therefore [has] no clearly defined limits to its power’ (1994, p.xxiii). The voice delivers a meta-narrative:

‘The film draws on familiar visual metaphors such as following the characters on their journey, the setting sun and cinematic tropes, such as slow-motion and visual fade out to suggest time, knowledge and experience passing between generations and siblings

and by extension a sense of mortality. The tilted camera angle, hallucinogenic visual effect, and off-kilter audio, contribute to a sense of unease, and melancholy which is reinforced by the decaying soundtrack. Secondary narratives are also evident such as a fear of the unknown, concerns for and about the future - particularly perhaps those felt by the father. Impending, doom, or disaster, even a suggestion of nuclear apocalypse (or a cinematic version of this), is implied by the use of saturated colour and fade to white obliterating the landscape.’

Greenleaf, P. (2018) *Journal* [Transcript].

In relation to Mark Leckey’s work *Under The Bridge*, Catherine Wood describes ‘the difficulty in identifying where the point of authentic present is, and where our stories, memories and behaviours are being acted out automatically. There is an uncanny dimension to contemporary existence in this bracket between digital documentation and self-projection, where the past continuously loops and intrudes into the present’ (Wood, 2019, p.43). *Journal* draws attention to this problem by forging a separation from the emotional nature of the original footage with a treatment designed to encourage a distancing effect from the intimate family experience. With this work I wanted to explore the feeling of alienation brought about through digital technology intervening in a personal family moment. Defined by Bertolt Brecht as *Verfremdungseffekt*, ‘a representation which estranges is one which allows us to recognize its subject, but at the same time makes it seem unfamiliar.’ (Brecht quoted in Suvin, 1979, p.18). Bringing about a sense of estrangement draws attention to the differences between our normal mode of perception, for example when we take digital technology for granted, and when one experiences something in an altered way. The process allows us ‘to see all normal happenings in a dubious light’ (Suvin, 1979, p.18).

A seminar presentation offered an opportunity to trial an installation of the film. I conceived that it should be screened whilst live video feed of the audience is simultaneously projected producing a picture-in-picture effect. Viewers are confronted by themselves watching the film and thereby become assimilated into the work, becoming the subject of observation themselves. The installation was engineered to replicate the mind of the artist, envisaging an audience experiencing the work within this space (Figure 57).

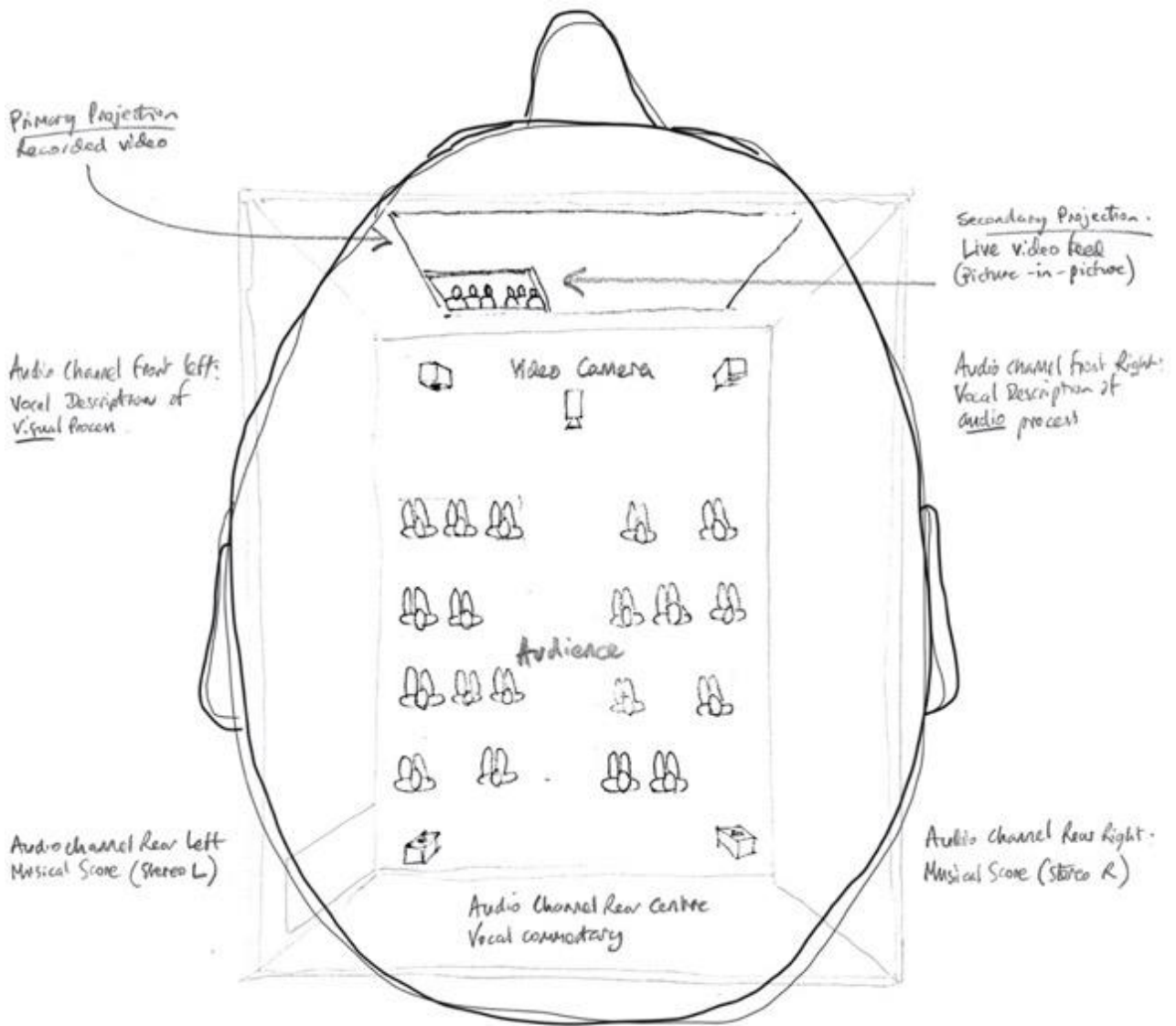


Figure 57:

Greenleaf, P. (2018) *Journal: installation envisaged to replicate the 'mind' of the artist* [Installation sketch].

Delivered via two video channels and surround sound, the audio and visual experience emulates human perceptual apparatus. It was a challenge to communicate the many concerns and motivations to the audience. However, viewer feedback assessed the work as sinister and uncomfortable, a personal transgression, whilst some felt a sense of being trapped. The sensation caused by the artwork of an everyday moment being altered, making the prosaic seem unusual, is central to the work. Theoretical ideas from hauntology and cognitive estrangement support my approach. The authenticity of the present moment is undermined by technology, making the audience experience

a spectral one. Through the mode of installation they are made aware of their role as both bystanders and participants. As an exercise in developing audiovisual production techniques, installation and presentation, I feel that this piece is an important milestone in my practice with significant progression both technically and conceptually. The next work moves on to consider memory in relation to location.

Place Memory

After years in various parts of East London, I found myself living within earshot of the M11 link road, a significant bypass in Leytonstone. Day and night the road's presence can be felt, sometimes as a vague yet palpable sense of pressure. Its constant sound becomes markedly amplified after rainfall. Twenty years after opening, the road continues to exert an effect on the local community in the form of noise and air pollution. In efforts to explore my relationship with the road, I produced images, audio recordings and sound compositions over several years. I decided to investigate further and made this the subject of my next work. A research visit to Museum of London, Social and Working History Archive revealed the depth of history regarding the opening of the highway, preceded by fifteen years of public protests that contributed to the end of major road building projects in the UK. During the campaign, protestors occupied buildings and land, founding 'temporary autonomous zones' (Bey, 1991) or 'republics' such as *Wanstonia*, *Leytonstonia* and *Munstonia* in attempts to elude formal structures of control (Figure 58). Despite these radical actions, the final evictions took place in 1994 at Claremont Road, ending the fight. Following the demolition of over 300 houses, the A12 road opened to traffic in 1999. Around the time, several artists responded to the events surrounding the construction of the road, including the memorable films *Blight* (1994-96) and *Home Suite* (1993-94) by John Smith.



Figure 58:

Wikipedia (1995) *Eviction of Munstonia* [Photograph].

Slogan reads: 'It's No Good I Will Become More Powerful Than You Can Possibly Imagine'

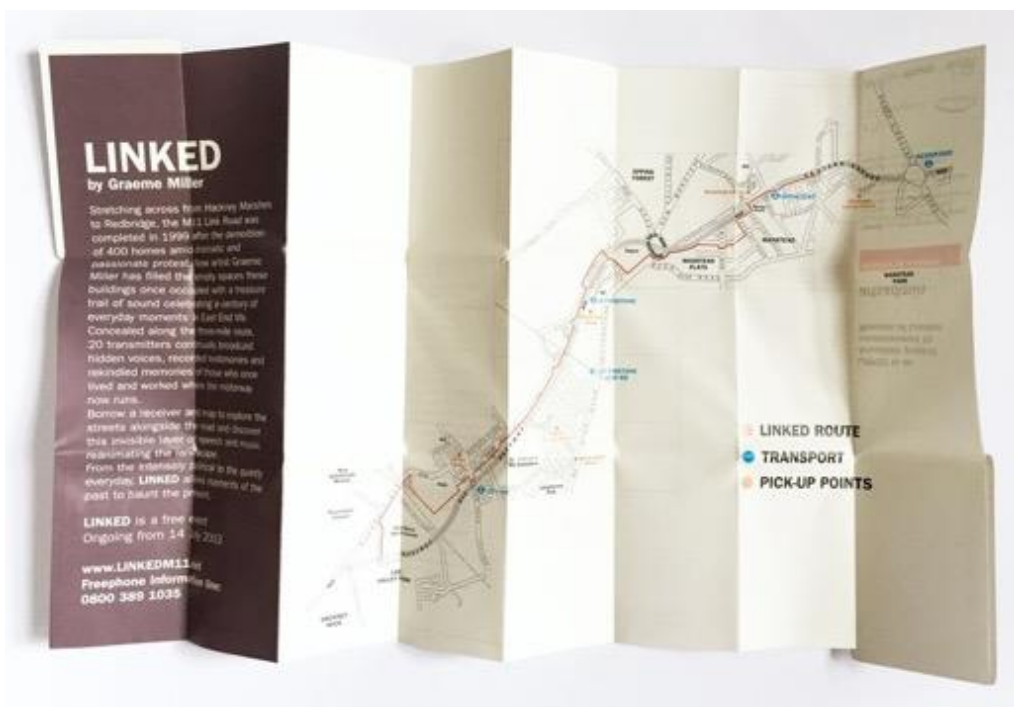


Figure 59:

Miller, G. (2003 - present) *Linked* [Map].

Graeme Miller's *Linked* (2003) is an installation of twenty radio transmitters along the road's three mile route from Hackney Marshes to Redbridge, continually broadcasting recordings of previous resident's voices. With a receiver and map (Figure 59) the audience is invited to 'explore the streets alongside the road and discover this invisible layer of speech and music reanimating the landscape. From the intensely political to the quietly everyday, *Linked* allows moments of the past to haunt the present' (Miller, 2003). Wearing the loose-fitting retro 'Walkman' style headphones supplied, enables the broadcast to be heard mixed with environmental sounds (most notably, the road itself) and situates the voices from the past within the contemporary landscape. I found the work to be extremely affective, largely because 16 years on, the voices continue to speak even though few people are aware of their existence. The passage of time has added to the efficacy of their spectral presence, although time has also taken its toll. Of the twenty original shortwave transmitters, attached to lampposts, only six remain in place, with many having been removed or damaged (one purportedly hit by a double decker bus) or simply fallen apart. The remaining few have become weak and tremulous, their signal little more than stuttering streams of disjointed phrases. Throughout many visits I recorded the transmissions with nocturnal trips taking on a remarkably spooky edge. By day, I sought out members of the protest group for interview and made additional trips to local archives.

The resulting film *I Will Become More Powerful Than You Can Possibly Imagine* (2019) interweaves shreds of personal and collective histories (Figure 60, 61). I obtained archive footage and photos donated by one of the protestors and merged these with fresh audio and video. The soundtrack contains fragments of radio transmissions from the decaying remnants of Miller's *Linked* installation (Figure 62), fused with electromagnetic field recordings and snippets from *Breakthrough: An Amazing Experiment in Electronic Communication with the Dead* (Raudive and Smythe, 1971) said to be recordings of the spirit world. Taking its name from the protestors' slogan on the final house to be demolished and the final declaration of the character 'Obi-Wan Kenobi' in *Star Wars* (1977) the project summons spectral voices and residual energy from the landscape in my attempt to confront the motorway. With narrative cues that echo that of the sci-fi saga, the work could be seen as an analogy of the struggle between good and evil: the people versus the state; the light side versus the dark side. Protestors from the community past and present (with support from spectral activists) forming a *Star Wars* style rebel alliance, are pitted against the Department of Transport and an axis of evil comprised of the police, authorities and air pollution.



Figures 60, 61:

Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].



Figures 62:

Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].

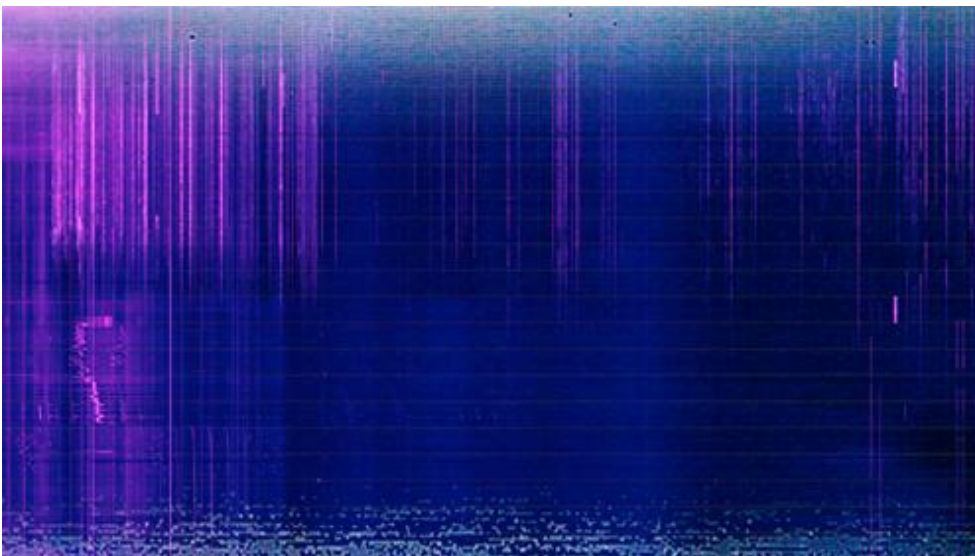
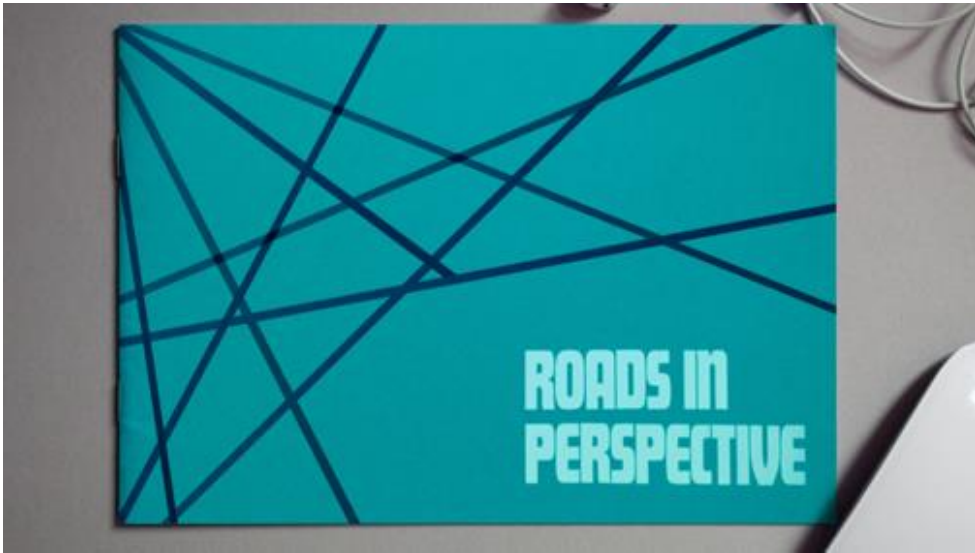
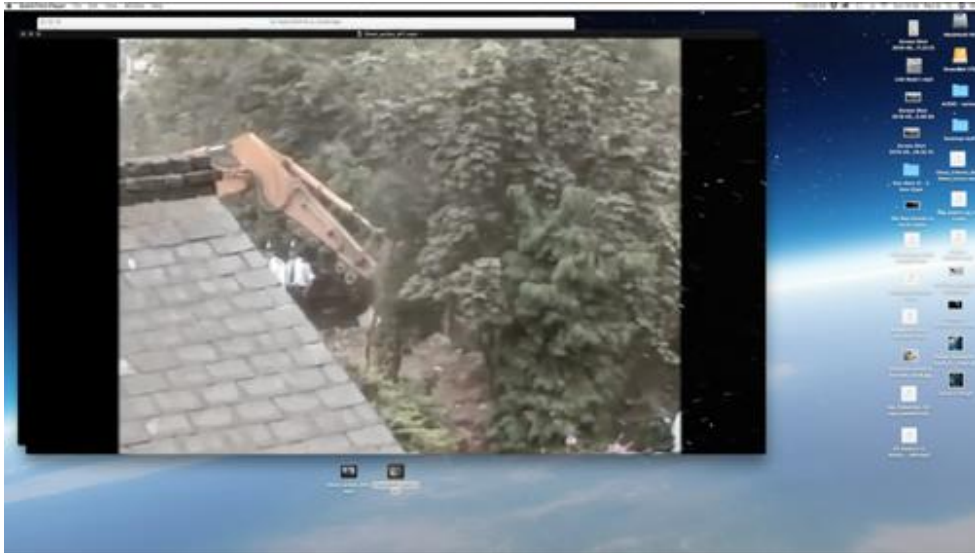
Contemplated as a rift separating the community, the road is seen upside down in the film with faint layers of moving traffic travelling at differing speeds over and through one other. This simple inversion, borrowed from Nauman, transforms the highway into a ceiling that supplants the sky and intensifies the sense of claustrophobia and oppression (Figure 63). The sound accompanying this sequence is derived from recordings of cars and lorries transposed into musical notation along with time-stretched samples of traffic. I processed the ‘white noise’ to remove a range of audio frequencies creating what is known as a ‘spectral gap’. The sound builds to a crescendo then abruptly ends. Instead of silence the audience experiences a short, faint, after-tone similar to tinnitus, technically known as a ‘Zwicker tone’ (Zwicker, 1964) that adds to the affective aspects of the work.



