

Drawing from Voice

An exploration of sound in search of representational codes of the unseen

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An exegesis submitted to Auckland University of Technology,
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Contents:

Attestation of authorship	3
Acknowledgements	4
Abstract	5
Introduction	6

1:0 Languages of the unseen, represented and unrepresented

1:1 Introduction	7
1:2 Limits of language and representation	7
1:3 The potential of sound	9
1:4 Word-sounds; audible and visible acoustic vibrations	10
1:5 Representing the new or as yet unrepresented	11
1:6 The space of in-between as potential site for the unseen	12
1:7 The creative act	13

2:0 Methodology

2:1 Approach	14
2:2 The dynamic implications of stasis	15
2:3 Contemporary art contexts and relationships	17
2:4 Materials and objects	26
2:5 Methodological approach	28
2:6 Setting up systems for revealing	29
2:7 Analogy between poem and visual artefact; a poem as a beginning	31
2:8 Visual documentation of developmental work with commentary	33
2:9 Final installation	43
2:10 Studio practice chart	48

References	57
List of illustrations	58

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Carolyn Williams

12 October 2007

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Abstract

Drawing from Voice; an exploration of sound in search of representational codes of the unseen.

This project explores the unseen (that which is not considered) in relation to the idea of the existence of another dimension of language. It considers the possibility that, in regard to language, some essential component may have been omitted or unperceived. Through works of art this project explores possibilities for the visual signification of this information. My interest is in exploring ways in which these qualities can be recovered by creating representational codes of the unseen, which evoke a potential for an inclusive language. My enquiry focuses on sound with particular emphasis on 'voice' as a way in which to explore these concepts through visual means. Voice is considered as something which projects or articulates or otherwise could be described as 'speaking'. For example voice is considered in relation to thought, and also the human experience of sound in space. This includes sound generated by self, intrinsic and extrinsic to the body. Voice plays two roles – one as a space from which to retrieve the unseen, and the other as a drawing tool – a way in which to represent what seems unrepresentable.

Introduction:

As a practice-based project, this thesis is constituted as practice-based work 80%, accompanied by exegesis 20%.

This exegesis supports an exhibition presented at Auckland University of Technology from 29th November to 4th December 2007.

The exegesis is structured into two main sections. The first section discusses the conceptual framework by mapping the field of inquiry that informs my practice. The second section focuses on ways in which I have approached these ideas on a practical level, drawing on works conceived through the course of this project.

Documentation of the final exhibition will be included upon completion in the final library copy of the exegesis.

1:0 Languages of the unseen represented and unrepresented

1:1 Introduction

The aim of this project is to generate art that explores the notion of the unseen (that which is not considered) in regard to language. My interest is in exploring ways in which these missing nuances can be recovered by searching for representational codes of the unseen to evoke a reality that offers a potential for an inclusive language. My enquiry focuses on sound with particular emphasis on 'voice' as a way in which to explore these concepts through visual means. Voice is considered as something which projects or articulates or otherwise could be described as 'speaking'.

1:2 Limits of language and representation

Language, both spoken and written, is fundamental to my practice. I am specifically interested in the limitations of language, in how we can only express and describe certain things, things that fall naturally into what is realisable or knowable to us, that can be conceptualised and visualised. But I sense that there may be more. Something more abstract and intangible, more difficult to describe or know. Something without materiality, substance or sign. Something tacit but not consciously realised; something suspected or intuited; perhaps simply a sense of absence. An otherness that remains on the periphery of language as something lost but perhaps not irretrievable.

The notion of *la langue*, as conceived by Julia Kristeva, seems relevant in relation to

that which lies on the periphery of language. Kristeva refers to *la langue* as being the other side of language, a second language within language that, although filtered by language is neither language nor the origin of language. Instead, it is a doubling of language. *La langue* alludes to the reduction of what is possible within the framework of communication as being a result of the exclusion of the body from conventional semiotics.¹

I think of the body as a site/chamber for language that houses language at its full potential. This potential cannot be realised once language (the language of communication as we know it) becomes represented. This suggests that the inner potential of language is only able to become one of many possible propositions because of the limitations of language. I have been looking at this idea in terms of representation and the unseen in relation to the writings of Jacques Lacan. Lacan poses the idea that any representation whether it be a word a letter or a symbol, is by definition a substitute for something that is not there – making any word or concept we utter already an attempt to recuperate something that is missing.² This concept has informed my practice both conceptually and formally, and is played out in many facets of the work. One example is in the form of substitution in relation to materiality where soundboard, with its quality of absorption, is used as a stand-in for sound.

Although both the written and spoken word are considered in unison, it is the latter that I have primarily drawn on for my explorations. The reason being that whilst speech and language are dependent on each other, it is speech that remains individual and variable as well as being the primary mode of communication. In using voice as source from which to make objects, I am attempting to forge a closer link between the body

and the object in terms of process – process as the interaction between gesture and presence as a possible means of signifying the unseen.

I see voice as the body's imprint on language.

A voice belongs first to a body and then to a language,
the language may change but the voice remains the same.
(Borges, J.L. 1964).³

Taken in this context, voice incorporates not only the spoken word, but also sounds generated by gesture. The process of ripping paper is the process of engaging voice through gesture, activating both the voice of the body and the voice of the material. Here the voice is only able to be activated through process, with the residue of that process becoming a representation of language.

1:3 The potential of sound

The idea of materials having a unique sonic signature or voice led to explorations of the concept of a relationship existing between sound and form. This is an analogy which originated during the time of the Greek mysteries and which led Goethe to state, “*Architecture is crystallised sound.*” In his book, *Reasons for Knocking at an Empty House*, Bill Viola reflects this idea when he notes that the shape and material of an object represents a frozen sound potential. All objects have a sound component, in his words “*a second shadow existence as a configuration of frequencies*”.⁴

I think this opens up the possibility of a relationship existing between the ‘other side’ of

objects and the 'other side' of language. I envisage this relationship as existing through gesture – gesture as a process of the body. Both the word and the object are touched by the body not only during the process of their articulation and making, but also touched by the body in the process of their activation. I visualise this as a vibrational bridging of the space in-between self and other.

In his essay *Eye and Mind* Merleau-Ponty positions trace as being similar to my idea of the vibrational bridging of the space in-between self and other. He talks about trace as being not solely an attribute of the object or the human subject, but rather the play between subject and object, like an “intertwining” of the two. This infers that both subject and object are active forces in this interplay. The external appearances “*awakening an echo in our bodies*” as “*a carnal formula of their presence*”⁵, evokes the sense that things are not re-presented internally but already exist within.

1:4 Word-sounds; audible and visible acoustic vibrations

As a way of researching the subject, I have looked at ancient rituals associated with sound and form. These consisted of invocations and intonements, for which special sound chambers were constructed. A word whispered in one of these chambers was so intensified that the reverberations made the entire building sway and filled the space with sound. The very wood and stone used in the erection of these sacred buildings eventually became so permeated with sound vibrations that when struck they would reproduce the same tones – tones repeatedly impressed into their substance by rituals.⁸

This concept flows over into the realm of language. The repetition of words is one of the most widespread of all meditative techniques. Words spoken aloud or to oneself, sung, chanted or shouted are at the simplest level used as a method of concentration. But perhaps, on a deeper level, the naming of a thing acts as an invocation of it, leading to the idea that sound is the basis of form, in that sound creates form. This concept links to the principle that vibrations are the primary essence of physical existence, that vibrating particles shape our sensory experiences. Evidence for this idea comes from the work of the physicist, Hans Jenny, who invented the tonoscope, a device for rendering visible acoustic vibration by converting sound into three-dimensional patterns in inert material. Jenny discovered that form was a function of frequency, and that particular word-sounds have different frequencies.