Figure 63:

Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].

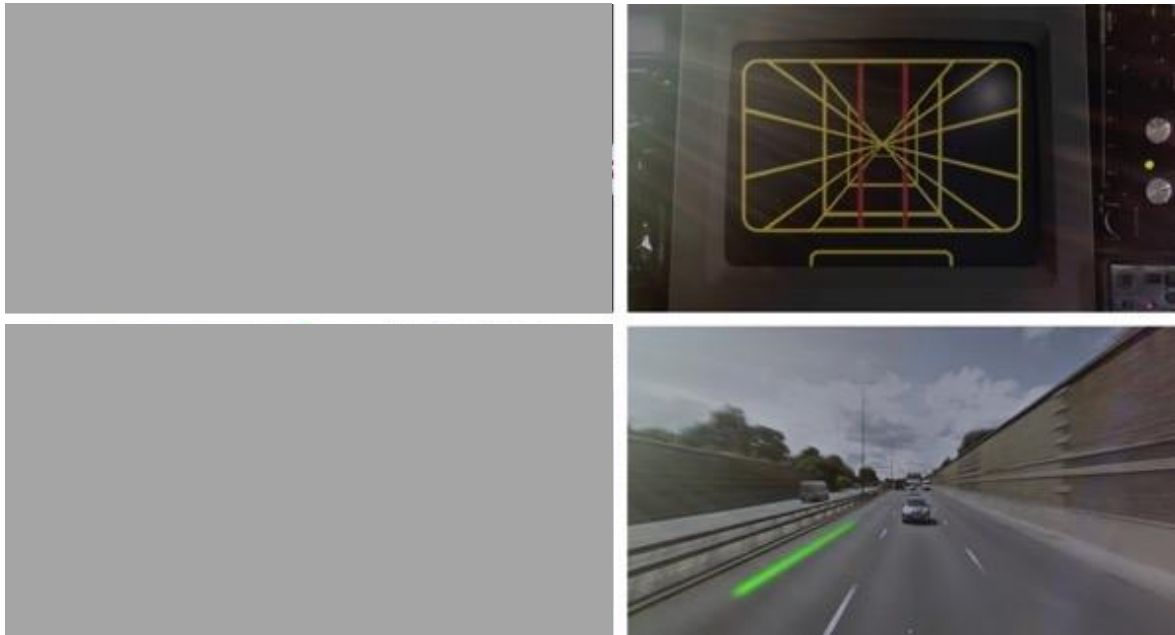
Along with sustained shots of the road, the film features the near-landscape, footbridges, streets, pavements, the touchpoints where road and residents interact both by day and night. Sections are slowed down or sped up exploiting the flexibility and malleability of time-based media. Other sequences form montages with abrupt jump cut transitions that move backwards and forwards through time that infer temporal disjunction whereas visual and audio repetition implies that events are replaying. The editing techniques create jarring leaps in the film's narrative and echo the activity of multi-page internet browsing and at one point the film breaks the *fourth wall* ('Fourth Wall', 2021) with a computer desktop screen recording (Figure 64). Presented in a gallery setting the film plays on a loop. Therefore, the audience accesses the film at any point, further disrupting any predetermined narrative structure. Appropriated footage from activist films made at the time including the final removal of protestors by police blend with new sequences foregrounding material qualities of period recording and playback equipment such as vintage tape recorders and vinyl. There are several animated sequences: a government information booklet (Figure 65); child-like chalk rendition of particle pollutants; a 'waterfall' (StackExchange, 2013) display of a shortwave radio spectrum (Figure 66). These diverse components are blended using synchronous and asynchronous sound to either accentuate or obfuscate the chronological shifts.



Figurer 64, 65, 66:

Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].

References are made to *Star Wars* such as transitional wipes of the kind favoured by director George Lucas. Laser beams shoot along the road, added to footage acquired from *Google Street View*, and the recreation of a targeting computer (Figures 67, 68, 69, 70) draw visual comparisons to the *Death Star Trench Run* sequence, itself a remake of *The Dambusters* (1955) according to Andrew Todd (2015).



Figures 67, 68, 69, 70:

Star Wars (1977) left-hand side, *I Will Become More Powerful Than You Can Possibly Imagine* (2019) right-hand side. [Stills from films].

Autobiographical references are interwoven throughout the film, particularly through audio samples. Recordings feature my children singing nursery rhyme *Wheels on the Bus* ('The Wheels on the Bus', 2021) while samples from vintage television programmes such as *Rentaghost* (1976-1984) and *Willo the Wisp* (1981) invoke personal nostalgia. Contemporaneous with the road construction, various 1990s music samples from pioneering bands provide musical and lyrical connections, such as 'Papua New Guinea' (Future Sound of London, 1991) and *Even The Sea Sides Against Us* (Disco Inferno, 1994).

'We're at the very edge of the future
and now we can see it.

Yet we're begging for scraps on the tables
We're blatant opportunists.

Will I still be here
the same time next year?
We're waiting for a future
to come along this way.'

(Disco Inferno, 1994) [Lyrics]



Figure 71:

Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].

Recalling television series such as *Tales of the Unexpected* (1979-88) or *A Ghost Story for Christmas* (1971) my intention is to conjure a sense of the eerie without relying on sophisticated visual effects (Figure 71). Opting instead for night-time shots of wind rustling leaves in the trees and mysterious moving lights across the unpopulated landscape. Otherworldly sounds evoke an atmosphere familiar to horror and science fiction genre films. The fusing of personal lived experience and appropriated collective memories questions a sense of authenticity. Accounts of past events, mediated, mutated and accessed via technologies, become entangled with my own personal history making it difficult to distinguish between the two.

Fragmented Reality

In order to trial work, fellow researchers and I curated the exhibition *Research Space*. The installation *Fragmented Reality* (2019) is a collection of photography, objects and sound, seen as a source of experiential power such as a ley line or a zone of possibilities (Figure 72). Sound from a homemade directional speaker dominates the space and I envisaged that the visual artefacts absorb and reflect audio energy from the sound devices back to the audience. Informed by radionics experiments trialled by De La Warr that explore the potential of sound to affect an audience I devised my own study. *Proto-Theta 5Hz* is an auditory interpretation of *Theta brain waves* (Mental Health Daily, 2015) that are indicative of calmness and are considered to induce a state like a waking dream, promote mental imagery and access to memories. A second sound work *Proto-Gamma 40Hz* (*SUNP0171.jpg*) accessed via headphones is a translation of a jpeg image into a digital audio file.

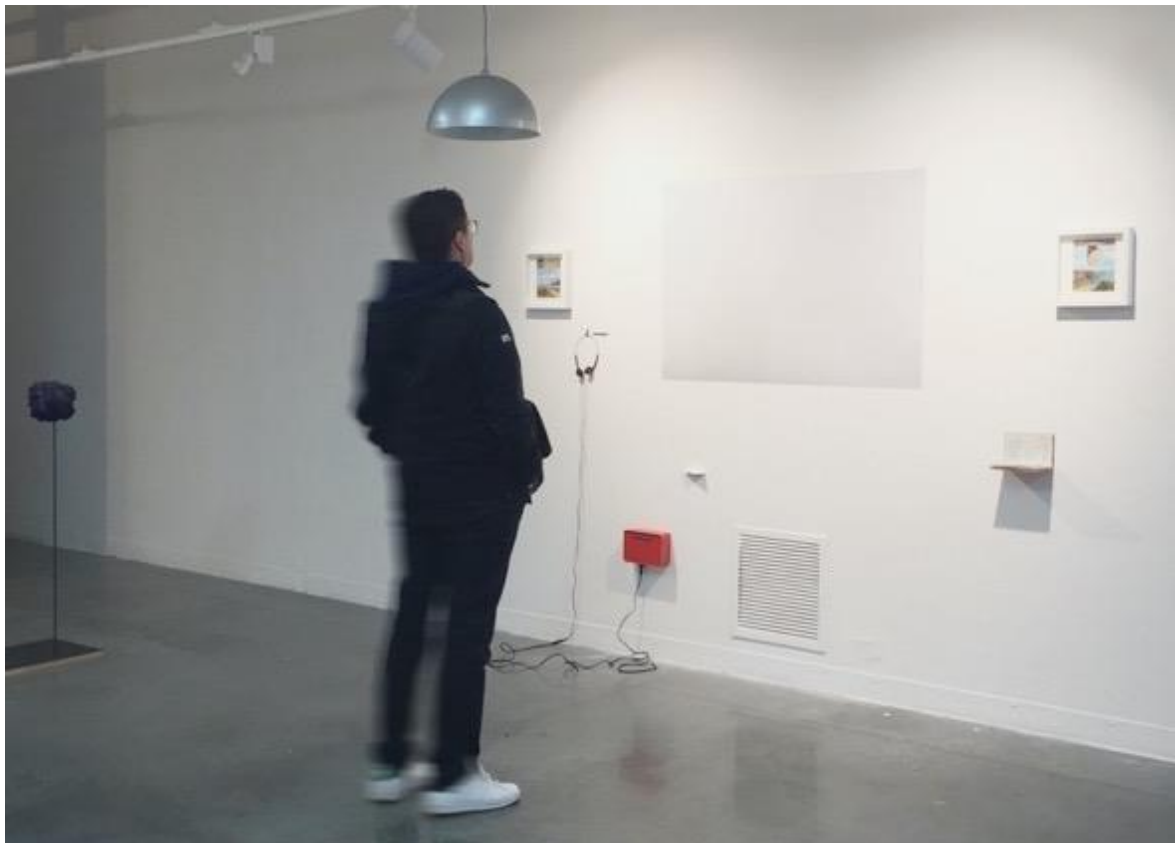


Figure 72:

Greenleaf, P. (2019) *Fragmented Reality* [Installation view].

Other work includes *The Wall* a large photographic print of the gallery wall with a subtle shadowy silhouette of a figure, hinting at a ghostly presence. *This Is A Real Colour Photograph* (Figure 73) is a vintage postcard print that is seemingly submerging into (or emerging from) the wall, and a children's ladybird book transformed into a sculptural work by being suspended against the wall detailing instructions about *Climbing Through A Postcard* (Figure 74).

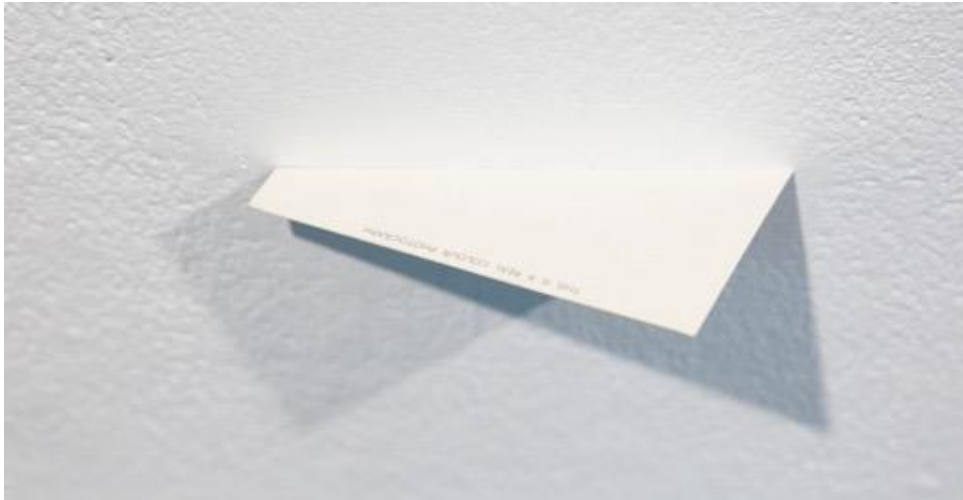


Figure 73:
Greenleaf, P. (2019) *This Is A Real Colour Photograph* [Print].



Figure 74:
Greenleaf, P. (2019) *Climbing Through A Postcard* [Sculpture].

The installation invites audience members to stand under the sound dome directly in front of the wall-based works, described by one researcher as a ‘mediated wall’. I feel that the installation successfully positions sound as the dominant medium occupying the space and I observed participants forming connections between the audio and visual artefacts. However, this particular visual arrangement of elements lacks rhythm and balance, a problem I believe could be resolved within a larger gallery space. I enjoyed the relationship formed between the work and site-specific architectural features, such as an air conditioning vent, a point I take forward into the Viva installation.

Manifesting Ghosts

I was interested to try other methods that might invoke paranormal encounters through technology and pursuing my interest in local histories I began to investigate the Victorian theatrical illusion known as *Pepper’s Ghost* (Weeden, 2008, pp.71-86). The technique was developed by Professor John Henry Pepper whom I discovered had lived locally in Leytonstone, East London. Pepper was once director of London’s Royal Polytechnic Institution (now Westminster University) where he popularised demonstrations of this ‘new and curious illusion’ (2008, p.74) and other scientific phenomena. Brenda Weeden explains that Pepper’s presentations were characterised by theatrical showmanship. The ‘phantasmagoria’ he staged contained popular literary and cultural references such as Dickens, Shakespeare and classical myths (2008, pp.80-81). The stage effect entails a brightly lit figure, below stage and out of sight of the audience, reflected onto glass placed between the performer and the audience. Installed under the right conditions, the glass is invisible to the audience and the figure appears to be floating in space (Figure 75).

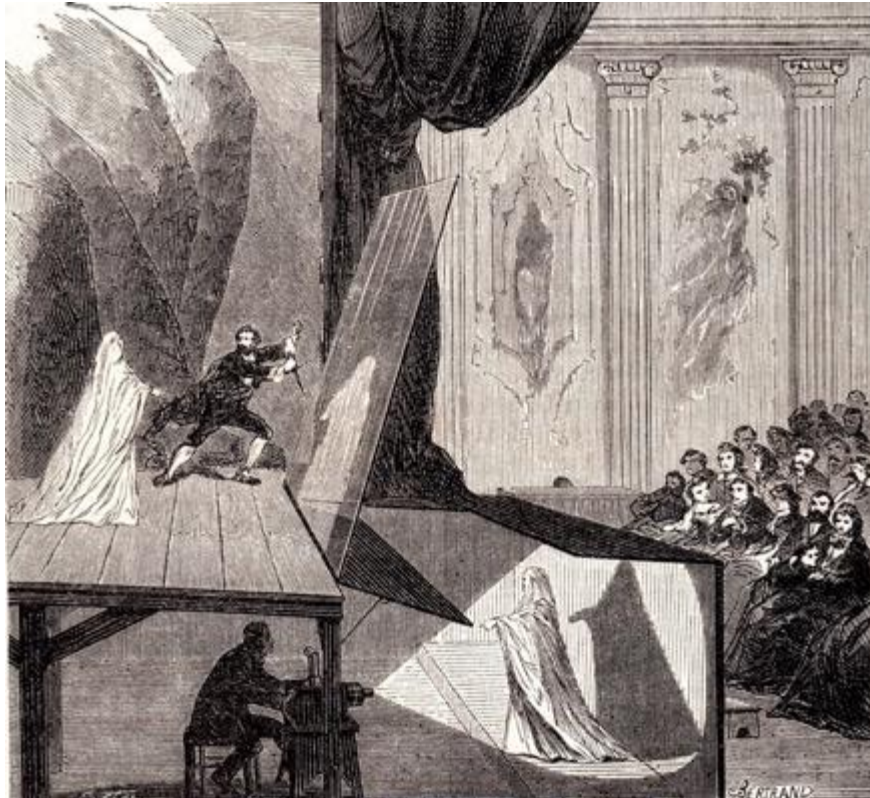


Figure 75:

Bertrand (1862) *Pepper's Ghost stage set up*. [Etching]

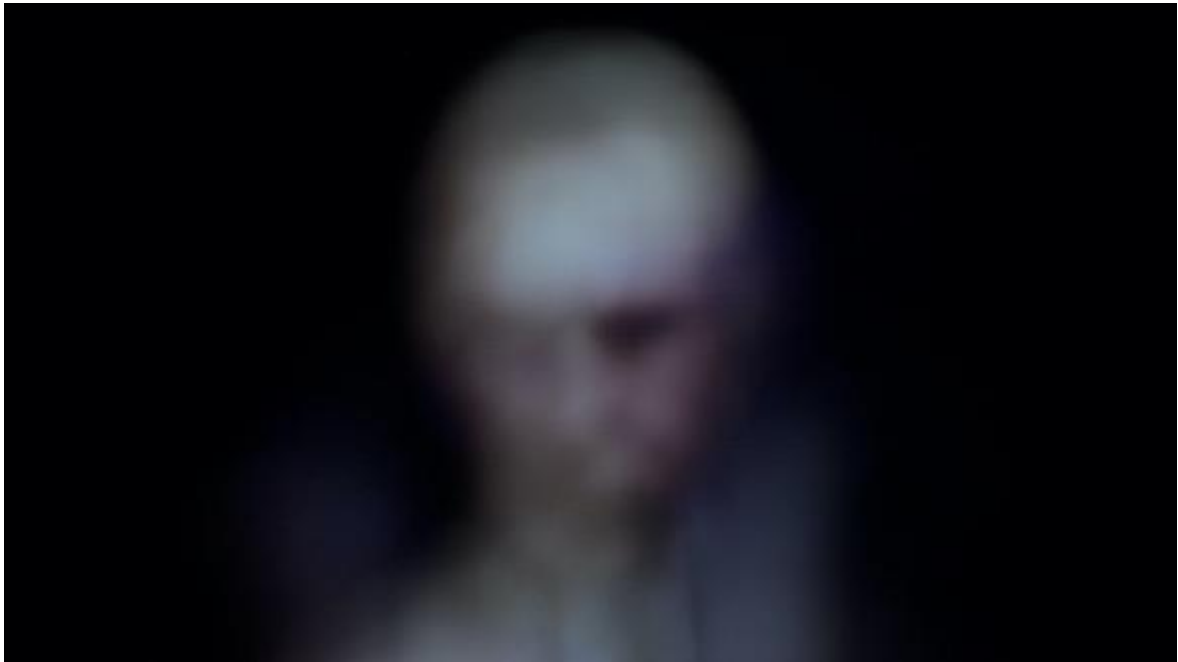
Frequently used in theatres, museums and performances, recognised contemporary examples include the resurrection of dead celebrities such as Tupac and Michael Jackson (Kaufman, 2017) to enable them to perform beyond the grave. *OPERA (QM.15)* (2016) features artist Dominique Gonzalez-Foerster in the guise of soprano Maria Callas (Figure 76). The installation is described as ‘not theatre, but rather “a kind of séance”’. The installation transforms the apparition of Callas into a holographic illusion creating a ghostly operatic presence in the gallery’s semi-derelict building. The installation is said to be ‘influenced by the development of photography, early cinema and the interest in the uncanny shared by many 19th-century artists and writers’ (Hayward Gallery, 2016). Employing my own Victorian-era techniques, I imagined my artwork acting as a portal through which the spirit of Pepper could materialise. I intended to ‘contact’ the professor, using his own technology as a conduit for him to return from beyond the grave. Setting up a small glass plate and a projected photograph I conducted my own séance and manifested the disembodied head of John Henry Pepper in my studio (Figure 77).



Figure 76:
Dominique Gonzalez-Foerster, D. (2016) *OPERA (QM.15)* [Installation view].



Figure 77:
Greenleaf, P. (2020) *Manifestation of Professor Pepper* [Installation test].



Figures 78, 79:

Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper* [Video].

Refining my approach, I intended to develop a larger installation. I devised a combination of cross-polarisation photography (a technique that exploits the visual characteristics of polarised light and plastic) and live action with myself channelling the spirit of Pepper (Figures 78, 79). I anticipated that Pepper's voice might be evinced from a granular non-narrative montage using audio samples and disjointed speech, along the lines of the approach I had used in *Tools*. I was keen to amalgamate

references that contained personal resonances. I developed a soundtrack comprised of sound effects, my own voice and manipulated vocoded vocals with characteristic similarities to Laurie Anderson's *O Superman* (Anderson, 1982), an influence that spawned my early interest in electronic music. I tested lighting effects and projected onto different 'surfaces' such as cloth mesh; layered such as Tekja's *Awake* installation (2019) and smoke, water vapour and trees calling to mind Tony Oursler's *The Influence Machine* (Oursler, 2000).



Figure 80:

Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper 120 Years After Passing* [Installation view].

Group exhibition *Between Walls* offered an opportunity to test the piece *The 'Strange Lecture' of Professor Pepper 120 Years After Passing* (2020, Figure 80). The installation comprises of a projection onto a sheet of clear acrylic, suspended in the front room of a derelict Victorian house used as a gallery space. Views into the dimly lit room are restricted by fixed curtains providing only two small openings and hidden lights added to the eerie atmosphere. Readymade sculptural elements occupy the space: contemporary audio recording equipment suggests that a study or

investigation into paranormal activity is underway; a chair, an everyday object on which the spectre can potentially materialise is made eerie by the audience's expectation of the apparition. There is a failure of absence in that the space becomes occupied by the aural and visual spectre.

Reflecting on Stone Tape Theory, I considered other cultural instances featuring substances that capture memories and recalled the 1978 film, *Superman*. The film's character creates the *Fortress of Solitude*, a castle constructed from crystal located in a remote frozen landscape, with shards that store information. Superman's father, played by Marlon Brando, appears as a ghost-like disembodied head that imparts information and enables *Kal-el* (Superman) to regain his superpowers (Figure 81).



Figure 81:
dir. Donner R. (1978) *Superman* [Film].

I realised that my work is an unconscious attempt to converse with my own father who had passed away some years previously. With myself as 'medium' and modelling the visual manifestation of Pepper, I could see and hear a visual echo of my father. Like Hamlet, for me, the time was out of joint. The hybrid apparition (Pepper, me, my father) temporarily returned, would surely wish to use this opportunity to deliver an important message from the afterlife (Figure 82). This point might be delivered, in the manner of Pepper's lectures, in a didactic way, albeit somewhat confused due to the unreliable communication method. The talk is initially comprised of breathing, gasps, vocal sounds, stuttering and fragmented non-verbal language that gradually emerges into coherent

vocalisations and phrases. This culminates in a rhythmic, repetitive chanting of lines from William Wordsworth's poem *The Tables Turned* (Wordsworth, 1798) that, with some irony given that the mode of delivery entails both art and science, argue against both, along with the doctrine of knowledge obtained from books. Instead, we should look to the natural world for answers:

'Enough of science and of art;
Close up these barren leaves;
Come forth, and bring with you a heart
That watches and receives.'
(Wordsworth, 1798)



Figures 82:

Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper* [Video].

Framing Sound

Throughout the unusual conditions of lockdown during 2020 the auditory environment changed, planes stopped flying and traffic reduced. Sounds of the natural world were noticeably more prominent whilst encounters with people outside the household, solely online, became sonically restricted. The audio frequency range of ‘Voice-Over-Internet-Protocol’ (VOIP) is limited by bandwidth and subject to signal fluctuations sometimes resulting in stuttering, glitchy and robotic sound. There is little sense of spatial acoustics because the sound originates from small speakers or headphones, an estranging and fatigue inducing experience emphasised when there are multiple participants in a meeting. I participated in a Post-graduate Research Network event *Virtually (Im)possible* (2021) to discuss ‘the material losses and virtual gains of the online exhibition’ where other researchers and myself debated the challenges facing artists during the pandemic. Of particular interest were the difficulties or opportunities in producing and exhibiting work in an online environment.



Figure 83:

Greenleaf, P. (2021) *4'33'' x 10* [Video].

I wanted to draw attention to the new acoustic environment and created *4'33'' x 10* (2021, Figure 83), a film consisting of appropriated video footage featuring performances of John Cage's famous

composition 4'33" (1952). Composed in 1952 for, 'any instrument or combination of instruments' (Cage, 1952) the score instructs the performers not to play throughout the three movements that together last 4 minutes and 33 seconds. The composition frames sounds of the performance environment, such as those made by the audience. Cage explains that 'silence is all of the sound we don't intend. There's no such thing as an absolute silence' (Licht, 2019 p.51). Cage's work 'reveals that he conceived of sound (natural and cultural alike) as a ceaseless flow, and composition as the act of drawing attention to or accessing it' (Cox, 2006 p.82).

During the conception of this piece, I reflected on an important audiovisual precedent *The Clock* (2010) by Christian Marclay that adeptly appropriates film footage (Figure 84). The work has a duration of 24 hours and reconstructs the mechanism of timekeeping from thousands of historical film extracts, forcing a reappraisal of the original media and the history of cinema itself.



Figure 84:
Marclay, C. (2010) *The Clock 2010* [Installation view].

In my piece, nine recordings, where each performer defines their own interpretation of Cage's composition, are played simultaneously and merge with our own acoustic environment. Although the film can be screened in front of a live audience it was originally intended to be experienced online highlighting the limited and mutated acoustic characteristics of personal digital viewing environments and that of the collective virtual space. Unlike the original performances there is no pretext of a formal concert although it remains a timed event. The piece presents listening as a slow collective experience and a sharing of our own environments as participants are encouraged to unmute thereby broadcasting their own sounds such as someone making coffee and private chat.

Alan Licht (2019, p.44) suggests that 'by specifying an exact running time 4'33" perhaps shows the influence of recording, but its generation is arbitrary [indeed determined by chance operations]; the piece is about place rather than time, as sound art would be.' However, by layering the various performances, the work becomes about time as well as space. The artwork becomes a shared experience mediated by technology but still forces us to consider our own presence. 4'33" x 10 frames the performances through a prism of the recorded medium. Each piece of footage is imbued with characteristics of its time and therefore act as a transport into temporal worlds; from the professional staging of David Tudor's rendition to the social media posting by Tech Sergeant Chris Ziemba in 2019. Pianist and sound artist Jorgen Larsson says of 4'33", 'the audience is invited to partake of a slow experience that turns one's own physical presence and that of others into a kind of social acoustics' (Licht, 2019, p.18). Temporal and acoustic bridges are formed between participants and with audiences and performers in the videos spanning thirty years. The performance of this piece during lockdown highlighted the absence experienced by the online community as not simply music, as foregrounded by Cage's composition, but physical presence.

Time and Space



Figure 85:

Greenleaf, P. (2021) *The Time Machine (Great Langdale, Cumbria)* [Postcard montage].

Continuing with artwork derived from existing media *The Time Machine* appropriates colour postcards featuring figures looking across picturesque landscapes with the addition of an anachronistic hovering silver orb (Figures 85, 86). The nostalgic people on the postcard are captivated by this alien object from the future. The semi-reflective plastic sphere perhaps promises to reveal insights into the onlooker's destiny or embodies a maleficent visitor from another place. These works refer to science fiction themes of time travel and alien invasion used in literature and film to comment on aspects of society. By projecting into alternate timeframes, time travel issues warnings for our lived present, whereas UFOs are analogous to invasion by foreign forces. Extra-terrestrial encounters also serve as a rebuttal to complacency of human dominance over our planet and the natural world. When questioned about the consequences of contact with technologically superior beings, director Stanley Kubrick was enthusiastic but referred to a NASA report 'warning that even indirect contact... could cause severe psychological dislocations' and he repeated Carl Jung's remarks that the '...reins would be torn from our hands and we would find ourselves without

dreams... We would find our intellectual and spiritual aspirations so outmoded as to leave us completely paralysed' (Norden, 1968).

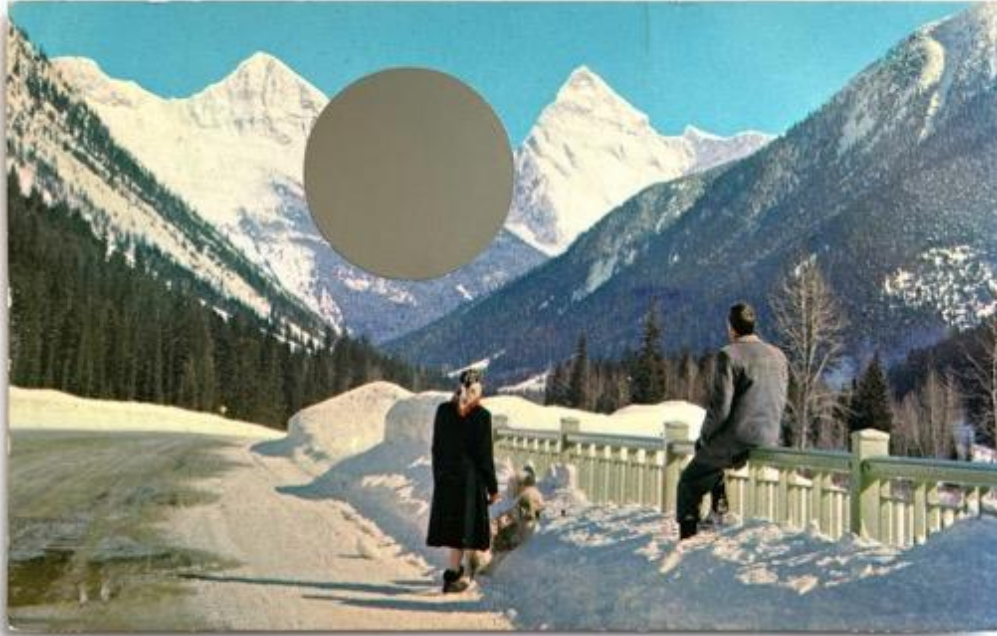


Figure 86:

Greenleaf, P. (2021) *The Time Machine (Splendour In The Rockies)* [Postcard montage].

In the series of postcards, the plastic vinyl sticker is materially different to the card and can be seen as a foreign object entering the pastoral world depicted in the photograph. There is an eerie disjuncture between the two elements that is both temporal and spatial. The card and sticker derive from different periods in recent history and there is a failure of absence in that the orb is present where there should be nothing. The sphere is reminiscent of *Rover* depicted as a semi-autonomous white balloon that prevents villagers from escaping in TV drama *The Prisoner* (1967). The social science fiction series centres around a British intelligence agent, designated as 'Number Six' who is forcibly interned into a mysterious coastal village. The captors, whose identity is unclear, being either British government or foreign agents, use the Rover device to subdue escapees. The balloon is seen as intimidatory, deployed at the boundaries of the village, its mere presence is enough to deter runaways. Seen in this way, the orb is a state deterrent employed to maintain order. The object also embodies fears of what may be beyond the edge of the familiar, the unknown, the foreign. These are not new concerns, *The Prisoner*, made at the height of the cold war, can be viewed as a countercultural allegory speculating on the individual's place within society and Britain's

international standing. Acting as a reminder, *The Time Machine* transports the viewer to these concerns that reoccur throughout history. At the time of writing, terrifying events have abruptly (re)surfaced as tensions rise between Russia and the West. In early 2022 it is the spectre of the Soviet Union (rather than Marx) that has returned to haunt us.

Postcards from Heaven are produced from a collection of late 20th century postcards, chosen for the message written by the sender on the reverse and hand-painted with acrylic paint (Figures 87, 88). The series builds on concepts initially explored in previous work *Correspondence* and elucidates the idea into a communication with the afterlife. The familiar nature of the text used for titles of each piece (written by an unknown postcard sender) conjures a fanciful idea of heaven that calls to mind post-war cinematic romantic depictions such as in *A Matter of Life and Death* (1946).



Figure 87:

Greenleaf, P. (2021) *Arrived safe and well. Palatial Hotel, Terrific weather, Excellent service. Everyone speaks English*, from the series *Postcards from Heaven* [Postcard, acrylic paint].



Figure 88:

Greenleaf, P. (2021) *All is going very well here, the food is good and most of the sessions are worthwhile.* from the series *Postcards from Heaven* [Postcard, acrylic paint].

Inner and Outer Space

With location shooting curtailed throughout Covid-19 lockdown I pursued experiments with studio processes and explored various methods to create depictions of space for *Sub Astra (The Dy Cellar)* (2021). I shot footage using basic materials such as ink, water, oil and glass objects in a simple studio setup using clear glass lit from beneath. The visuals show what might be perceived as a slowly moving starfield, cosmic dust clouds or planets viewed from space (Figure 89).



Figure 89:

Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)* [Video].

Freedom of movement restrictions exacerbated the idea that life was being dictated by government decisions. I wanted to draw attention to this uneasy relationship between self and state, an aspect of *I Will Become More Powerful Than You Can Possibly Imagine*. This theme is central to *O Superman* (Anderson, 1982), an influence for the soundtrack to *The 'Strange Lecture' of Professor Pepper 120 Years After Passing*. Reflecting on the idea of control emanating from Westminster recalled Virginia Woolf's novel *Mrs Dalloway* (1925). The story illustrates the Bergsonian tension between clock time and inner felt duration as the characters thoughts and actions are constrained and dominated by the booming patriarchal chimes of Big Ben:

'For having lived in Westminster -- how many years now? over twenty, -- one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air.'

(Woolf, 1925)



Figure 90:
Wallinger, M. (2016) *Orrery* [Installation view].

Mark Wallinger's art practice equally comments on the individual's place within society and Britain's place within the world. This is succinctly captured in the exhibition title *ID* (2016) with its double meaning: the instinctual part of one's personality according to Freud ('Id, ego and super-ego', 2022) and an acronym for identity. The artwork *Orrery* is comprised of four flat screen monitors positioned to form a space in which the audience is invited to stand (Figure 90). Each video depicts the New Fairlop Oak in Fullwell Cross roundabout, Barkingside during different seasons. The title suggests a mechanical scientific model created to demonstrate the movement of the planets around the sun. In this work, the tree becomes the central axis around which the 'universe' revolves. The artist states that, 'the work was created using an iPhone blu-tacked to the driver's side window... the oak tree on its island is a cameo of Britain destined to rotate in its tiny orbit endlessly. This revolution of a municipal roundabout in Essex becomes a contemplation of the orbit of our planet around the sun and our place in the universe' (Wallinger, 2016).



Figure 91:
Belson, J. (1964) *Re-Entry* [Film].

Throughout the development of *Sub Astra* I was researching artistic precedents featuring depictions of space and looked at the work of experimental filmmaker Jordan Belson. Belson's film *Re-Entry* (1964) features colourful, dynamic abstract visuals inspired by astronaut John Glenn's post-orbit return to Earth in 1962, with the soundtrack including excerpts of radio communications from the mission (Figure 91). According to Youngblood, 'it is simultaneously a film on the theme of mystic reincarnation and actual spacecraft re-entry into the earth's atmosphere' (Youngblood, 1970 p.162). Belson's non-objective filmic experiences promote spiritual reflection that seem to 'reside equally in the physical and the metaphysical'. Belson considered his works as visual representations of an inner consciousness. The same is true for his accompanying musical scores composed on homemade synthesizers, electronic tone poems. Belson says, 'the sound is often so integral to the imagery that you don't know if you're seeing it or hearing it' (Youngblood, 1970 p.158).



Figure 92:

Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)* [Video].

Acting as a counterpoint to the visuals I added audio recordings, framing them in relation to visual sequences (Figure 92). My approach was informed by Cage's *4'33"* (1952) and other sonic art that 'invite[s] us to think of sound... as a continuous and heterogeneous fluid material that makes audible the immanence of being and time' (Cox, 2006, p.85). The chimes of Big Ben provide the dominant sonic motif, we initially hear these loud and present, then subsequently as resonant echoes throughout the work. Other samples feature a beach in Suffolk, an underground train, childrens' voices, a field in Essex, medical equipment, air pumps and breathing apparatus. The respiratory sounds echo the astronaut's experience beyond the 'Star Gate' in *2001: A Space Odyssey*. I had undergone surgery under general anaesthetic earlier in the year and I envisaged this work as thoughts and visions experienced whilst receiving medical treatment. By combining cosmic science fiction imagery and everyday acoustic atmospheres, my intention is to invert grand ideas frequently encountered through accounts of spaceflight and bring these down to earth. Licht states that 'ambient sound in its raw form is a kind of found object, which, if then placed in an ongoing exhibition setting, is the aural counterpart to the Duchampian ready-made that Cage was enamoured of' (2019, p.48). The juxtaposition of everyday sounds with seemingly celestial imagery infers an appreciation of the prosaic, an acknowledgment of daily life. With aims in

keeping with Belson, the work portrays a metaphysical voyage that connects inner and outer time and space.



Figure 93:
Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)* [Video].