1:5 Representing the new or as yet unrepresented

My practice utilises the concept of creating strangeness and unfamiliarity to evoke a potential site for the unseen. I do this by giving sound an equivalent visual quality through the creation of what I perceive to be representational codes of the unseen, which relate directly to the source of language, voice (as coming from the self). I am using coding systems created from the residue of the spoken word as well as exploring the possibilities of creating coding systems to represent a potential for language – language before it reaches the tip of the tongue – the raw crystallised ingredients/components of communication. The specific meanings of the codes are unseen/unknowable. What I want to reveal is a sense of information, a proposal that there is more than meets the ear and the eye.

1:6 The space of in-between as potential site for the unseen

I have drawn on codes (visual codes) as a system by which to represent the unseen. This reflects the way in which simple codes can build complex worlds and at the same time lead to other worlds through their ambiguity. I see coding and decoding in terms of translations and interpretations. All interpretations and translations are deliberately uncertain, held in a state of flux, with the ambiguity indicating that meaning remains unfixed.

In this respect I think codes operate in a space in-between – a space that is able to be activated by process. I see codes as being constantly in process in terms of the act of encoding and decoding, with meaning shifting as a result of continuous interpretations and translations from one to the other. It is this incompleteness offered by interpretations and translations that provides a speculative space – a space in-between from which and into which ‘otherness’ can be alluded to, thus opening a potential site for the unseen.

This idea of opening up a space from which to incorporate the possibility of an ‘otherness’ into my work operates in a similar way to the practice of *ma*, the interval. Originating from the negative theory of the Nishida and the Kyoto school, *ma* represents that part of sound, the page, the picture left untouched. It is this pause, interval or absence that gives shape to the whole. The space and time of *ma* does not represent a void, nor is it the result of scattering something enclosed. It is instead an organised space that exists within the intervals of enclosure.⁶

In light of this, I think aspects of *ma* can be interpreted as a system, like that of coding, which opens the work to a sense of movement through the inclusion of ‘otherness’ in its consideration. Within my practice the interval is represented by presenting various elements in a state of non-resolution, in the process of translation (by making each understanding of one element matched by another). The space within and between the translations offers a potential site for further interpretation by the viewer, who in turn becomes a translator.

1:7 The creative act

The notion of the creative act being continued by the viewer reflects the ideas presented in Marcel Duchamp’s paper, *The Creative Act*. Duchamp poses the idea of ‘art-coefficient’ which includes personal art-coefficient as representing the space between the unexpressed but intended and the unintentionally expressed. It is in this gap made up of the differences between intention and realisation (the seen and unseen) that the viewer experiences the ‘transmutation’ – ‘*the change from inert matter to work of art*’.⁷ This suggests that the creative act is a collaboration – a collaboration between matter, maker, object, space and viewer which suggests spaces in-between. Perhaps it is a combination of both, that which is seen and that which is unseen, which ultimately creates the potential to activate a language that is inclusive of the missing signal/the unseen.

2:0 Methodology

2:1 Approach

The approach I have taken is primarily driven by studio practice. This practice has involved working through a range of ideas and materials. One of the things I have been playing with is the idea of a workshop in terms of processes, tests and analysis illustrated by the studio practice chart (section 2:11). My studio practice has taken place with a view to searching for visual relationships which might act as signs to signify the absent. I have been examining existing linguistic signs, such as text and speech, as well as exploring more abstract representations. I have done this through the use of materials and objects that I think have the potential to act as signs and allude to the unknown, unseen or as-yet-unrepresentable and at the same time shift the way in which we usually receive language.

The perception of sound through silence is used as an overriding framework within my practice. The idea of using sound elements such as spoken words only to then virtually withdraw their availability by their visual translation is a strategy I am using in an attempt to create a possible site for the unknown, by opening up a space to include the unlimited possibilities of sound. This approach keys into the definition of silence as put forward by John Cage. According to Cage silence comprises unintentional sound and as such includes the whole range of sound.⁹ I position silence as including not only white noise but also intertwining with background and incidental sound.

The notion of making silence (sounds that are not considered) audible relies on bringing to the fore the temporal quality of sound in terms of time and duration, rather than specific textual (noise) qualities. This has raised the issue of how to address movement in otherwise still objects. In light of this, a focus of my research has been an exploration of how, without forcing it or being literal, a sense of movement can be injected into the work in the context of installed objects/images. This led to an investigation of the dynamic implications of stasis.

2:2 The dynamic implications of stasis

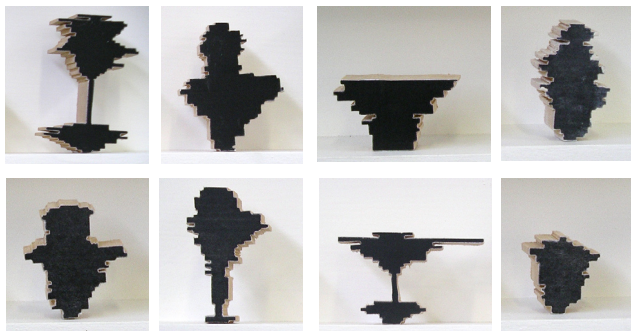
Installation as an art practice goes some way in addressing this issue as installation implies a reciprocal relationship between the viewer, the work and the space. Meaning unfolds over a period of time as a result of the viewer's awareness of their relationship to the work, whether this be physical, psychological or imaginative.¹⁰ Work presented on a large scale (room size) highlights the temporal quality of installation in that both the objects and the space that they occupy require equal consideration, and that consideration requires time for exploration.

The temporal nature of installation art however, although useful as a starting point, can perhaps now be taken as a given. As such, it only goes so far in addressing this issue. In thinking about possible ways forward I have therefore focused on some key elements and methods that are relevant to my work. They are in no definite order:

- **Performativity of the making**
Raising the question of how to show this without the work/maker becoming overtly performative
- **Incompleteness of interpretations and translations**
Opening the work to further interpretations and translations from the viewer.
- **Connection to source – traces the history of a particular time and place/site**
The viewer is faced with refined matter, challenging them to follow the objects back to their original state, initiating movement back in time as well as elsewhere in space.
- **Scale**
The physical ability to negotiate space
- **Repetition to create volume and to emphasise sameness and differences**
In the viewing situation both the sameness of the forms and an awareness of their difference is experienced simultaneously or separately – there is a time factor involved in this viewing.
- **Different elements to create a speculative space in-between**
A space from which to incorporate an 'outside' into the work
- **Transient quality of objects/materials/ideas**
As a way in which to emphasise movement and time

Fig.1 Top . Allan McCollum
Collection of 15 Drawings 1988/90
Pencil on museum board 1075 x 1700mm

Fig. 2 Bottom . Carolyn Williams
Sound Vessels May 2006
Spoken words, wood, paper, ink
Dimensions variable



2:3 Contemporary art contexts and relationships

In developing this project I have investigated work by a range of practitioners who, within installation practice, address ideas of language, translation, ambiguity and the concept of recovering something that is lost. I have focused on what I see as conceptual and contextual relationships between their work and mine as a methodological process by which to extend my understanding of these issues.