As with other projects, personal cultural touchstones form a scaffold around which I construct this work. The second section of the film takes the form of a familiar science fiction trope, the exploration of a seemingly abandoned spaceship, where a deserted craft is discovered adrift, leaving questions as to what happened to the crew. The ghost ship idea has long cultural precedents, the most famous being the *Mary Celeste* (Blumberg, 2007), and can be seen as a hauntological revenant, with the ability to disrupt our understanding of the present. Comprised mainly of footage taken throughout Westminster underground station, it is filmed using a Steadicam device to create smooth long sequences that give an impression of weightlessness (Figure 93). As Nauman demonstrated, I use a simple transformation and the footage is flipped upside-down to support the visual metamorphosis and add to the sense of estrangement. With inverted brutalist architectural features, the setting and treatment of the film appears like the interior of a spacecraft and is reminiscent of a first-person shooter video game (Figure 94).



Figure 94:

Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)* [Video].

The location infers the seat of power and forms a backdrop to explore my own political concerns. The subterrestrial terminal, seen as spaceship, is buried as in *Quatermass and the Pit* (1958) whose plot hinges on the discovery of an ancient Martian vessel in Knightsbridge. Located underneath the Palace of Westminster, the subterranean site in my film suggests subversive historical echoes of Guy Fawkes' undercroft, the site used by the Gunpowder Plot conspirators to amass explosives with the intention of blowing up parliament ('Gunpowder Plot', 2003). I experimented with samples of Prime Minister Johnson's announcement of a new RAF Space Command (Independent, 2020, 0:24) but I felt it didn't quite work in this context. Instead, I opted for a circuitous line from T. S. Eliot's *Little Gidding* (Eliot, 1942) pronounced by the President of the European Union on the completion of the Brexit agreement between the EU and the UK:

'What we call the beginning is often the end.

And to make an end is to make a beginning'.

Von der Leyen, U. (Metro, 2020, 0:58)

Produced mid-pandemic and in the wake of Brexit, the work invites a contemplation of national identity. Against this context we might consider possible alternative futures, conjuring the

hauntological spectre of unfulfilled promise, the ghosts of futures past. Cultural and literary touchstones resonate throughout the work with Big Ben chimes forming a sonic leitmotif throughout the film, Mrs. Dalloway's 'leaden circles' permeate from above into the underground. The clock tower had been undergoing restoration throughout this period and the chimes had been silenced. The sound of Big Ben therefore, seems like a ghostly memory of life before Brexit and Covid, almost as if time itself had stopped or not been marked. Additional references to poems by T.S. Eliot *The Hollow Men* (1925) 'A penny for the Old Guy' and 'The Dry Cellar' refer to favourable conditions in which to store explosives.



Figure 95:

Greenleaf, P. (2021) *Sub Astra (The Dry Cellar)* [Video].

One viewer recognised a likeness to representations of the Covid-19 virus seen daily on the news at the time (Figure 95). Others perceived visualisations of the synthesised reality that we now inhabit. Fisher suggests that 'the Real is... a traumatic void that can only be glimpsed in the fractures and inconsistencies in the field of apparent reality. So, one strategy against capitalist realism could involve invoking the Real(s) underlying the reality that capitalism presents to us' (Fisher, 2009, p.18). Where humanity used to live in the so-called 'natural world' that may have seemed solid and constant we now inhabit a virtual mediated construct. Fisher warns that 'the late capitalist world, governed by the abstractions of finance, is very clearly a world where virtualities

are effective' (Fisher, 2014, p.18). 'The 'reality' here is akin to the multiplicity of options available on a digital document, where no decision is final, revisions are always possible, and any previous moment can be recalled at any time' (Fisher, 2009, p.54). The idea of 'reality', seen as grounded in concrete time and space, has been supplanted by mutable artificial realities. This work continues my pursuit in questioning and making visible the systems used to manifest these mercurial modes of lived experience and the virtual spaces themselves.

Viewer feedback from screenings was positive. My intention was to unsettle the audience and challenge their perceptions through the juxtaposition of disjointed sonic materials that evoke a variety of atmospheres. Some viewers expressed difficulty in interpreting certain sounds and their relationship to one another whilst others enjoyed this sense of disorientation. During seminars, a useful discussion took place around display formats. I agreed with a suggestion that the two sections might be displayed separately, for example, side-by-side on individual screens. For this to be successful the sequences would need to be concurrent or overlap, involving a reconfiguration of sound and vision. I will make the necessary adjustments for the installation in the Viva exhibition.

Equalising Time

Developing techniques of structural and narrative disjunction, *Say When* (2022) explores a destabilisation of time by blending history, observations of contemporary life and premonitions of the future. The piece synthesises visual and audio ideas through the fractured lens of memory and media. It is inspired by memories of my grandmother serving tea in a pot with a knitted cosy. She explained that 'reading' the tealeaves left behind in the cup could provide insights into everyday concerns (Figures 96, 97). The expression 'say when' is used when you want someone to stop pouring your drink, in other words 'that's enough' or 'tell me when to stop'. The instruction is implied as a metaphor for the socio-political themes in the film. The piece uses the device of tealeaf predictions, 'tasseography', to frame various sections of the narrative seen as visions of the past, present and future. As with previous works, the juxtaposition of the everyday alongside the extraordinary is used in the film. The quotidian activity of drinking tea, particularly associated with

British culture, is familiar and unassuming, yet is seen to act as a portal, opening up fresh possibilities.

Having recently moved to Kent I investigated local issues and histories that might inform the tealeaf visions. The film centres around a specific coastal bay that drew my interest, the site of one of the first cross-channel telephone cables. The location and surrounding landscape give rise to several narrative threads, for example: the laying of the telephone cable (Figures 98, 99); mysterious holes appearing in the landscape (Figure 100); memorial benches along the promenade (Figure 101); graffiti on the sea wall (Figure 102).



Figure 96, 97:
Greenleaf, P. (2022) *Say When* [Video].



Figures 98, 99:
Greenleaf, P. (2022) *Say When* [Video].



Figures 100, 101, 102:
Greenleaf, P. (2022) *Say When* [Video].

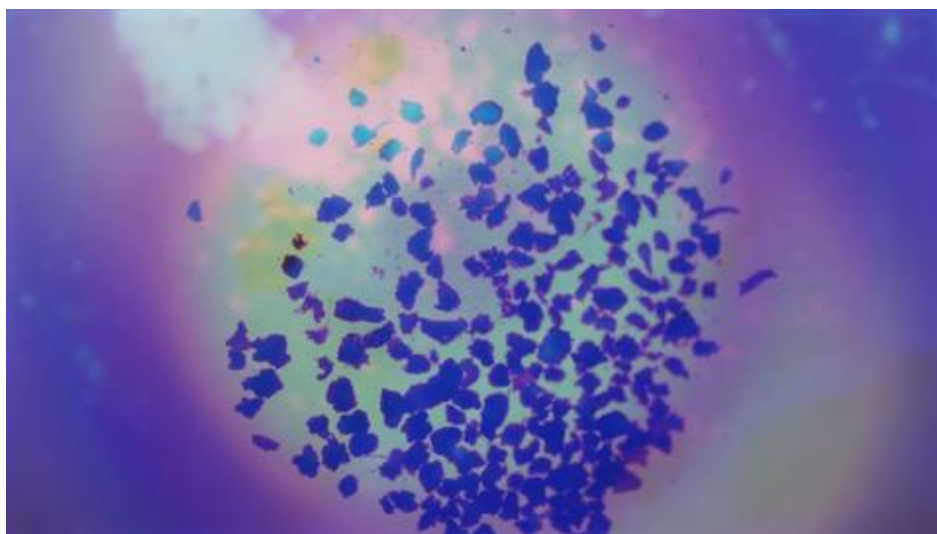


Figures 103, 104:

Greenleaf, P. (2022) *Say When* [Video].

As well as interweaving past and present perspectives, the film envisages moments in the near future such as the shop Primark being lost to the sea (inspired by a news story where tunnels were found underneath the retail outlet) (Figure 103) and a vision of the silver orb from my postcard works brought to life (Figure 104). These seemingly disconnected events are (re)interpreted via the tealeaf readings that promote associations in the mind of the viewer. The film contemplates personal and societal mortality, snippets of multi-cultural voices infer post-Brexit loss of European connectivity, and the demise of fast-fashion consumer culture is envisioned. The beached ruins of retail outlet Primark (Figure 105) akin to the Statue of Liberty in the film *Planet of the Apes* (1968) stand as a critique of the present from the perspective of an imagined future. The work is assembled from new filmed footage, Foley, studio and field recordings along with appropriated audio gleaned

from the internet. In search of evidence to support the visions, I use technology to conduct an Knealean enquiry, such as a hydrophone to record underwater sounds and 3D scanning and macro photography to forensically examine the tealeaves (Figure 106).

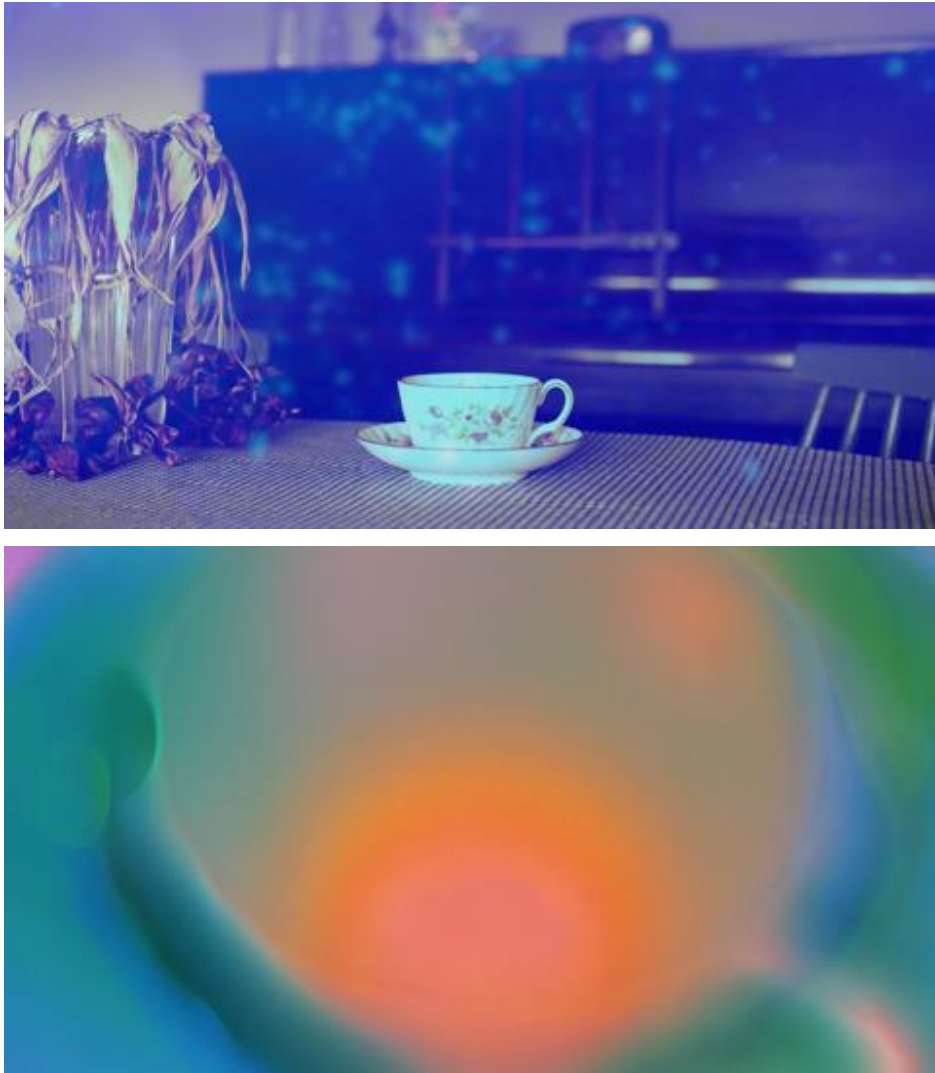


Figures 105, 106:

Greenleaf, P. (2022) *Say When* [Video].

Paraphrasing Mark Fisher's explanation of *The Stone Tape* scientists, the motivation for this work is to encourage an unravelling of what we take ourselves to be. The resulting representations blend and rub together to form a disjointed experience that emulates my own thought processes where disparate personal, cultural and political issues are juxtaposed and new associations are formed. The film's structure, through non-linear cuts, evokes a sense of temporal disruption. The teacup

and tealeaf patterns act as a narrative ‘novum’ which forces a ‘strange newness’ (Suvin, 1979) compelling us to regard our world in a different way and leads to cognitive estrangement. The device, envisaged as colourful overlaid imagery by macro photography and manipulated video footage, provides a common link to the otherwise disconnected sections with the viewer understanding that each sequence is a vision that is somehow connected (Figures 107, 108).



Figures 107, 108:
Greenleaf, P. (2022) *Say When* [Video].

Say When scrambles notions of past, present and future, seeing them as equal possibilities thereby disrupting assumptions of temporal linearity. In the next section I focus my attention on the specifics of installation leading towards the Viva exhibition.

Curating Time and Space

My intention with the Viva exhibition is to create an experience of co-existing yet dislocated times and spaces. I identified a gallery space large enough to allow separation between exhibits, but careful planning and curation will be required to develop a sympathetic dialogue (Figure 109). With previous screenings of single works, I opted for a simple ‘black box’ environment with a painted white wall screen and wall-mounted audio speakers discreetly positioned to recede into the architecture. Opting in this case for a single room, necessitates careful organisation to delineate (and associate) exhibits, direct audience flow and manage cross-pollution of sound and light between artworks. I envisage the exhibits as separate yet interconnected elements of the installation with projected video, audio, light and technical equipment forming sculptural elements within the gallery.

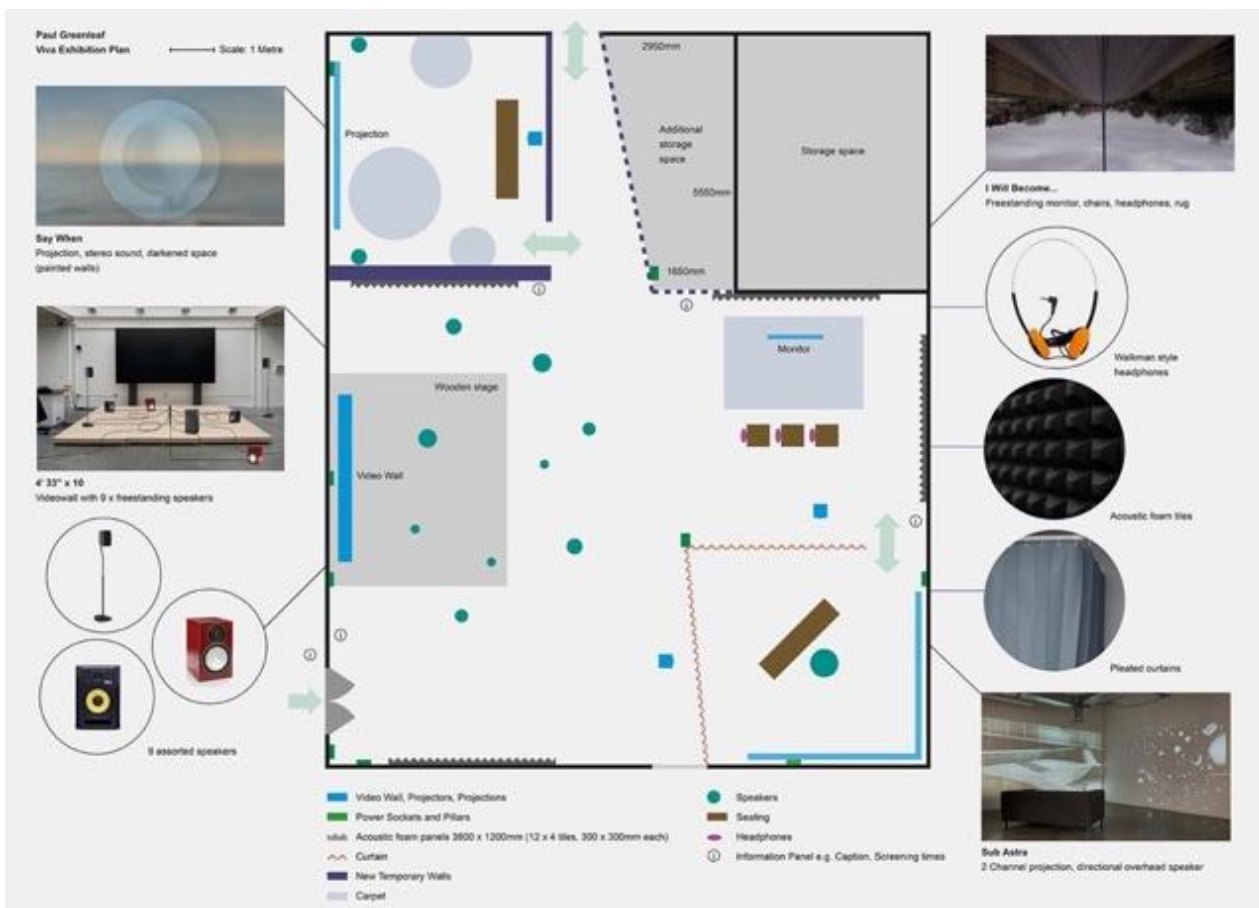


Figure 109:

Greenleaf, P. (2022) *Plan of Viva Exhibition in New Lightwell, University of East London* [Plan].

I anticipate a combination of approaches that prioritises audiovisual work in some cases and makes technology infrastructure and materials more overtly visible in others. Features of the existing architecture, for example metal air conditioning ducts and concrete floors, are visually sympathetic to the installations but the space will require some acoustic dampening and structural delineation in places. I am investigating solutions such as use of lighting will equally help to differentiate zones within the space and assist in directing the audience between exhibits. A printed leaflet available near the entrance, along with wall mounted captioning, provides the audience with information to each exhibit. The leaflet featuring repetitions of a clock motif, printed by risograph to allow the overlaying of misregistered coloured pigments, will support the experience with further information.

Sub Astra (The Dry Cellar) is split across two large projections adjacent to one another using the corner of the gallery to create an immersive experience (Figure 110). The work is shrouded behind medical curtains that evoke a sense of the work's content. The sound, largely dominated by washes of resonant chimes and breathing, draws people to look beyond the drapes. *I Will Become More Powerful Than You Can Possibly Imagine* by contrast is screened on a smaller size monitor providing a dynamic sense of scale between exhibits and alludes to a domestic setting albeit altered by the imposing foam acoustic panels and architecture of the space. Sound from this work is accessed via 1990s Walkman style headphones in keeping with Graeme Miller's *Linked*. Both works disregard fixed temporal or narrative parameters playing on a loop and can be accessed at any point in their cycle.



Figure 110:

Greenleaf, P. (2022) *Sub Astra (The Dry Cellar)* [Installation test].

A freestanding nine screen media wall fronted by a wooden stage ideally lends itself to a staging of 4'33" x 10, the audio is split into nine channels, one for each performance (Figure 111). Transposing this piece from digital mediation to a physical realm requires a reconsideration of the way that technology synthesizes performances of Cage's work. The sound plays simultaneously through nine individual speakers, physical projections from the screen, that infer the anthropomorphic qualities of the performers. The speakers and wiring will be arranged to draw attention to the absence of the performers themselves. As surrogate performers, they will foreground the prefabricated materials of the equipment, emphasise the invisible quality of sound and highlight the acoustic qualities of 'silence' i.e. the ambient acoustics of the gallery. The audience is invited to walk around the work and listen closely to each speaker, recognizing their own physicality, and our relationship with technology and sound.

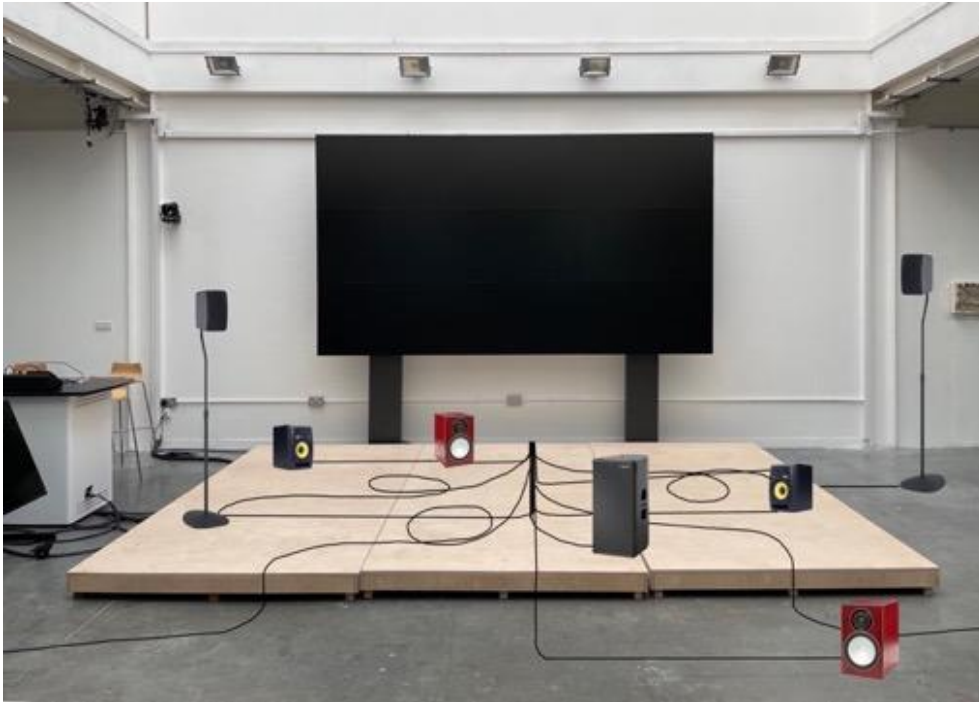
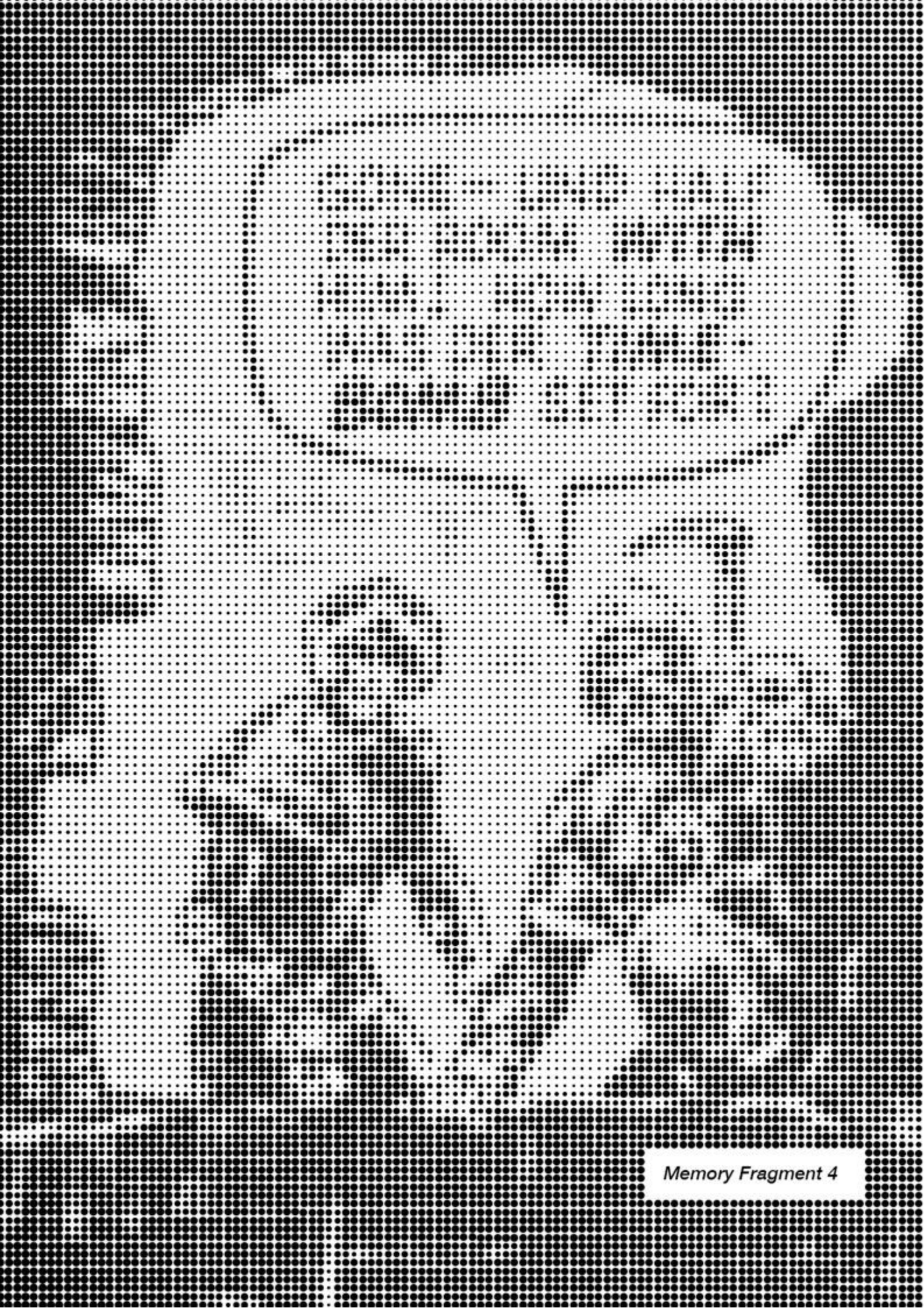


Figure 111:
Greenleaf, P. (2022) *4.33'' x 10* [Installation visual].

The work will play at intervals when noise from nearby works will be less intrusive. I noted from a visit to *The Turner Prize* (2018) that scheduling screenings in this way enables the audience to encounter work from a dictated starting point and allows narrative structure to remain intact. With multiple audiovisual works presented together timetabled screenings can also facilitate audience flow and prevent conflict from sonic overlap. Beyond the stage and media wall is a darkened carpeted area divide by temporary walls. This space is visually dominated by a painted wall used as a single projection screen with stereo speakers and acoustically dampened surfaces that form a separate display zone for film *Say When*.

Working through the specific issues of the space, such as creating temporary walls and the necessity to leave an area for storage of unused furniture, will be a challenge but one that I feel will be manageable with help from the university technical staff. Considerable on-site testing of visual and acoustic dynamics will be essential, and I anticipate the need for several adjustments. Being a working university building near an airport, equally presents challenges. I expect that noise from external sources will be heard at times, but I believe these sounds will co-mingle with those of the exhibits, forming part of the natural acoustic flow. For a record of the Viva exhibition installation please see installation photographs in Appendix 2, p.167 and Addendum, p.188.



Memory Fragment 4

SUMMARY

My intention with this research was to establish a theoretical framework that enables me to articulate and embed a coherent, connected art practice. From a starting point of tentative experiments in producing and exhibiting audiovisual work, five years of research has seen my practice develop into one that is led by the medium. Consistent with the extensive art practice of Susan Hiller I set out to explore the precarious territory between science and belief and support the notion of maintaining a state of uncertainty to encourage the perception of real-time experience. My investigation demonstrates practice-based evidence of the critical theories of hauntology, particularly recognising ideas developed by Mark Fisher, and notes common ground with Darko Suvin's cognitive estrangement in science fiction. These theories suggest that information technology undermines our assumed past by merging our memories with those of others. Access to limitless data, immediately accessible over any distance, turns us into spectral observers rather than participants, undermining our daily lived experience. Hauntology proposes that our present is permeated by memories of our unfulfilled expectations, latent possibilities that can be triggered by amongst other things a connection to place. The future is seen to be equally unstable where a sense of progression can give way to cultural conservatism. By evoking these ideas through assemblages of audiovisual material my intention is to challenge our sense of linearity. This process advocates that the impermeable present situation leading to an inevitable future can become destabilized, allowing space for new possibilities to emerge. I note that misuse of cultural references can undermine intentions to unsettle or arouse curiosity in an audience, these feelings being supplanted by that of reassurance and familiarity commonly associated with nostalgia.

Motivated by a desire to provoke commentary about our empirical present I have sought to establish how audio and visual techniques can invoke alternative perceptions of experience, namely temporal dislocation, melancholy and loss. My practice-based research has involved the development of artworks that test this through trial, refinement and analysis. Adopting formal and structural strategies when working with audio and visual media such as jump-cuts, inversion and juxtaposition I have sought to question notions of temporality by scrambling distinctions between the past, present, and future. I have found that the process of recalling, repeating and enfolding my recollections and experiences, both purges and at the same time reinforces those resonances. My practice highlights that by foregrounding the characteristics of archive recorded media in relation to our current experience enables us to regard them in a state of decline or obsolescence. Crackle, hiss, dust and scratches within vinyl or celluloid also reminds us of the extraordinary nature of

recording. This process transforms us into spectral versions of ourselves yet is commonly taken for granted. Electronic sounds emerge as some of the strongest signifiers of my own remembered aspirations and serve as a reminder that our anticipated futures never arrived.



Figure 112:
Greenleaf, P. (2022) *Say When* [Video].

Informed by the work of John Cage I have reframed my consideration of sound as flow rather than fixed objects with an origin and end. I have sought to refine a creative process that blends dream-like visions with quotidian realism, mixing archive footage with new images and sound. My research has led me to contemplate the nexus between technology and the paranormal, producing artworks that foreground this relationship featuring for example: Electronic Voice Phenomenon (EVP); Stone Tape Theory; 3D scans of visionary tea leaves. Research that has been enriched through the examination of works by Nigel Kneale and others who present hypotheses regarding the transference of memory. I have observed the tension between personal and collective memory, the veracity of which is increasingly under pressure from information technology. Through my work I attempt to draw attention to these concerns whilst drawing attention to the friction that exists between the individual and the state. My personal experience of loss and nostalgia for remembered futures is marked alongside societal changes and a collective recollection for things fondly (mis)remembered. In recognition of this individual and shared sense of loss and with intentional Derridean echoes, this is a work of mourning that concludes in acknowledgement of the debt to all the artists, writers, thinkers, makers and doers (Figure 112).



Memory Fragment 5

LIST OF MEMORY FRAGMENTS

Memory Fragment 1

An image montage showing a giant's pair of hands holding strands of spaghetti hanging from a fork in the book by Graham Oakley, (1980) *Magical Changes* London: Atheneum.

Pages in the book feature a single horizontal cut allowing the reader to make unusual image combinations.

Memory Fragment 2

A Lancaster bomber *R-1155 radio receiver*.

A working example of this radio was in the Petwood Hotel, Lincolnshire.

Memory Fragment 3

Countdown timer graphic used by Independent Television for Schools Colleges in the 1970s-80s.

This programme *Stop, Look, Listen* presented audiovisual collages on various subjects such *Metal* and *Glass*.

Memory Fragment 4

A frame from 1970s comic *Starlord* featuring bounty hunter 'Strontium Dog' and sidekick 'Wulff' saying, 'Gone – Und half der room with him! How long did you set the "Time Bomb" for'? When exploded the device would send the victim a few seconds into the past. They would reappear moments later in space as the planet they occupied had moved.

Memory Fragment 5

Nissan 280C car interior of the kind belonging to my parents, the car contained our first stereo radio cassette player. I recall sitting in the parked car for hours on end, listening to music, captivated by the experience of spatial audio.

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Figure 37: Nauman, B. (1996) *Raw Material Washing Hands, Normal, (A of A/B) Raw Material Washing Hands, Normal (B of A/B)* [Video] two monitors, colour and sound, 55 min, 46 sec; 55 min, 56 sec.

Figure 38: Mirza, H. (2015) *A Chamber for Horwitz: Sonakinatography Transcriptions in Surround Sound* [Installation view]. Custom audiovisual device, LEDs, speakers, foam, dimensions variable. 'Everything at Once' exhibition, 180 The Strand, London, Lisson Gallery/Vinyl Factory.

Figure 39: Mirza, H. (2013) *Adam, Eve, others and a UFO* [Installation view]. Active speakers, UFO circuit, cables, dimensions variable © Haroon Mirza; Courtesy Lisson Gallery. Photography: Ken Adlard.

Figure 40: Leckey, M. (1999) *Fiorucci Made Me Hardcore* [Video]. Single Channel Video, 15mins.

Figure 41: Leckey, M. (2018) *Exorcism of the Bridge@Eastham Rake* [Video].

Figure 42: Leckey, M. (2015) *Dream English Kid, 1964 - 1999 AD* [Video]. 4:3 film, 5.1 sound, 23 mins.

Figure 43: dir. Scott, R. (1982) *Blade Runner* USA: Warner Bros. [Film].

Figure 44: Leckey, M. (2019) *O' Magic Power of Bleakness, Tate Britain* [Installation view].

Figure 45: Leckey, M. (2021) *To the Old World (Thank You for the Use of Your Body)* [Video] 7.13mins.

Figures 46-50: Greenleaf, P. (2018) *Long View* [Video].

Figure 51: Greenleaf, P. (2018) *Long View*, UEL DFA Showcase [Installation view] Single channel video projection, stereo sound, 5.14 mins.

Figure 52, 53: Greenleaf, P. (2018) *Tools* [Video]. Single channel projection, stereo sound, 1.38 minutes.

Figure 54: Greenleaf, P. (2018) *Everything is Forgotten* [Video]. Single channel projection, stereo sound, 5.18 mins.

Figure 55, 56: Greenleaf, P. (2018) *Journal* [Video].

Figure 57: Greenleaf, P. (2018) *Journal: installation envisaged to replicate the 'mind' of the artist* [Installation sketch]. 2 channel video: (1 x recorded, 1 x live camera feed), 2 x stereo sound (simulating surround sound)

Figure 58: Wikipedia (1995) *Eviction of Munstonia* [Photograph]. Slogan reads: 'It's No Good I Will Become More Powerful Than You Can Possibly Imagine'.

Figure 59: Miller, G. (2003 - present) *Linked* [Map]. 20 transmitters over a three-mile route, continuous broadcast.

Figures 60-66: Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].

Figures 67, 68, 69, 70: *Star Wars* (1977) left-hand side, *I Will Become More Powerful Than You Can Possibly Imagine* (2019) right-hand side. [Stills from films].

Figure 71: Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine* [Video].

Figure 72: Greenleaf, P. (2019) *Fragmented Reality*, Way Out East Gallery, London. [Installation view]

Figure 73: Greenleaf, P. (2019) *This is a Real Colour Photograph* [Print].

Figure 74: Greenleaf, P. (2019) *Climbing Through a Postcard* [Sculpture].

Figure 75: Bertrand (1862) *Pepper's Ghost stage set up*, Le Monde Illustré, Public domain, via Wikimedia Commons [Etching].

Figure 76: Dominique Gonzalez-Foerster, D. (2016) *OPERA (QM.15)* [Installation view].

Figure 77: Greenleaf, P. (2020) *Manifestation of Professor Pepper* [Installation test].

Figures 78, 79: Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper* [Video].

Figure 80: Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper 120 Years After Passing*, Between Walls exhibition, Safehouse, London [Installation view].

Figure 81: dir. Donner R. (1978) *Superman*, Columbia-EMI-Warner [Film].

Figure 82: Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper* [Video].

Figure 83: Greenleaf, P. (2021) *4'33'' x 10* [Video].

Figure 84: Marclay, C. (2010) *The Clock 2010* [Installation view]. Photo courtesy ACMI (Mark Ashkanasy).

Figure 85: Greenleaf, P. (2021) *The Time Machine (Great Langdale, Cumbria)* [Postcard montage].

Figure 86: Greenleaf, P. (2021) *The Time Machine (Splendour in The Rockies)* [Postcard montage].

Figure 87: Greenleaf, P. (2021) *Arrived safe and well. Palatial Hotel, Terrific weather, Excellent service. Everyone speaks English*, from the series *Postcards from Heaven* [Postcard, acrylic paint].

Figure 88: Greenleaf, P. (2021) *All is going very well here, the food is good and most of the sessions are worthwhile*. from the series *Postcards from Heaven* [Postcard, acrylic paint].

Figure 89: Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)* [Video].

Figure 90: Wallinger, M. (2016) *Orrery* [Installation view].

Figure 91: Belson, J. (1964) *Re-Entry* [Film].

Figures 92-95: Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)* [Video].

Figures 96-108: Greenleaf, P. (2022) *Say When* [Video].

Figure 109: Greenleaf, P. (2022) *Plan of Exhibition in New Lightwell, University of East London* [Plan].

Figure 110: Greenleaf, P. (2022) *Sub Astra (The Dry Cellar)* [Installation view showing split projection test].