Allan McCollum talks about the objects in *Collection of 15 drawings* (1988/90) (fig. 1) as having an aura of meaningfulness that's unknowable and non-specific. The work chronicles endless openness to possibility. He says he is interested in process – process as the way in which things get made and also process (that of consideration) as the way in which meaning is discovered. Below McCollum's work (fig. 1) are images of my *Sound Vessels* (May 2006) (fig. 2). These are small objects (they can be held in the palm of your hand), they are made of wood with ink jet print on their surface. The physical form of the sound vessels results from the sound bands generated by the spoken word. So each vessel represents a word.

I see a connection between McCollum's objects (fig. 1) and my *Sound Vessels* (fig. 2) not only in their visual similarity and their sense of ambiguity, but also in the way that they both draw on the concept of recovering something that is lost which acts as an overarching context to McCollum's work.

Fig. 3 . Allan McCollum

The dog from Pompeii 1991

Cast glass-fibre replicas made from mould taken from a plaster cast dog
Installation dimensions variable



The dog from Pompeii (1991) (fig. 3) also by Allan McCollum evokes the concept of the lost and found. This work is particularly significant in regard to the idea of translation. *The Dog from Pompeii* (fig. 3) captures a moment in time by casting the effect of an event – a translation of absence to represent a presence. The cast at its origin is the plaster cast of a dog caught by the volcano's eruption. But the cast at the origin of that cast is not taken from the dog but from a hollow mould formed by hardened ash (the negative form). These objects are a translation of a translation. My sound vessels operate in a similar way in that they are a translation rather than a direct representation of sound.

Fig. 4 Top . Fiona Banner
Full Stop 2002
 Painted bronze full stops
 Installation dimensions variable

Fig. 5 Bottom . Carolyn Williams
Voice Font September 2006
 Late nineteenth century poem, spoken alphabet
 translated into font



Each of the objects in Fiona Banner's installation, *Full Stop* (2002) (fig. 4), represents a full stop from a different font, such as Helvetica, Courier or Times. Banner's sculptures (fig. 4) look at the physical volume of printed things by constructing textual re-interpretation in physical language. It is this translation that is relevant to my work. Within my project textual forms are reduced to material information as a means of constructing formal elements/ objects from the non-formal, the sound of words.

On the left is an image of my voice font (fig. 5). I conceived and developed the voice font as a typeface made from the spoken alphabet. As with the sound vessels, the shape that each letter of the alphabet takes is built from the sound band generated from the speaking of the letter. To make the voice font I followed the same procedure that is used to create a text font. For a viewer this representation may seem an abstract experience and not representative, but it conceptualises an idea.

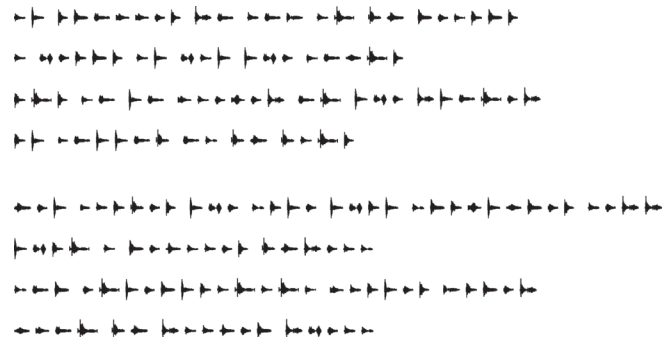
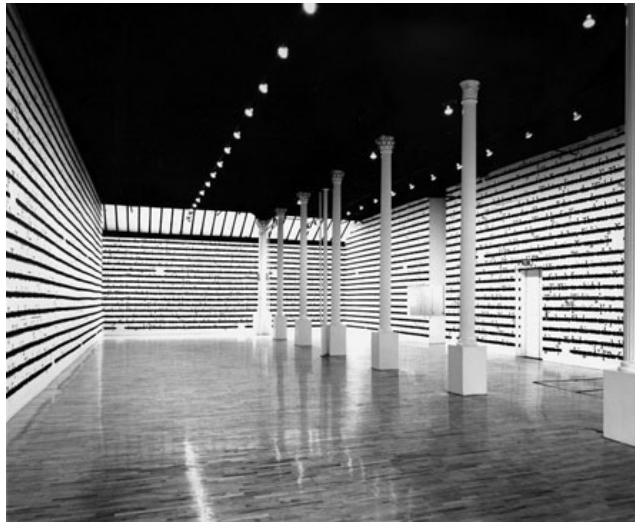


Fig. 6 Top . Joseph Kosuth
Zero & not 1988
Printed Freudian text, black tape
Installation dimensions variable

Fig. 7 Bottom . Carolyn Williams
Voice Font III June 2007
Late nineteenth century poem, spoken alphabet
translated into font, photographic paper
Installation dimensions variable

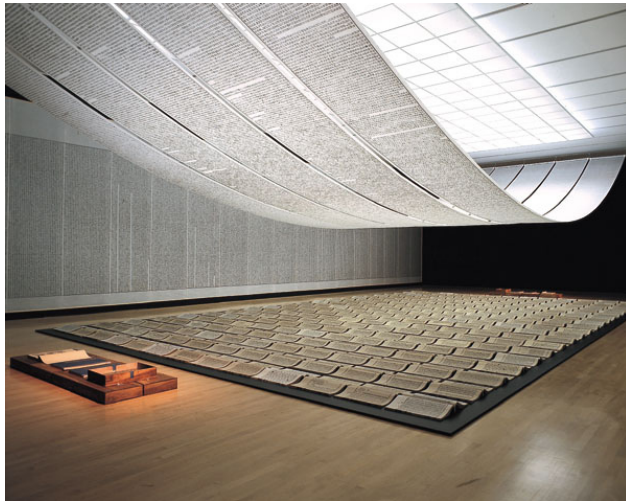


Joseph Kosuth has made a series of installations, *Zero and Not* (1985, 1988, 1994) (fig. 6), in different locations with different texts. The texts are always a re-presentation of writings that have come before. The language in which the writings are re-presented changes in accordance with the country in which the work is shown. Text is printed on the gallery wall and then struck through with black tape so that it is erased but still insists. It remains just legible. What strikes me about this work is how time is slowed down – to make sense of the text requires a slow pacing around the room.

In my work, *Voice Font III* (June 2007) (fig. 7), the text has also been erased through its translation. Like the text in *Zero & Not* (fig. 6) the voice font can be read, albeit with effort on the part of the viewer. However, I do not think either of these works hinge on the actual reading of the 'text' but rather on their ability to lure the viewer into the possibility of deciphering the text. I think this is because there is something seductive about the idea of an erased truth lurking between the lines. This idea was reiterated in a critique when I supplied viewers with a text reading of the work. There was general agreement that seeing the wall of photographs through the filter of having read the poem actually closed down the possible readings due to the ensuing loss of ambiguity.