Figure 111: Greenleaf, P. (2022) *4.33" x 10*

[Installation visualisation of media wall with multiple audio speakers].

Figure 112: Greenleaf, P. (2022) *Say When* [Video].

PROFESSIONAL PRACTICE

a. A list of professional activities throughout the doctorate programme

Online Profile

www.paulgreenleaf.co.uk

www.instagram.com/paulgreenleaf/

paulgreenleaf.bandcamp.com

Exhibitions

2022, Beeston Film Festival Art Film Night, Beeston, Nottingham

2022, Celestial Bodies, Fronteer Gallery, Sheffield

2021, Alternative Night of Experimental Film, Film Festival, Kingston-Upon-Thames
Monthly film festival

2021, Leytonstone Loves Film, Film Festival, Leytonstone, London produced by The Barbican
Annual film festival

2021, Virtual Visions, a realm for collective speculation, Blake Fest 2021
Collection of online videos curated by Dr. Mikey Georgeson

2021, Possible Futures, E17 Art Trail, Walthamstow, London
Group exhibition of non-digital artworks curated by Lauren Little, Dark Yellow Dot
Video installation: Video monitor installed in shop window with hidden audio speakers

2020, *Open City Documentary Film Festival*, Digital Edition, UCL. Annual film festival

2020, *Leytonstone Loves Film*, Film Festival, Leytonstone, London produced by The Barbican.

2020, *Between Walls*, Safe House, Peckham, London
Audiovisual installation: Video projection onto acrylic screen, lights, stereo sound

2019, *Fine Art Showcase*, Not Just A Shop, University of the Arts, London
Wall hung exhibition of prints

2019, *Doctorate in Fine Art Research Space*, Way Out East Gallery, University of East London
Joint curation of group show to experiment with installation ideas and test work-in-progress

Publications

2021, *Hearing the Impossible with Matthew Herbert*, Accidental Editions

Publication of written scores of imagined sound work that were outcomes from related workshop (See Appendix 3 for photos).

2019, *I Will Become More Powerful Than You Can Possibly Imagine* [Postcards] Self-published risograph postcards.

Workshops

2020, *Hearing the Impossible with Matthew Herbert*, Online, CAMP.fr

Online workshop over several weeks to produce a written score of an imagined sound work responding to the phrase ‘Something I’ve Never Heard Before.’

Conference Presentations

2021, WOW speaker presentation, The School of Art and Design, University of Bedfordshire
Presentation of past and current practice to undergraduate students

2021, Virtually (Im)possible, Cultural Manoeuvres UEL (University of East London) Post graduate Research Network event. Online film screening with audience participation.

2020, Speaking from the Margins UEL ADI (Arts and Digital Industries) PGR Research Network Event, University of East London. Film screening, followed by Q & A.

2019, Authenticity in the Arts & Media in an Era of Fake News, UEL ADI PGR Research Network Event, University of East London. Video installation, 2 channel video projection (1 channel recorded, 1 channel live video camera feed), 2 x stereo sound.

Teaching and Other Employment

2020 - Present Lecturer in Photography (part-time)
Canterbury Christchurch University, Kent

2011 - Present Lecturer in Photography and Graphic Design (part-time)
University of East London

2007 - Present Artist
Exhibiting self-directed work

2007 - Present Professional Photographer and Graphic Designer (self-employed)
Photographic and design commissions: www.greenleafphoto.co.uk
1990 - 2006 Graphic Designer (employed & self-employed)

b. Written reflection on professional practice undertaken during the programme and its impact on my doctoral work

I have benefitted from the opportunity to learn new presentation techniques during regular research seminars, both as a presenter and as a participant in peer review. I have been able to improve skills such as vocal cadence, pacing and time-management and methods to capture questions and feedback. Throughout the Covid-19 pandemic, which particularly affected the 2020-21 academic year, presentations moved online which required novel adaptation generating ways to make effective virtual presentations. These have become normalised with the advantage that conferences, presentations, and seminars are now made more accessible. The opportunity of presenting research at academic conference, both as an individual and as part of a group panel discussion has led to my better understanding about fine-art practice-based research within often non-art orientated formats. Discussions regarding various forms of narrative and investigating tensions between fiction and non-fiction forms of film making continue to provide fertile ground for reflection.

Yearly showcase exhibitions on campus have offered opportunities to present my work to an audience. In doing so the programme has reinforced and crystalised my ideas about the overall direction of my practice. Through forays into film and audio-visual production and presentation I am convinced that my practice is positioned to enable me to confidently present multi-disciplinary work that incorporates wall hung prints such as photographic or paper-based work, self-published books, or other supporting ephemera alongside audio and visual time-based projects. Throughout the programme I have continued to experiment with new forms of installation such as multi-channel video and sound and multi-disciplinary media. From my starting point with limited experience of exhibiting audiovisual work I have significantly moved my practice forward achieving experience and knowledge along the way. I have developed valuable technical knowledge regarding the installation of audiovisual equipment and gained useful curatorial insights through the examination of the interrelationship between visual and audio media, static and moving image work. Similarly, I have studied the relationship of the work to the exhibition space and the audience. Every exhibition space and work suggests its own unique challenges and subsequent insights, such as the

logistical complexities of group shows with multiple artists requirements and artwork specifics to consider. One significant consideration being acoustic cross-pollination, or conversely pollution.

I have developed skills in collaborating with artists and organisers and negotiating various situations. Each group tends to have a different dynamic with some individuals taking a lead role whilst others are happy to sit back. With my graphics background I am often asked (or offer) to take the lead in creating promotional materials for exhibitions. Relinquishing this task such as with *Hearing the Impossible* publication enabled a fuller commitment to my own artwork. Collaborations of this nature can also present new creative possibilities.

I have applied to several calls for funding proposals and although frequently unsuccessful each application helps to contextualise my practice. It is valuable to understand what commissioning bodies are looking for and how my work may fit (or not) within their criteria although feedback from unsuccessful proposals is often hard to obtain. I have had more success submitting to film festivals and through doing so I have formed an understanding of the vast range of events that exist. Successful applications to some festivals in particular the selection and award nomination by *Open City Documentary Festival* have provided great experiences in presenting my practice, contextualizing my work and opportunities to network.

My continued teaching roles within higher education have enabled me to reflect on my own post-graduate student journey. The reciprocal relationship between student and lecturer constantly fluctuates back and forth providing significant benefits and insights into both roles. As visiting lecturer over many years, I have taught many aspects of photography at University of East London to all levels on the BA programme where I also recently started teaching graphic design students. At Canterbury Christchurch University I teach film theory and practice to photography students. I devise modules, workshops and briefs that encourage creativity and experimentation supported by thorough research producing outcomes such as exhibitions, books, magazines, self-published newspapers, essays, sound, and film projects to name a few. This non-compartmentalised approach to teaching creative subjects encourages cross-fertilisation that replicates my experience within the visual industries. I now consider my practice to have developed considerably encompassing filmmaking, photography, sound and graphic design. As a result of the doctoral process my practice feels underpinned by theoretical study and I feel confident, stimulated and excited to proceed forward as an artist, practitioner, academic, educator and professional with all terms being equally viable and fluid.

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<https://vimeo.com/paulgreenleaf/433x10>

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2001: A Space Odyssey (1968) Directed by S. Kubrick. [Feature film]. USA: Metro-Goldwyn-Mayer.

A Ghost Story for Christmas (1971) BBC Television, 24 December.

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APPENDICES

Appendix 1: Exhibition Promotional Materials

University of East London



DFA Showcase

Exhibition 24 - 26 June 2022 10am - 5pm
Opening 23 June 2022 5.45pm - 8.30pm

University of East London | Docklands Campus | AVA Building | 4 - 6 University Way | London | E16 2RD

The Professional Doctorate in Fine Art at UEL warmly invites you to join us for our DFA Showcase exhibition, opening on 23 June 2022 at 5.45pm.

With works from

Paul Greenleaf | Ralph Overill | Ruth Jones | K J J Warren | Hassan Aliyu
Christoph Hadrys | Ade Ogundimu | David Watkins | Andrew Brown
Degard | Anita Kroo | Daniel Polak | Rupert Record | Monika Tobel
Xinan Yang | Sara Bor | Jaeyeon Choi | Caro Halford | Pippa Healy
Anne Isaksson | Jacqueline Rana | Rachel Shannon | Mat Tudor

The Professional Doctorate in Fine Art is the UK's longest-running Professional DFA and is equivalent to a PhD. The full-time mode is 3 years, part-time is 5 years.

The doctoral programme has three strands - creative practice, professional practice and theoretical research - and it is designed to follow, within academic parameters, the organic, foraging, unpredictable nature of art practice.

 University of East London	College of Arts Technologies and Innovation Architecture and the Visual Arts AVA Building, 4-6 University Way London E15 2RD	e: profdofineartuel2022@gmail.com uel.ac.uk/postgraduate/courses/prof-doc-fine-art @prof_doc_fine_art_uel
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Jones, R. and Greenleaf, P. (2022) *DFA Showcase* [Email invite and leaflet].

HOW TO FIND US

The Professional Doctorate Showcase takes place in AVA building on UEL's Docklands campus.

By public transport, the Docklands campus is served by the Docklands Light Railway (DLR), with trains running every 5-10 minutes from the Cyprus station. You can also get the Elizabeth Line and change at Custom House.

Bus routes serving Docklands include: the 101, 173, 262, 300, 366, 376, 474 and N551.



ON FOOT FROM THE DLR

On exiting the DLR go over the foot bridge to the UEL Docklands campus.

If you walk ahead and turn right along University way you can follow the road around past the West Building and Knowledge Dock until you reach the large white AVA building.

As you walk along the pedestrian footpath between the AVA and Knowledge Dock you will come to the entrance to the AVA building.

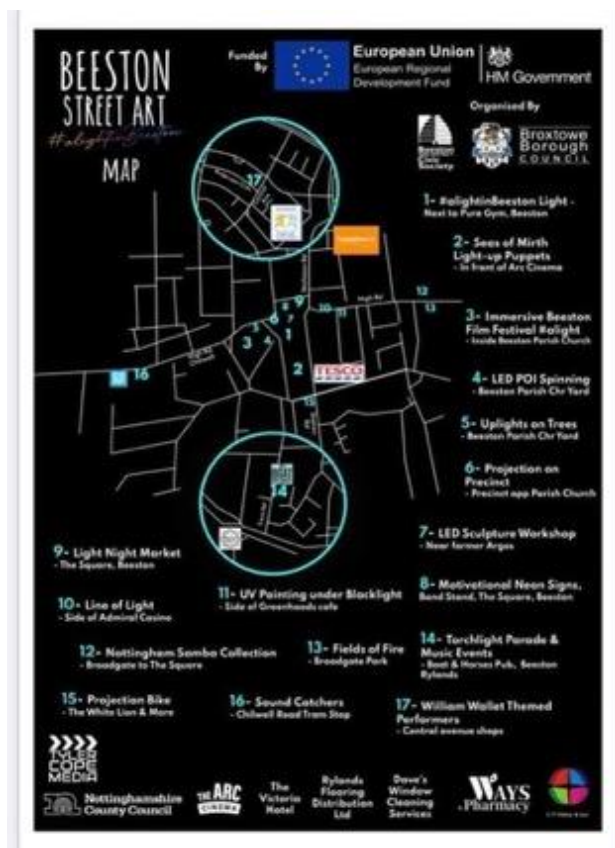


University of
East London

College of Arts Technologies and Innovation
Architecture and the Visual Arts
AVA Building, 4-6 University Way
London E16 2RD

e: profdocfineartue2022@gmail.com
uel.ac.uk/postgraduate/courses/prof-doc-fine-art
@prof_doc_fine_art_uel

Jones, R. and Greenleaf, P. (2022) *DFA Showcase* [Email invite and leaflet].



Beeston International Film Festival (2022) *Art Film Night* [Promotional image and map].



E17 Art Trail (2021) *Possible Futures* [Digital flyer].

FILM TRAIL & SCAVENGER HUNT / 18TH & 19TH SEPT

FREE

SHORT CIRCUIT >>>

Short Circuit bring you independent films in unexpected places.

SAT & SUN 11-4PM

1. Perky Blenders - Smooth Floors & Open Doors by Jake Green & Simon Paan Tip
2. Argos - Sub Astra (The Dry Cellar) by Paul Greenleaf
3. Fitness Hub - Bassman by Oskar Bergman-Grainger
4. Stone Mini Market - Lakiya Weaving Factory by Ryan O'Toole Collett (opens at 12pm)
5. 719 - Marietta by Olivia Emes
6. Noted Eel & Pie House - Pie & Mash by Jake Green
7. Gray - Anthony Kivanuka by Nathaniel Durman (closes at 3pm on Sunday)

LIGHT ENTERTAINMENT

Explore primitive animation with The Social Cinema London.

SAT 10-4PM / SUN 12-4PM

- A. St John's Church - Rotation, reflection; chance-projection.
- B. Library - Discs spins. Who wins?
- C. Excelline Restaurant - Pixels or picture? Maybe a mixture.
- D. The Junction - Camera dreams, are you on-screen?
- E. Loughton Park Pavilion - Hollywood lies in front of your eyes.





Scan this QR code for an online map and more info.

LEYTONSTONE LOVES FILM



barbican

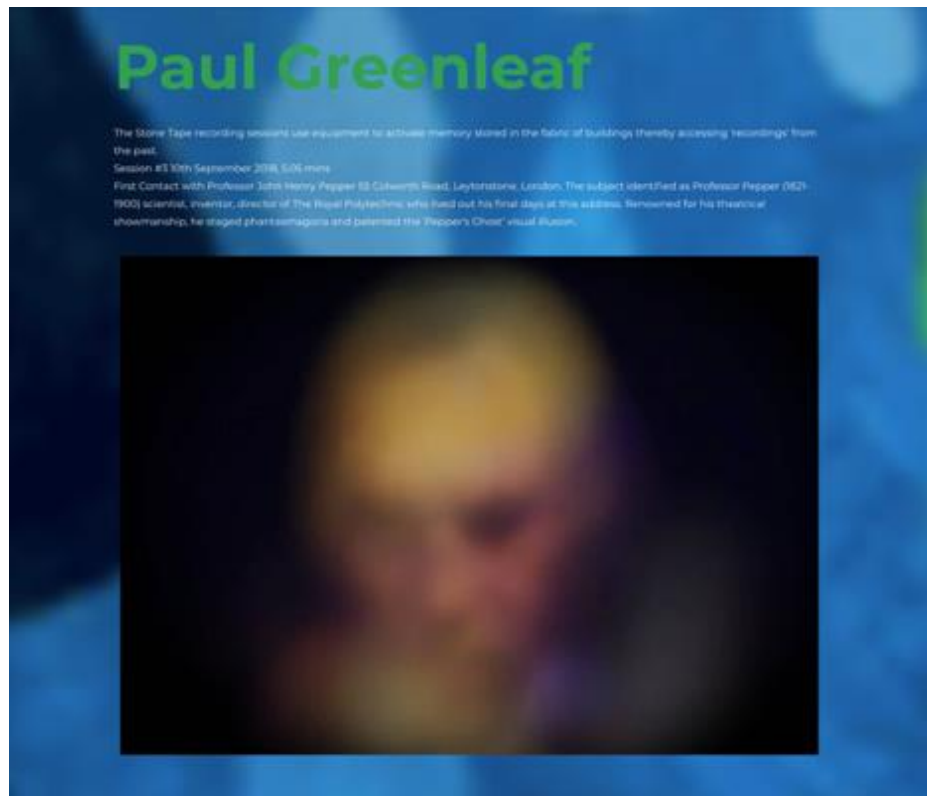




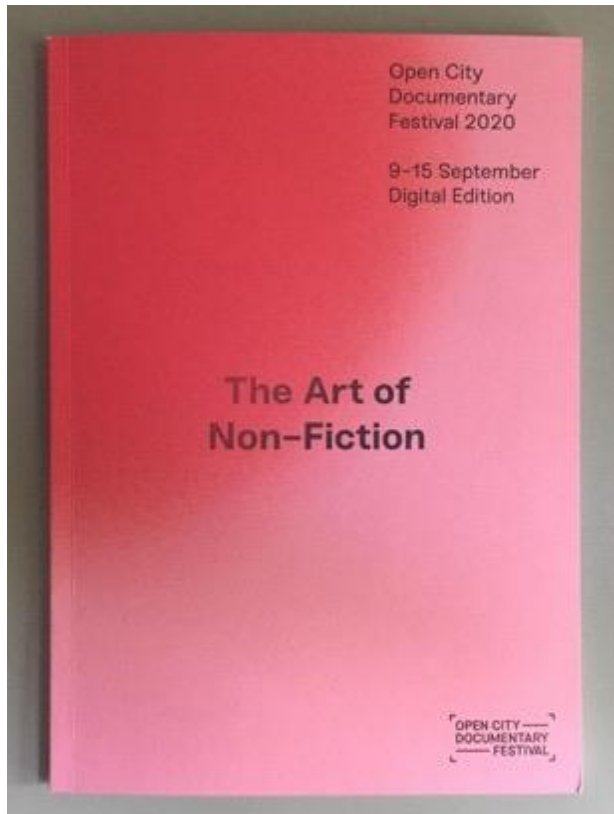
LEYTONSTONE LOVES FILM
WED 15 - SUN 19 SEPT
 FREE EVENTS around Leytonstone and online

Outdoor, indoor and online film screenings, workshops, activities and more
 Find out more at leytonstonelovesfilm.com

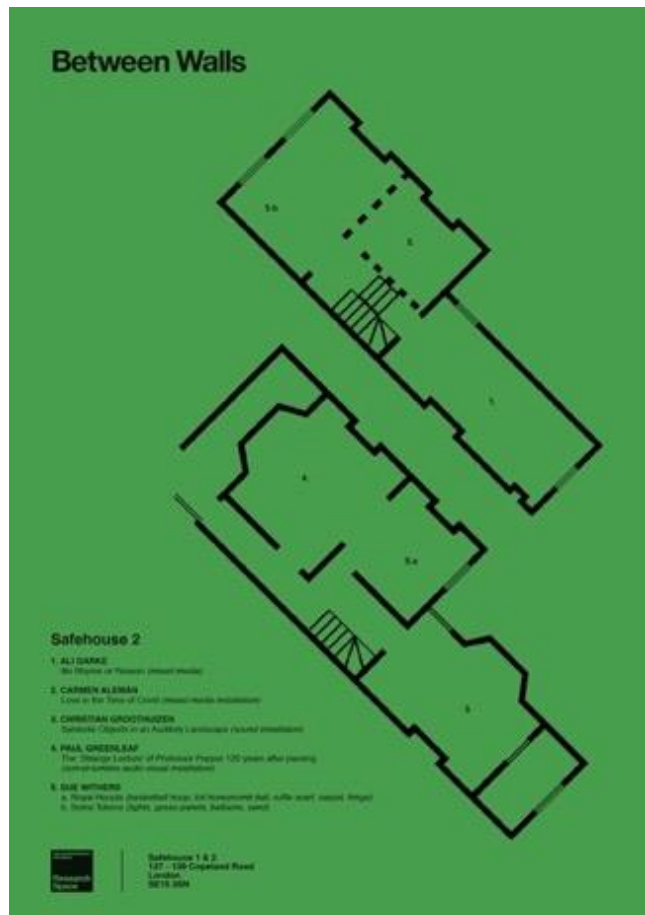
Leytonstone Loves Film (2021) *Leytonstone Loves Film, Film Festival* [Map and Flyer].