Fig. 8 Top . Xu Bing
Book from the Sky (Tanshu) 1987-91
 Hand printed books, scrolls and screens
 Installation dimensions variable

Fig. 9 Bottom . Carolyn Williams
Inaudible Poem September 2006
 Late nineteenth century poem, spoken words translated into
 clear acrylic characters, shelf
 Dimensions 1180 x 1700mm



This sense of ambiguity is also played out in Xu Bing's installation, *Book from the sky* (1987-91) (fig. 8). The installation comprises traditional Chinese reading materials hand printed with what, at first glance appear to be Chinese characters. They are in fact a translation of Chinese characters into new characters that cannot be read. These characters are made with such consideration of the ones from which they have come that viewers are lulled into a belief that there must be some intelligible meaning in them, and consequently spend much of their time trying to decipher an indecipherable code. Xu Bing says all his work is linked by a common thread – that of constructing some kind of obstacle to people's habitual way of thinking.¹¹



Like the characters used in Xu Bing's *Book from the sky* (fig. 8), my translation of spoken words into sound vessels in *An Inaudible Poem* (September 2006) (fig. 9) render their reading impossible by the viewer. The sound vessels operate in a similar way to Chinese characters in that each word is represented as a whole. I think of them as containers of the sound of the word or perhaps the solidified sound itself, a reflection of the notion that the shape and material of an object represents a frozen sound potential.

Fig. 10 Top . Robert Fillou
Telepathic Music 1976
 Music stands, cards
 Installation dimensions variable

Fig. 11 Bottom . Carolyn Williams
Props for Conversation April 2007
 Cable, Props - thread cones, wood, lino
 Installation dimensions variable



Robert Fillou talks of the necessity of exchange through communication. In this installation, *Telepathic Music* (1976) (fig. 10), he alludes to the notion that even in silence the spirit communicates. I am intrigued by the way in which Fillou provides us with the apparatus for an open-ended possibility of music with silence functioning as a listening experience. As a viewer we may interpret it, or simply take mental note of it, imagining some relevant or not so relevant sounds and/or action. Simply to 'read' the work is to activate it, making us all potential performers and/or spectators/listeners.



In Fig. 11 are some of my *Props for conversation* (April 2007). In relation to Fillou's work I consider these in terms of both action and sound. The cone shapes echoing speaking and listening devices with electrical wiring allude to things that connect or fail to connect.

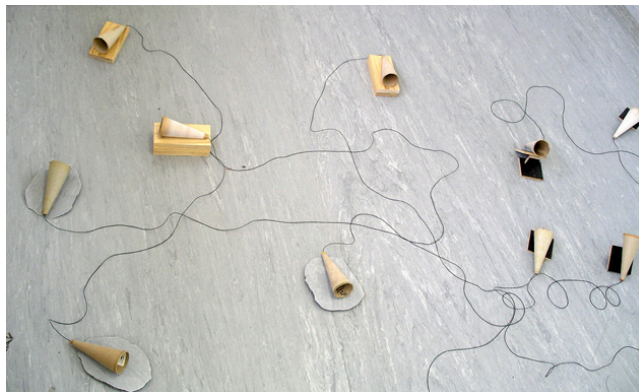


Fig. 12 Top . Imi Knoebel

Room 19 1968-

Wood and fiberboard stretchers, planar elements, rectangular volumes
Installation dimensions variable

Fig. 13 Bottom . Carolyn Williams

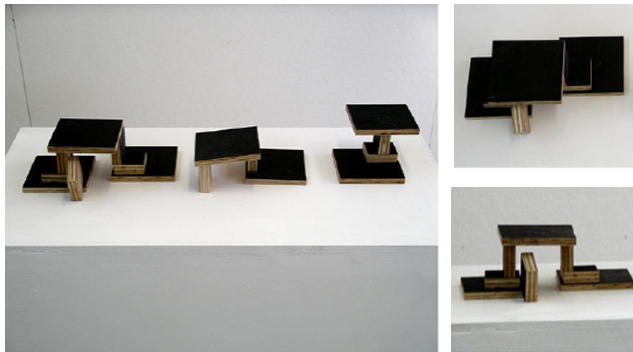
Units June 06

Wood, plinth

Dimensions variable



Imi Knoebel was a student of Joseph Beuys during which time he occupied a studio space in room 19 where he made this work. *Room 19* (1968) (fig. 12), has been shown in many different forms. Given that the ensemble is permeable and that the particular configuration is dependent on the site and artist's decision within that site, the form could be considered as an event. This work is relevant to my practice in terms of its aura of non-resolution. It seems to me to be held at the ready, a potential for translation in terms of activity. What actions, I ask, might still be taken? The way in which the work is installed also draws attention to the relationship between the work and its place of production. There is a sense of the workshop or studio, sites of production, where things are always in transit.



The *Units* (June 2006) (fig. 13) started out as props, their function was to hold paper into place, but rather than disregard them when their function was complete I decided to reinstate them as objects within themselves. They are also remade each time they are moved, but unlike the objects in *Room 19* (fig. 12), they are always remade to resemble their prop-like status.

Fig. 14 . Antony Gormley
Field for the British Isles 1994
40,000 clay figurines crafted in St. Helens by local people
Dimensions variable



In terms of sculptural conventions I am interested in Antony Gormley's *Field for the British Isles* (1994) (fig. 14). This installation is made up of tiny clay figures made by volunteers from the town of St. Helens. Each volunteer was given a portion of clay from which to make the figures with loose instructions regarding size and proportion. This work is relevant to my practice on two levels; firstly, the generation of mass through repetition and secondly, how the mark of the gesture of the making remains implicit while at the same time allowing for the experience of a seemingly limitless and homogenous horde.

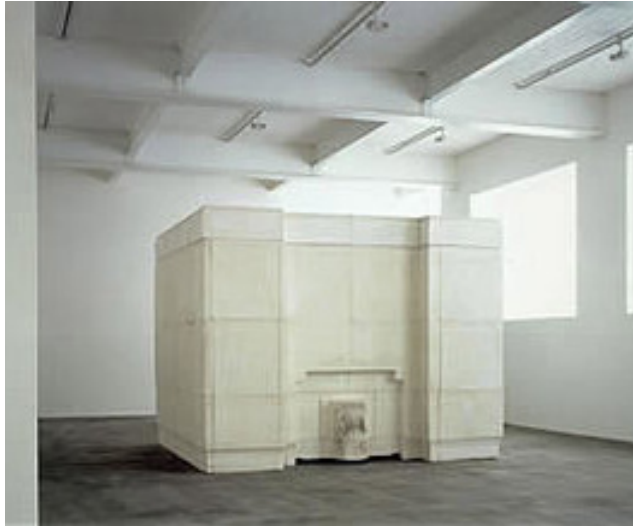
Fig. 15 Top . Rachel Whiteread
Ghost 1990

Negative plaster cast of a room of a
London Victorian town house.

Fig. 16 Bottom . Carolyn Williams

Sound Castle I June 2007

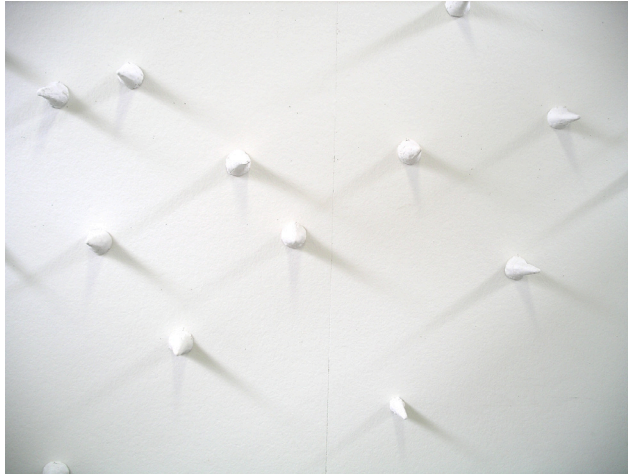
Painted polystyrene



On looking at variations of my *Sound Castle* (June 2007) (fig. 16) or *Sound Wall* (June 2007) (fig. 38) viewers have remarked upon the visual similarity between these works and Rachel Whiteread's casts of negative space, be it *Ghost* (1990) (fig. 15) or *House* (1993). The common thread running through these works is not only their transient quality in regard to the idea of trapping a moment in time but also their monumental quality. These works frame the space of the everyday that we do not usually consider, by capturing volume, mass and scale in factual terms. Just as Whiteread's work stands as a monument to time, my *Sound Castle* (fig. 16) is a monument to sound with its associations to both a speaker and a receiver of sound. The visual similarity of these works is heightened by the use of a universal contemporary language.



Fig. 17 . Carolyn Williams
Untitled April 2007
Ice-cream cones, plaster
Dimensions variable



2:4 Materials and objects

At the beginning of my project I was using materials associated with processes for generating hardcopy with regards to language, such as paper, ink, printed matter, book binding tape, binding thread, etc. As a result of developments I began to look at other materials such as clear acrylic (for the sound vessels). The use of this material, which I had not previously seen as relevant, introduced the concept of degrees of translation which separate ideas from materials. I looked at pre-existing objects as material to parallel the idea of the use of voice as pre-existing abstract material. Looking at objects not only for what they appear to be, but also looking at them with the possibility of taking one thing for another allows for a kind of unconsidered reading of the object – a reading that occurs between what we know and what we think we know and enables us to re-imagine possibilities.

My material experimentations, however, are not as flexible as they may at first seem, in that my choices, although somewhat intuitive, are shaped by the idea of 'integrity to materials' in regard to their primary use. There are objects/materials, for example, that are inappropriate, such as my use of plaster-coated ice-cream cones (fig. 17).

The idea of cones as objects however is relevant in terms of the way their form relates to sound. The use of thread cones is particularly appropriate, in that they exist as a peripheral object. Their existence is dependent on their function rather than their actuality – once they have performed their specific function they are disregarded. 'Poly bin lids' (as they are known in the industry) also fall into this category. With regards to the

latter and also to the use of electrical cable, the notion of transience is emphasised by their function – that of transporting things elsewhere (be it produce or information). My use of photographs, in the photographic documentation of the hand made voice font objects, also carry with them similar qualities of transience.

The work is titled so as to give the viewer an indication of what they are dealing with. The titles are also used to add a sense of play acting as a distractor as much as indicator.

2:5 Methodological approach

The methodology applied to this project was initiated by the studio practice, looking from both inside and outside the practice to gain understanding and knowledge of the ways in which discoveries were being made and problems solved. As a result of this inquiry three main approaches came to light and over time these three approaches have become an integral part of the working process.

The approaches can be named as:

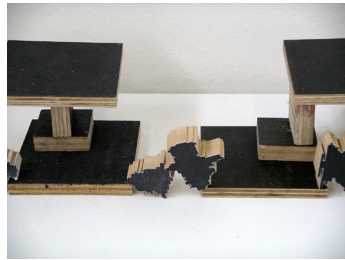
1. **Improvisational** – this involves using the play of intuition and invention to reach out to new ways of doing things. The intuitive element of the work, although flexible, is shaped by structure as a starting point. The structure is then relinquished to allow the work/materials to lead the way.
2. **Experimental** – this includes manipulation and intergradation as a way of re-interpretation and translation.
3. **Reflective** – this is where the analysis of the work made takes place. It is at this stage that work and ideas are continued, re-thought, edited and synthesised. This is also the point at which the studio practice and theoretical content of the project come together.

From top

Fig. 18 . Carolyn Williams
Wood units and wood sound vessels June 2006

Fig. 19 . Carolyn Williams
Studio wall March 2006

Fig. 20 . Carolyn Williams
Studio wall May 2006



2:6 Setting up systems for revealing

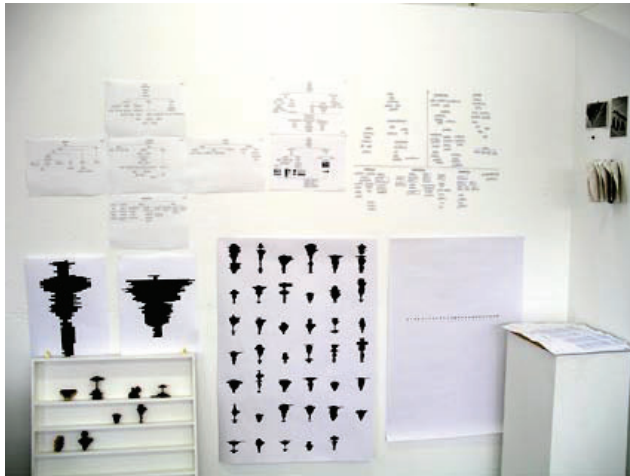
The **studio walls** have been used as a dialogic journal to enable continuing reflective discourse with the work. They operate in a space between the planned formality of the installation, and the informality and contingency of studio practice in process. Bodies of work are grouped together to find pattern, similarity and discord. This visual gathering of data also facilitates the idea of privileging one mode over another to assert a language type. This highlights areas where different strands of the work come together by a universal treatment, for example the similarity in pattern/coding of the wood units and the wood sound vessels (fig. 18).

The studio walls (fig. 19 and 20) have been documented at regular intervals and it is at these stages that the continuous dialogue between maker and object becomes more focused. The questioning of work gains rigor taking the form of a mandate i.e. how the 'unseen' manifests as a 'seen' state, does the work have a semblance of code as in a sense of information/meaning. Works that are no longer relevant become a contribution to tacit knowledge in that they become background information. These works are taken out, documented and shelved ready to come back into the body of thinking.

Charts and **wall maps** are used to reflect upon and intersect the theoretical ideas being researched with the material experiments in the studio. They are used as an ongoing method to keep the project in focus and to keep development fluid, while also identifying areas that need to be analysed in more detail. Questions and conversations are generated between researcher and data, i.e. identifying what space the idea of the

Fig. 21 Top . Carolyn Williams
Wall maps June 2006

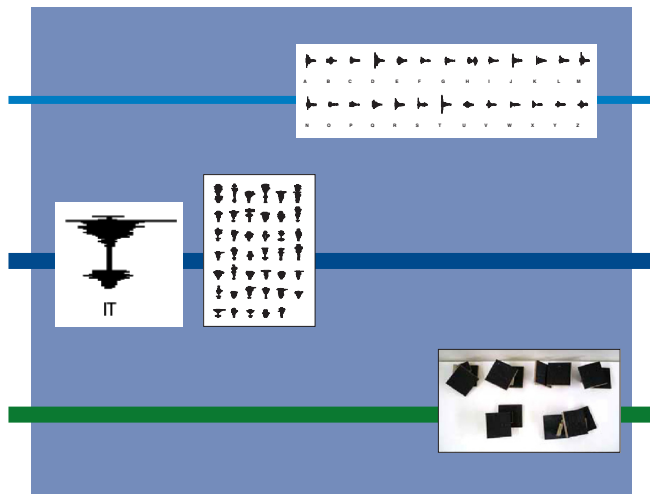
Fig. 22 Bottom . Carolyn Williams
Example of different paths feeding into one another May 2006



‘in-between’ occupies in terms of work being made thus far and how can gesture be incorporated into the work as an active ingredient.