Georgeson, M. (2021) *Blake Fest Virtual Visions, a realm for collective speculation*
[Webpage].



UCL (2020) *Open City Documentary Film Festival* [Catalogue].



Greenleaf, P. (2020) *Between Walls* [Handout]. Plan drawing by Groothuizen C.



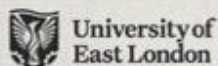
Greenleaf, P. (2020) *Between Walls* [Poster and digital invitation].

Fine Art Professional Doctorate Research Space

Exhibition 15-28 November 11.00-16.30
Opening 14 November 17.30-21.00

Embracing the practice of exhibiting as research activity, nine artists from University of East London Fine Art Professional Doctorate show work in progress.

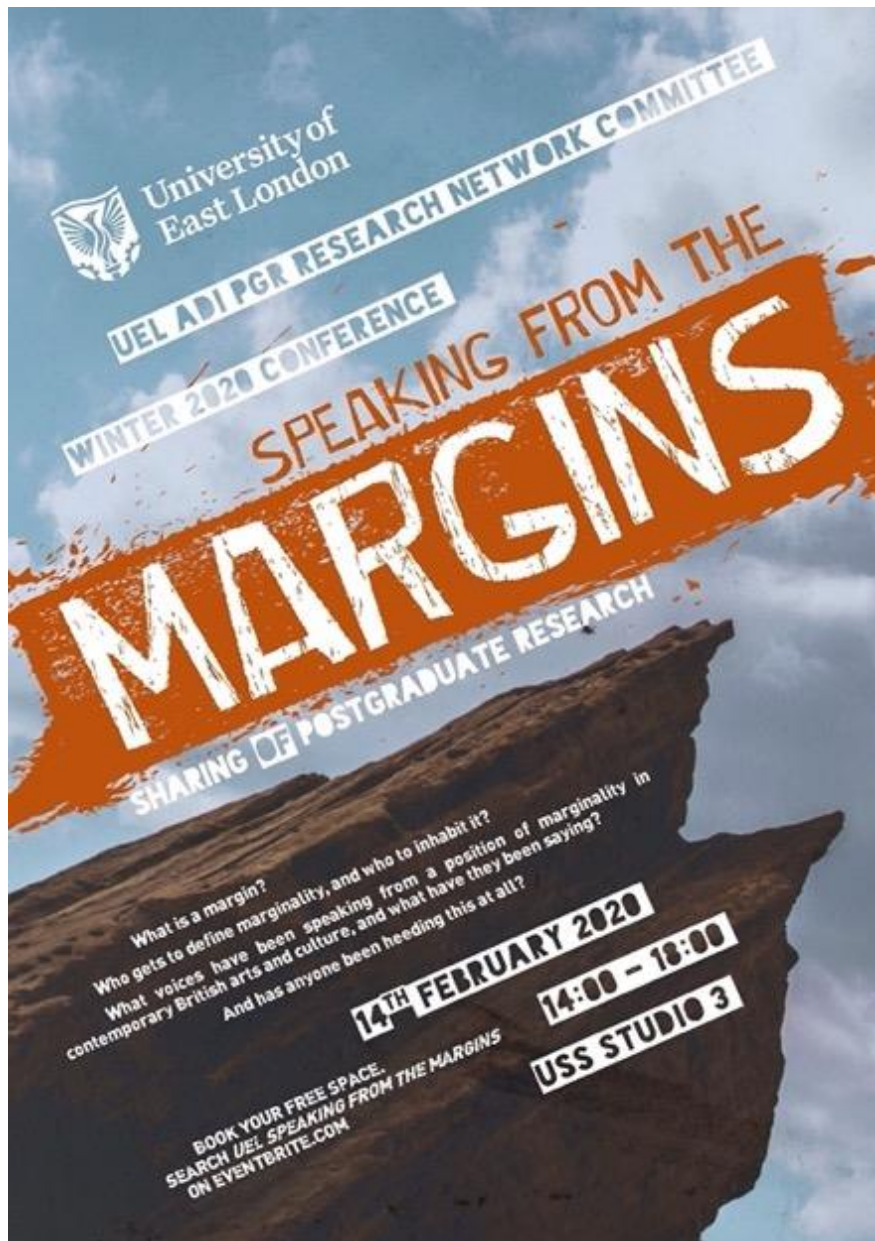
Will Bishop-Stevens
Ali Darke
Xiaolong 'Paul' Fang
Paul Greenleaf
Christian Groothuizen
Andrew Moller
Ralph Overill
Kevin Warren
Sue Withers



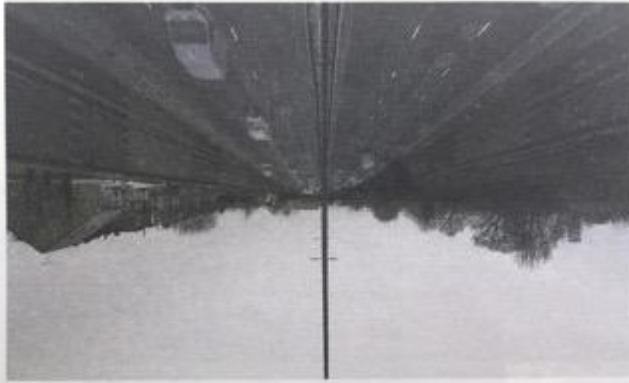
Way Out East Gallery + Project Space
College of Arts Technologies and Innovation
Architecture and the Visual Arts
AVA Building, 4-6 University Way
London E16 2RD

Cyprus DLR
www.prodocfineartuel.weebly.com
www.uel.ac.uk

Greenleaf, P. (2019) *Research Space* [Poster].



University of East London (2020) *Speaking From the Margins*,
Post-graduate Network Conference [Poster].



43

43 Paul Greenleaf I Shall Become More Powerful Than You Can Possibly Imagine

An audio visual montage that investigates the haunting legacy of the M11 Link road.

» paulgreenleaf.co.uk

The Birds, Eyrie Room

● map ref 8

44 Johnny S... The Bad Idea

Illustration and c...

between music a...

» etsy.com/uk

Le Petit Comer

● map ref 7

Comments

11.com

2. Staggering, brilliant!

21.com Great film, and very thought provoking. Thanks!

Excellent, fantastic to shine a light on a forgotten, but recent part of local history

fantastic, evocative.

Original approach + I enjoyed the film, edit, music + concept. Top stuff!

Didn't win - liked the molecules going down

Thanks for remembering + reminding

my daddys is brilliant

Leytonstone Art Trail (2019) *I Shall Become More Powerful Than You Can Possibly Imagine*, Film Screening [Programme entry and excerpt from audience feedback].



We have been living in the era of 'Post-Truth' for the past three years since the term was named 'word of the year' by Oxford Dictionaries in 2016. In that time, it has become clear that large shifts in our political and cultural reality have been shaped and influenced by 'Fake-Facts' and 'Fake-News'. What is the role of the artist in this un-reality? How can we question and challenge such conflicting polarities? Is there a way we can strive towards authentic representation and truthful connection, or are we constrained to disconnected, digital, individualistic truths or even returning to more elusive modernist writer/narratives through the re-appearance of socialist and fascist ideologies in mainstream political discourse?

The UEL ADI PGR Research Network Committee invites artists, researchers, postgraduate students and academics to a sharing of work and research that explores and interrogates the concept of Authenticity within the Arts and Media. This is the first in a series of events run by the committee throughout the year that aim to platform the broad range of research and work of ADI PGR students across the University.

16:00 - **WELCOME TO THE EVENT**

AUTHENTICITY IN THE ARTS & MEDIA IN AN ERA OF FAKE NEWS: ISSUES AND HOPE

Tom Shapiro - Why have artists and (visual) theorists become obsessed with the idea of the authentic? What has led to a resurgence in a strive for 'truthful' connection between artists and audiences? And how does this define the next generation of art/academics?

16:15 - **SHARINGS, PRESENTATIONS & PERFORMANCES**

AUTHENTICITY IN FEMINIST ART PRACTICES

Ruth Jones - In the regional context of Southend-on-Sea, Ruth will contemplate what authenticity means within intersectional, feminist, activist, artistic practices and what is considered authentic or performative.

BLINDING MEDIA BOUNDARIES: SHIFTS IN CONVENTIONAL AND DIGITAL NARRATIVES

Sybra Marie Albert King - This case study demonstrates how conventional TV organisations manage to change their production practices to deliver concepts for non-linear digital platforms such as YouTube, Snapchat or Instagram that blur the lines between strict genre boundaries.

CAREY GRANT CHALLENGED BY TABANULA: CINEMA'S POOR IMAGES

Ralph Dewell - In a recent body of work, Ralph repeatedly screen-printed a still of Carey Grant in *North by Northwest* onto sheets of fabric, combining the iconic image with a selection of B-movie numbers, creating his own cinematic, scenarios that branch away from the original film.

AUTHENTICITY IN PLAT WRITING FOR TEENAGE AUDIENCES

Holly Kasalder - How the use of ethnographic and autobiographical performance can create accessible and reliable content for teenagers and young audiences.

ANNA FAIRCHEIL

Presenting analogue 2-D drawing to 3-D sculpture as a process of intuitive felt and non-representational mapping of place. The presentation will explore a virtually mediated and imagined encounter to the 3-Dimensional outcome of the work.

AUTHENTICITY OF REPRESENTATION: THE BLACK MUSLIM FEMALE BLINDSPOT OF BRITISH CINEMA

Nada Redgrave - This paper investigates the current landscape of representation of (black) Muslim women in British cinema, how the language of that representation has been shaped by the cultural industries within the context of a multicultural, contemporary Britain, and how existing hopes create meanings that translate to the wider world.

INVISIBLE (WOMAN)'S PLACE AND IDENTITY IN LIFE NARRATIVES BY LONDONERS

Erica Massarano - What are the unintended consequences of looking for 'authentic' voices in London, and can we avert romanticisation and exploitation of the local and the marginal through careful ethical practice?

JOURNAL

Paul Greenwell - Film featuring a moment from a family holiday video. Opposing computer generated voices deconstruct the production process and critique the work whilst a video camera simultaneously projects the footage of the audience. In the manner of a Brechtian effect, the audience is distanced from engaging with the sentimentality of the film as they are assimilated into the presentation.

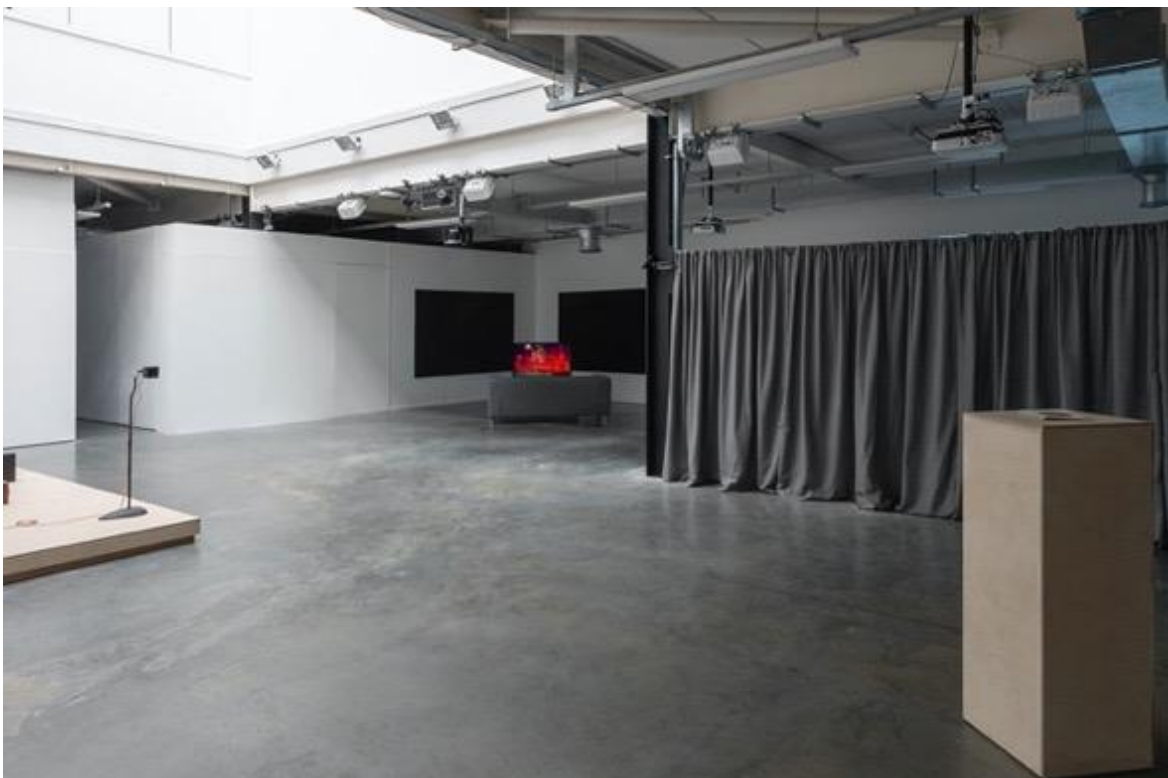
18:30 - **RESPONSE, FEEDBACK AND NETWORKING OPPORTUNITY WITH RESPONDENTS**

The sharings will be followed by an opportunity to respond to questions raised and offer feedback and ideas to the Research Network Committee for future events as well as a relaxed networking opportunity with fellow artists and academics.

TO REGISTER YOUR INTEREST AND RESERVE YOUR SPACE FOR THIS FREE EVENT PLEASE VISIT:
<https://bit.ly/2Dgjb0H>

University of East London (2019) *Authenticity in the Arts & Media, in an Era of Fake News*, Post-graduate Network Conference [Programme].

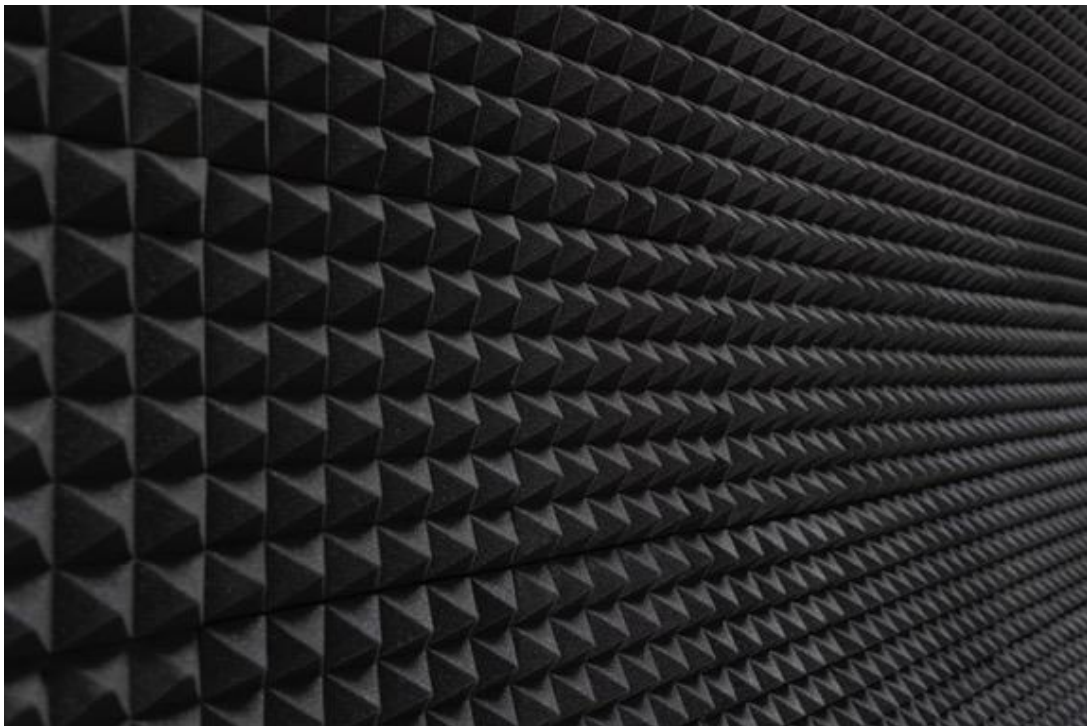
Appendix 2: Photos of Exhibition Installations



Greenleaf, P. (2022) University of East London Viva exhibition [Installation view].



Greenleaf, P. (2022) University of East London Viva exhibition [Installation view].



Greenleaf, P. (2022) University of East London Viva exhibition
[Installation view, detail of acoustic foam panels].



Greenleaf, P. (2022) *4.33" x 10*, University of East London Viva exhibition [Installation view].



Greenleaf, P. (2022) *4.33" x 10*, University of East London Viva exhibition [Installation view].



Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine*,
University of East London Viva exhibition [Installation view].



Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine*,
University of East London Viva exhibition [Installation view].



Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)*, University of East London Viva exhibition [Installation view].



Greenleaf, P. (2021) *Sub Astra (The Dy Cellar)*, University of East London Viva exhibition
[Installation view].



Greenleaf, P. (2022) *Say When*, University of East London Viva exhibition [Installation view].



Greenleaf, P. (2022) *Say When*, University of East London Viva exhibition [Installation view].



Greenleaf, P. (2022) *Say When*, University of East London Viva exhibition [Installation view].



Greenleaf, P. (2022) *Postcards from Heaven*,
Celestial Bodies Exhibition, Fronteer Gallery, Sheffield
[Installation view, detail of acrylic postcard wall mounting].