The charts, wall maps and material experimentations on the studio wall operate together along a parallel time line. However there is a point of difference in that the charts and wall maps act as navigational tools, charting movements, shifts and changes within the project as well as pinpointing its location at any given time.

My **studio practice chart** (see section 2:11), which sometimes finds its way into my installations, is used for developmental work. It has become an important aspect of my practice not only as a system to classify and unite different elements but also as an information base from which new work is generated.



The different paths taken run parallel to each other, one path often feeding into another especially in terms of processes and ideas. For example (fig. 22) the files required to laser cut the sound vessels led to the need to learn the process of transforming images into vectors (which enables change of scale without loss of information). This process fed into the making of a voice font for which vectors are also a requirement. This then fed into the unit work leading to a variation of the process in the form of manual vectorisation.

2:7 Analogy between the poem and the visual artefact; a poem as a beginning

I have been using poetry as a platform from which to recognise and regenerate language. I chose to work from a poem, rather than other forms of language, primarily because poetry lends itself to being spoken and in the speaking, additional layers of information are revealed. The specific sound of each word is added to by voice, not only by the context in which it occurs, but also by the pattern and rhythm of the whole. In the introduction to the book, *Silence*, John Cage separates poetry from prose because of the way it is formalized. He writes “*It is not poetry by reason of its content or ambiguity but by reason of its allowing musical elements (time, sound) to be introduced into the world of words*”.¹² I am interested in this and in the way that poetry provokes associations with abstract notions of the poetic (the metaphorical, symbolic and unseen).

109

It dropped so low in my regard
I heard it hit the ground
And go to pieces on the stones
At bottom of my mind

Yet blamed the fate that fractured less
Than I reviled myself
For entertaining plated wares
Upon my silver shelf

(Emily Dickinson, p 69)¹³

The particular poem I am using has no name (none of Emily Dickinson’s poems do). In the book, *Selected Poems of Emily Dickinson*,¹⁴ it appears under the heading 109,

but I note that this reference changes depending on the publication. I was looking for a beginning and chose to work with this poem for its formal qualities, structure, length, shape and duration on speaking. The interpretative qualities of the words themselves play a lesser role, although I enjoy the generative link of shelves, objects and sound between the poem and the project. The poem is used as a vehicle from which the project is exported and also to which the project is governed in terms of criteria.

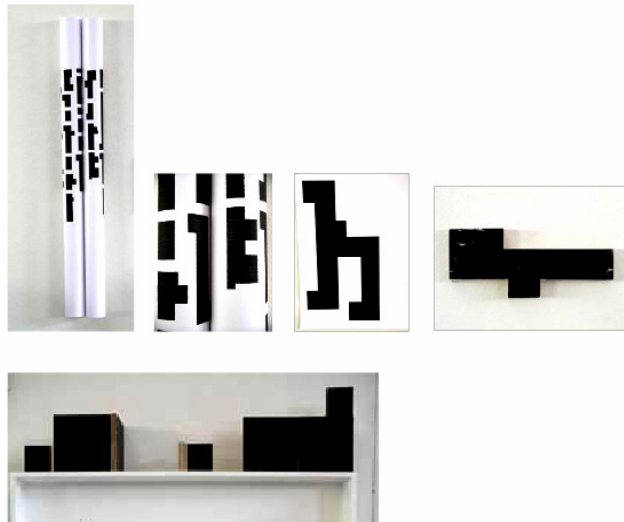
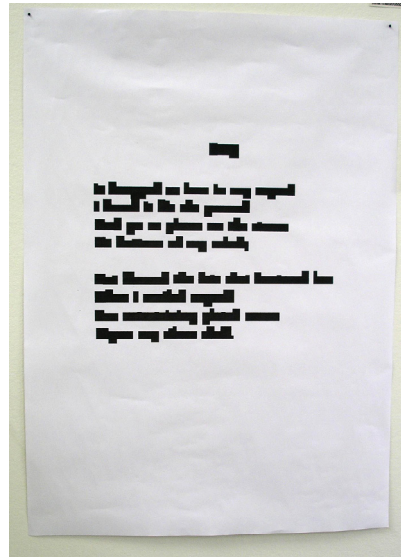
No one actually believes that poems and songs can be created out of nothing. They always pre-exist in the unchanging present of memory. Who would be interested in a new story, one that has not been handed down? The important thing is not to tell the story, but to retell it, and in each retelling to tell it for the first time. Hearing, in its most noble form, is rehearing; joining the ranks of previous listeners, who are made present again by the hearing and rehearing...

(Maurice Blanchot, (1969) p.87)¹⁵

Although this poem remains the primary source of language within the project, additional sources of language including abstract notions of the poetic have been added to extend the vocabulary of the practice.

Fig. 23 Top . Carolyn Williams
Text blocks March 2006
 Text, ink, paper
 Dimensions 850 x 1170mm

Fig. 24 Bottom . Carolyn Williams
Text blocks - units April 2006
 Text, ink, paper, card, wood
 Dimensions variable



2:8 Visual documentation of developmental work with commentary

This part of the paper will be presented as a diagrammatic analysis of method, by means of the studio practice chart which appears at the end of this exegesis (section 2:11). Areas of the chart will be discussed in detail to give an overview of the approaches used and the intellectual movements between intention and material experiments.

Text blocks

The first work made examines poetry with the idea of emphasising the rhythm and pattern of text and the space surrounding it. This is achieved by dropping detail to get a better sense of the whole, without totally losing the presence of something, leading to ambiguity between signification and meaninglessness.

The shapes of the individual text blocks undergo further exploration by treating parts of the whole individually, in a process of investigating all possible manifestations through manipulation. Manipulation occurs not only in relation to the text blocks but also to the paper onto which they are bound, prompting the idea of removing the text block from the paper to make a text block object. This material experimentation instigates the beginning of what I title the 'unit work'. Wood is used to further investigate notions of similarity, structure and accuracy to generate pattern, in search of a representation of language as sign/symbol.

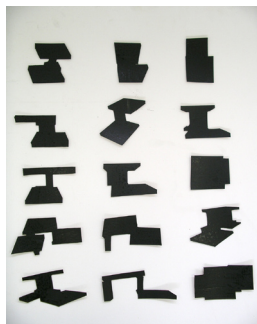
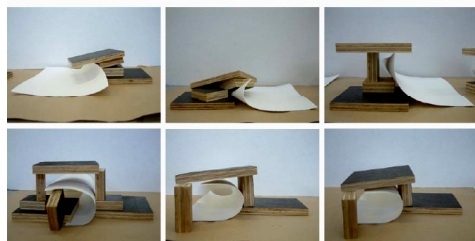
From Top

Fig. 25 . Carolyn Williams
Props for paper June 2006
Wood, paper

Fig. 26 . Carolyn Williams
Units June 2006
Wood. Dimensions variable

Fig. 27 . Carolyn Williams
Unit April 2007
Soundboard.

Fig. 28 . Carolyn Williams
Flat units June 2007
Paper, ink.



Units

Description: The unit work comprises abstract forms that are put together to become structures. The structures are made up of pieces of wood balanced into place.

The Units started out as props (fig. 25), I was trying to dry sheets of paper into specific shapes. The props themselves became of more interest than the paper and in response to this temporal state I decided to focus on the structure of the props instead (fig. 26). As registers they become a code – a code that records the incidental.

Upon reflecting on these units I became interested in their potential as receptors for sound. With this idea in mind a unit was made using soundboard as a material and the scale was increased (fig. 27).

This work led to the idea of making *Shelves for sound* (June 2007) (fig. 36), which I discuss in the Speakers and receptors section.

Further explorations of the units instigated the idea of a ‘flattening out’ in perspective. By looking at each unit from every possible perspective they became open to multiple interpretations, with one shape leading to many possible translations (fig. 28).

From Top

Fig. 29 . Carolyn Williams

Sound vessels May 2006

Wood, paper, ink. Dimensions variable

Fig. 30 . Carolyn Williams

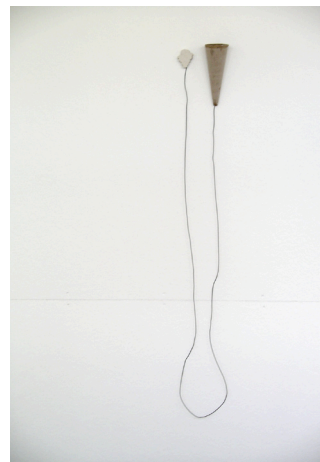
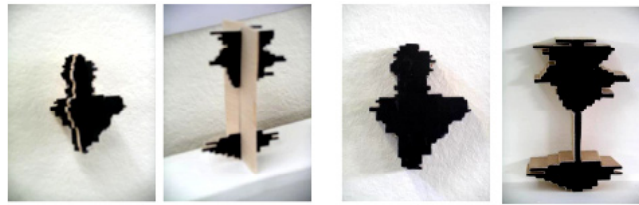
Sound vessels June 2006

Clear acrylic. Dimensions variable

Fig. 31 . Carolyn Williams

Sound vessel with cone May 2007

Clay, cable, paper cone. Dimension variable



Sound vessels

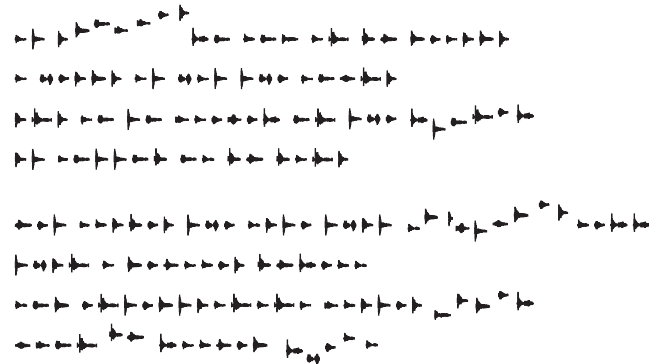
Description: These are small vessel-like objects. The form that the sound vessels take is produced from the sound bands generated by the spoken word. The size of each vessel varies slightly in relation to the duration and volume of each word as it is spoken.

Running parallel to the unit work is the idea of using modulation as a form of text. Each spoken word of the poem is treated individually to create what I refer to as a sound vessel. The data for this work was compiled using recordings of voice enabling the vessels to be traced back to their source, the actuality of the spoken word.

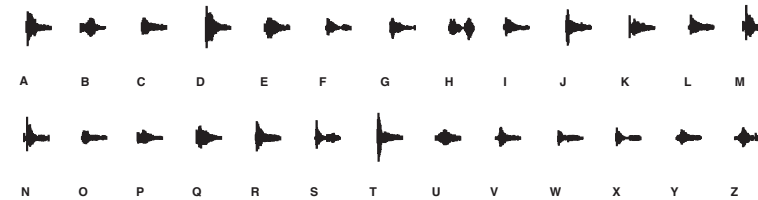
The first sound vessels were cut from wood with ink jet print on their surfaces to reinforce ideas of embodiment in the translation from the temporal into objects. However the process of hand cutting the wood did not achieve the accuracy required for the vessels. I then had them laser cut which involved learning how to use Adobe Illustrator in order to make vectors from the images. I decided to use clear acrylic as a material, rejecting glass for its green edging when cut. The clear acrylic gives them the appearance of dirty stain marks on the shelves echoing notions of the unseen (fig. 30).

In thinking about process in terms of the mark of the gesture of the making I made some sound vessels from clay using the negative of the acrylic vessels as a mould. I continued my experimentation by attaching various elements to the vessels: electrical cable, lino and cones (fig. 31).

Fig. 32 . Carolyn Williams
Flying Poem June 2007
 Late nineteenth century poem, spoken alphabet
 translated into voice font
 Dimension variable



Voice font



Description: Voice font is a typeface made from the spoken alphabet. As with the Sound vessels, the shape that each letter of the alphabet takes is made from the sound band generated from the speaking of the letter.

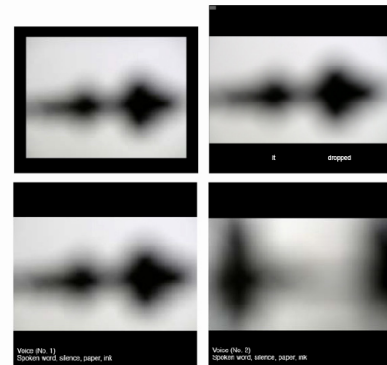
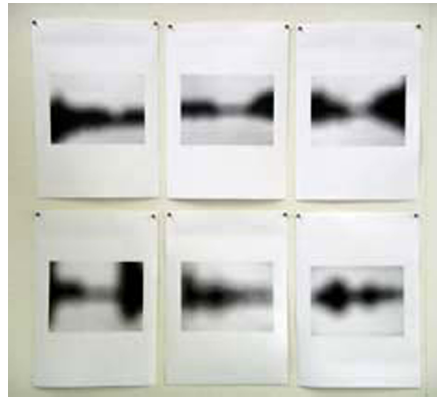
In considering ways in which text could become more closely related to the body in terms of gesture, not just in the gesture of the act of writing, but also in the writing itself – I decided to create a new font based on voice. As a starting point I made a series of studies to see if a font made from the spoken alphabet could actually operate in a similar way to text fonts.

To this end I recorded the spoken alphabet of others and then created fonts from them. These preliminary investigations revealed that, although each spoken alphabet is specific to the individual speaker, they share enough similarities to each other that once learnt can be used to communicate information. The voice font occupies a place in-between the handwritten and typed. As with handwriting, voice font is indexical of a particular time and site/person as it is attached to both the moment of its making and its source, but by making it into a typeface it is transported into the realm of the mechanically produced.

The same procedure was used to produce both the voice font and the sound vessels. Recordings of a spoken voice were made using a video recorder. The recorded data was then transferred into the programme, Final Cut Pro, and instead of viewing an image of the speaker, the image of the recorded audio was brought onto the screen and captured as a still. A video recorder was used rather than 'an audio only recorder', because of the 'form' of the sound graphs produced by using of a video recorder. The pictorial representations of the sound graphs were considered in regard to the shape produced by a word or letter representing the potential of contained sound, i.e. it being a closed (container-like) shape rather than a likeness of a single line. As the basis of coding systems, the use of these abstract forms (some akin to a visual of sound graphs) seems relevant. Although the graphics of the sound graphs vary in relation to electronic systems and hardware there is perhaps now a common understanding of the origins of these shapes, enabling them to be universally read as symbols that represent sound.

Fig. 33 Top . Carolyn Williams
Silences May 2006
 Spoken word, silence, ink, paper
 Dimensions 210 x 297mm

Fig. 34 Bottom . Carolyn Williams
Untitled May 2006
 Spoken word, silence, ink, paper
 Dimensions variable



Silences

I began to think about translation in terms of the space between, the space between the text on the printed page and the unseen silences between the spoken words, the idea of translation from one to the other. Exploring the space occupied by audio led to six studies being made (fig. 33). They each have a spatial resonance, the light behind blurs and cancels materiality. The individual words although separate remain connected even through the silence. There is no space on the page without sound, the vibration from the words fills the white paper and seeps into the space beyond.