Greenleaf, P. (2021) *Sub Astra (The Dry Cellar)*,
Leytonstone Loves Film, Film Festival, Leytonstone, London [Installation view].

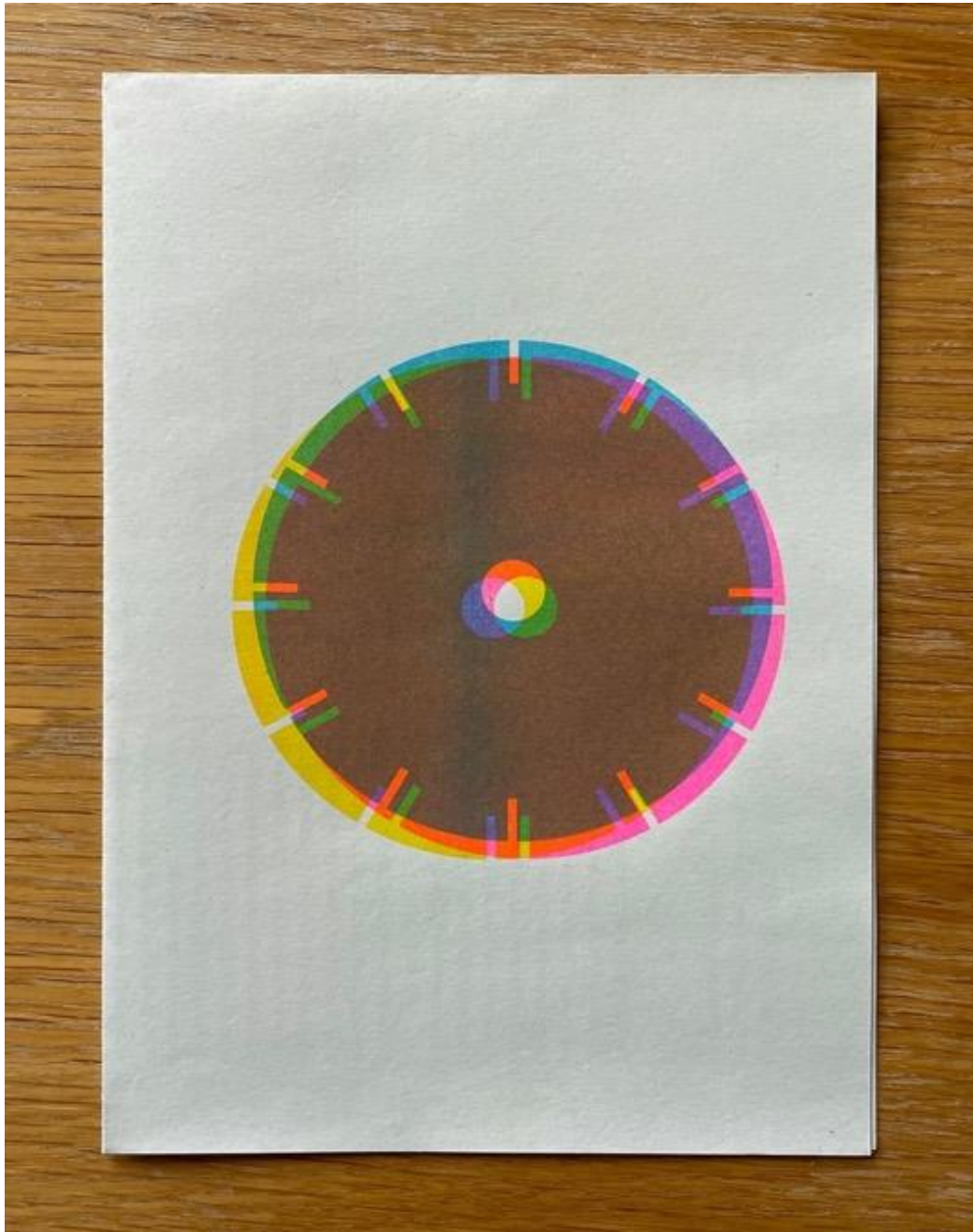


Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper 120 Years After Passing*,
Between Walls, Safe House, Peckham, London [Installation view].



Greenleaf, P. (2020) *The 'Strange Lecture' of Professor Pepper 120 Years After Passing*, Between Walls, Safe House, Peckham, London [Installation view].

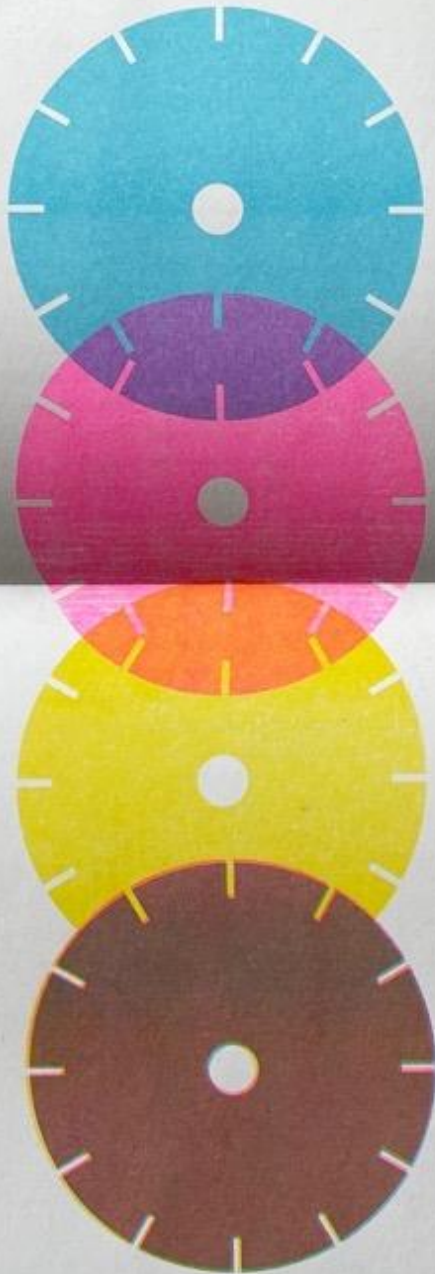
Appendix 3: Photos of Publications



Greenleaf, P. (2022) *Visual of Viva Exhibition Leaflet* [Risograph print].

TEMPORAL DISLOCATION

PAUL GREENLEAF

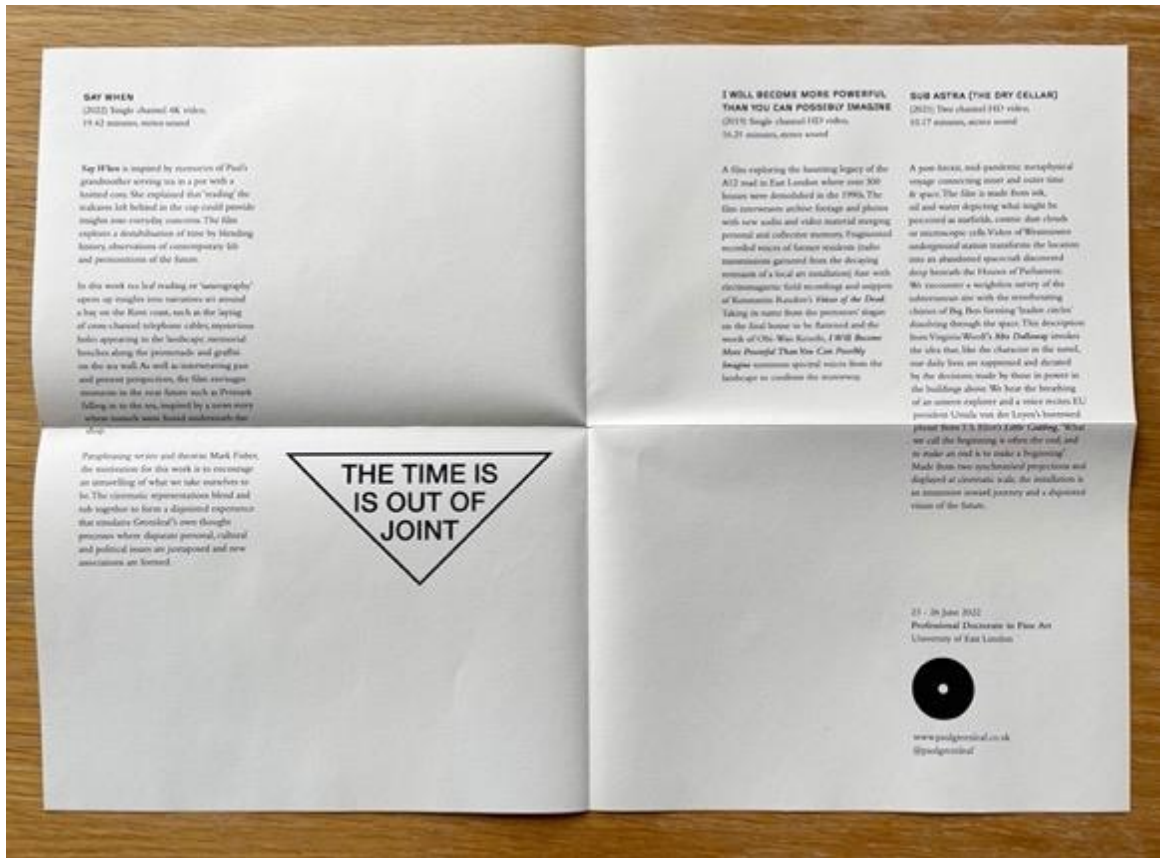
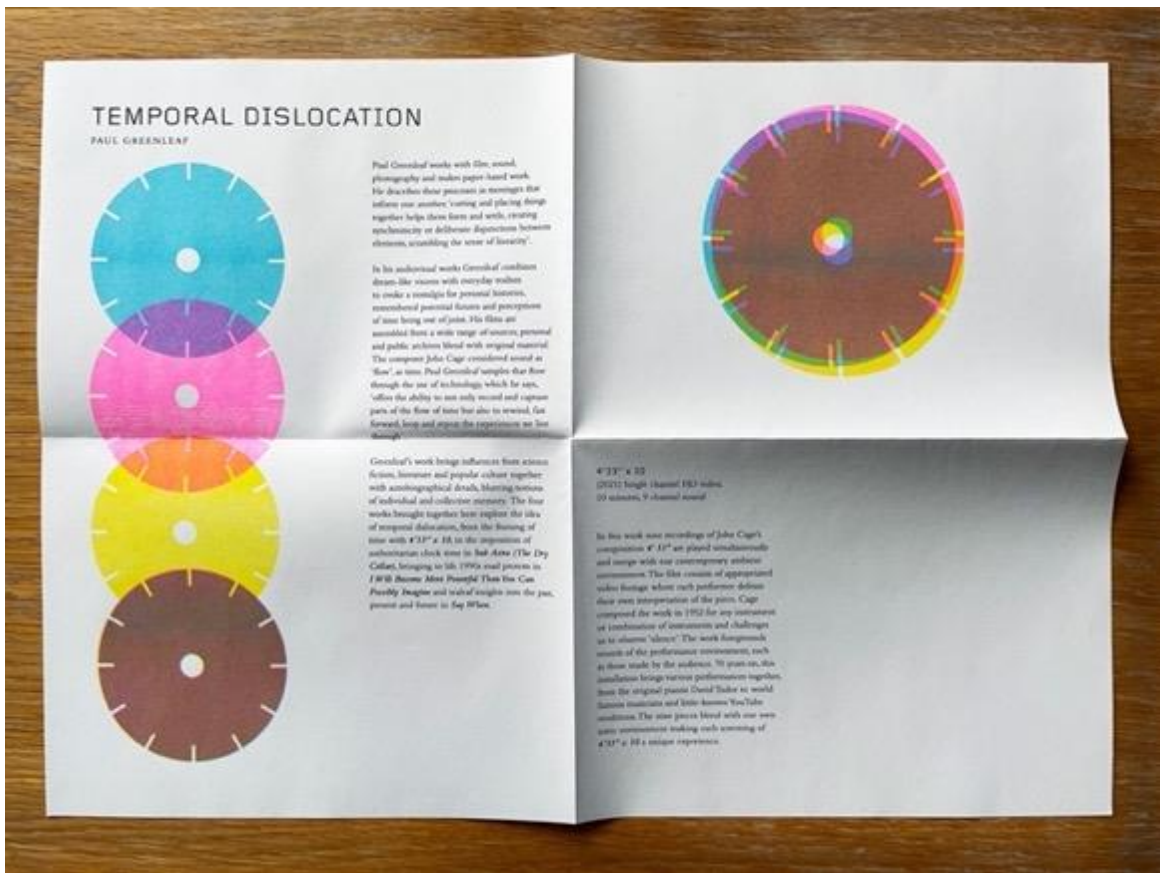


Paul Greenleaf works with film, sound, photography and makes paper-based work. He describes these processes as montages that inform one another, 'cutting and placing things together helps them form and settle, creating synchronicity or deliberate disjunctions between elements, scrambling the sense of linearity'.

In his audiovisual works Greenleaf combines dream-like visions with everyday realism to evoke a nostalgia for personal histories, remembered potential futures and perceptions of time being out of joint. His films are assembled from a wide range of sources; personal and public archives blend with original material. The composer John Cage considered sound as 'flow', as time. Paul Greenleaf samples that flow through the use of technology, which he says, 'offers the ability to not only record and capture parts of the flow of time but also to rewind, fast forward, loop and repeat the experiences we live through'.

Greenleaf's work brings influences from science fiction, literature and popular culture together with autobiographical details, blurring notions of individual and collective memory. The four works brought together here explore the idea of temporal dislocation, from the framing of time with *4'33" x 10*, to the imposition of authoritarian clock time in *Sub Astra (The Dry Cellar)*, bringing to life 1990s road protests in *I Will Become More Powerful Than You Can Possibly Imagine* and tealeaf insights into the past, present and future in *Say When*.

Greenleaf, P. (2022) *Visual of Viva Exhibition Leaflet* [Risograph print].



Greenleaf, P. (2022) *Visual of Viva Exhibition Leaflet* [Risograph print].



Accidental Editions (2021) *Hearing the Impossible* with Matthew Herbert,
 publication of written scores sound work including the piece
Experiment in Recording Sounds From The Past: The 'Strange Lecture' of Professor Pepper
 [Leaflet].



Accidental Editions (2021) *Hearing the Impossible with Matthew Herbert*, publication of written scores sound work including the piece *Experiment in Recording Sounds From The Past: The 'Strange Lecture' of Professor Pepper* [Leaflet].



Greenleaf, P. (2019) *I Will Become More Powerful Than You Can Possibly Imagine*
[Postcards].

ADDENDUM

Whilst there have been inevitable challenges throughout the install of the viva exhibition (see images in Appendix 2, p.167), I am privileged to have access to some of the university resources, in particular the nine-screen video wall which I envisaged would be an ideal way to exhibit *4'33'' x 10*. Nine assorted audio speakers project the performance out from the screen, onto the wooden stage and embody the various musicians in the films. The empty gallery space is occupied and activated as the audience heightens their awareness of sound. The monumental scale of the screen and its position within the lightwell led some audience members to remark on similarities to an altar piece. I appreciate this analogy and I hope the installation does justice to the cultural resonance of Cage's work and the esteem that his composition is rightly held in. Orchestration of sound throughout the exhibition has been a consideration and given the flexibility of digital media I have attempted to time pieces to play more sympathetically alongside one another. Once installed I have subsequently mixed elements relative to one another within the soundtracks to improve clarity of speech or other details. I have introduced a clock that leads in to *4'33'' x 10* and makes the piece exactly ten minutes long. This helps in synchronising the piece against others in the space. The countdown adds a sense of expectation and acts as an interval between 'performances' of the work. Technically, the piece relies on different audio speakers that have variations in quality and power. I have dynamically adjusted the mix through software adjustments and the digital mixing desk. Aesthetically this work meets my expectations, visualised in Figure 108 in my report, but I have particularly enjoyed bringing this work to life as a physical, sculptural response to the material nature of sound. I feel this piece demonstrates a reductive approach and clarity of expression, whilst also being a site-specific adaptation, building on and referring as it does to pre-existing work (both my own and Cage's).

Predictably, there is some audio overlap between exhibits but for me, this doesn't overly distract and in some ways even enhances the experience with interesting audible integration between the works. Acoustic foam panels help to reduce some reflective sound, but their role is largely aesthetic. I feel that these successfully provide visual continuity and coherence between the installations and bring an adaption or alienation from otherwise white walls. The panels emulate a recording studio environment with one audience member commenting that seeing them increased their attention to sound. Two areas of foam panels form walls that demarcate the installation for *I Will Become More Powerful Than You Will Possibly Imagine*. They have the effect of extending

the living room analogy that is implied, with television, TV stand and sofa, and gives a larger sense of scale to the exhibit. With the monitor positioned diagonally within the space there is a sense that many of the scenes which exploit perspective in the video such as depictions of the road, extend beyond the screen.

Say When runs to almost twenty minutes in length. An introductory section uses slow dissolves between locked shot footage of locations seen later in the film. This sets the scene, acting as a deliberately paced prelude and requires patience on behalf of the audience. Other aspects of the film are comprised of fast cuts, quickly moving from one scene to another. The juxtaposition of these two structural techniques helps to emphasise the qualities of the other. The film has presented production challenges and I have extended my skills creatively and technically. Along with a refinement of my production process the project has necessitated careful planning and scheduling such as a need to work around tide-times and weather. I have experimented with hydrophone recordings, 3D scanning, underwater filming as well as other novel recording techniques and camerawork. The work extends and embeds my process of assembling media from various sources that creates the disjointed narrative.

I am pleased with the way the exhibits relate to one another and are seemingly magnified by the building infrastructure and architecture. An example being *Sub Astra* where the air conditioning conduit seems to extend the brutalist architecture of Westminster underground station beyond the screen and into the room. With *Sub Astra* and *Say When* I have exploited the properties of projected work to display these at cinematic scale. The double projection into a corner of the space emphasises the immersive qualities of *Sub Astra*. Louder sections of audio from this piece (specifically the resonant chimes of Big Ben) at intervals permeate the gallery which perhaps reinforces ideas within this work. A future refinement might entail improved placement and quality of the audio speakers, thereby improving stereo imaging. As with all the works exhibited, development from idea to physical manifestation has felt like a great opportunity and one that I have approached as a live and dynamic exercise.