There is a pictorial element that leads viewers to compare these studies to landscapes. As a result of this comparison I investigated formatting as a means of narrowing the associations generating from the work. In formatting I intuitively format the silences to resemble video stills (fig. 34). These investigations bring up notions of the dynamic versus the still – how the dynamic refreshes the series of moments, and in wider terms of representation, the way the dynamic links with corporeality in terms of performance. I made a video using a series of stills and lap dissolves to move from one image to another to keep the quality of the still image. The artist, Theresa Hak Kyung Cha,¹⁶ also uses repeated fading in and out of images to give her work a sense of suspension, in-betweenness and proximity to the unknown.

I wanted to represent words from the moment they are spoken, through the duration of their vibration in space, showing in some way their disappearance. This work is a failure in this context, but it has made me aware that the use of video or sound itself

Fig. 35 . Carolyn Williams
Silent bridges October 2006
Late nineteenth century poem, silences, spoken words, modulation,
225gsm paper, black ink
Dimensions 145 x 100mm each (16 parts)



fails to address the issues that I am concerned with. However the use of video as a way to record and retrieve information remains as an investigatory process within my practice.

In considering other ways in which to translate silences I return to the original photographic images which use stillness to implicate movement. This work highlights the words and the spaces in-between them at the beginning and end of each sentence of the poem (fig. 35).

These practical experimentations emphasised the role that silence occupies in relation to sound – how silence is an essential part of sonority and how sound in fact sounds because of silence – making me aware of silence not as an interval but as the bridge that unites sounds. The concept of conceiving sound through silence has become an integral part of my practice.

From Top

Fig. 36 Top . Carolyn Williams
Shelves for Sound June 2007
(detail at right)
Soundboard. Dimensions variable

Fig. 37 Middle . Carolyn Williams
Wall Trumpets June 2007
(detail at right)
Thread cones. Dimensions variable

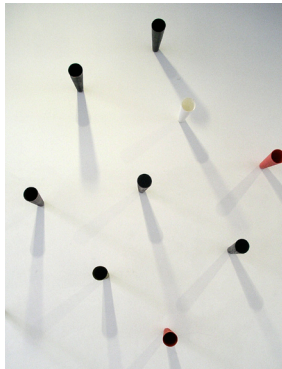
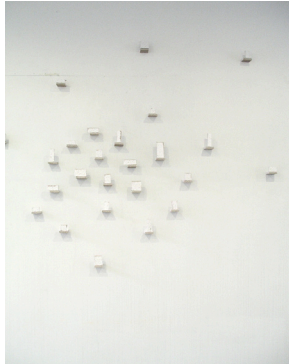
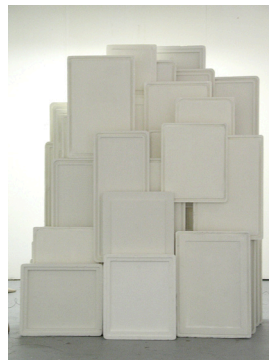


Fig. 38 Bottom left . Carolyn Williams
Sound Wall June 2007
Polystyrene. Dimensions variable

Fig. 39 Bottom right . Carolyn Williams
Sound Castle II June 2007
Polystyrene. Dimensions variable



Receptors and speakers

This area of exploration is closely linked to the unit work in that there is a focus on more abstract representations of language. I followed the possibility of using objects to represent a potential for language that draws on the idea of their function. There is a relationship here to aspects of both Robert Fillou's *Telepathic Music* (1976) (fig. 11) and Imi Knoebel's *Room 19* (1968-) (fig. 12), in that objects are used in a way which alludes to a possibility of sound as well as a possibility of action.

Shelves for Sound (June 2007) (fig. 36) are made from soundboard and reveal integrity to materials, relating to the project in regard to the unseen and the material's fundamental use. In this case the soundboard plays its intended role as a component of sound, the placement of each shelf being set in accordance to where I perceived my voice to scatter while directing conversation to the wall.

Sound Wall (May 2007) (fig. 38) was constructed with the idea of using the architecture of the space to create an environment for sound. I then decided to see what would happen if I separated it from the architecture and brought it into its own space. In turning it into an object (fig. 39) it became transformed, its visibility heightened, defining it more as an object for the viewer's attention. Standing alone as a sound castle it echoed more strongly the concept of a relationship existing between sound and form.

Fig. 40 . Carolyn Williams

Untitled June 2007

Voice font III - photographs of spoken alphabet made into font,
painted polystyrene box lids
Installation dimensions variable



Installation as an art practice to bring together the various elements

Initially, bodies of work were exhibited together. Each work was made, completed and exhibited as a discrete, closed-off entities, which focused exclusively on its own internal structure. Documentation of the work revealed that the aesthetic differences between the finished work presented, and the work-in-studio, led to a loss of potentially interesting/useful aspects and readings that existed in the studio-experiments. The loss was seen to occur as a result of elements being resolved out of or overshadowed in the finished work.

On examining this loss it became apparent that the ‘fluency’ of the process driven element is sometimes more evident in the work that operated as a component within the finished work rather than when it was viewed as a stand alone piece. As a result of questioning the mode of presentation for my objects/images/works, installation as an art practice became intergrated into my ongoing studio practice.

This installation (fig. 40) comprises photographs of the voice font alphabet. Each of the letters of the alphabet was cut by hand then placed on a wall and individually photographed. The space between was also photographed. The photographs have been positioned as a textual translation of a poem. The polystyrene units represent another translation that of the spaces in the poem that give form to the whole. This translation, translates into another language – a language of assemblage, mimicking text by articulating something that is going on in terms of process. The stacks of ‘poly bin lids’ close by are held at the ready as potential for further moving and shifting.

Fig. 41 Top . Carolyn Williams

Untitled June 2007

Sound Castle - painted polystyrene box lids, pins

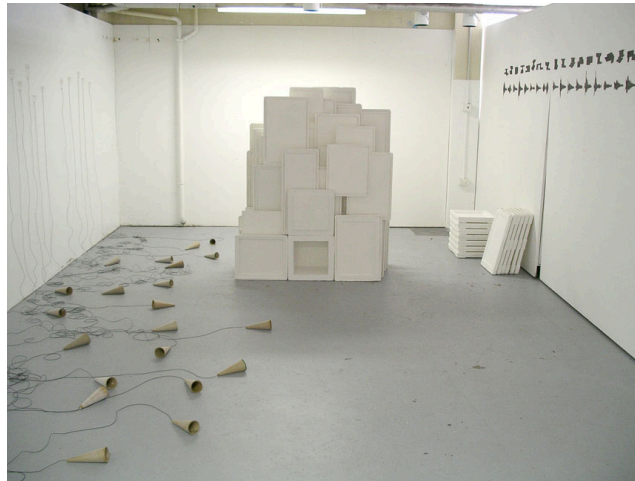
Sound Vessels - poem, spoken words translated into clear acrylic, cable, thread cones

Voice font - spoken alphabet, canvas, paper, black ink

Flat Units - canvas, paper, black ink

Fig. 42 Bottom . Joseph Kosuth

One and Three Chairs 1965



This installation (fig. 41) experiments with the idea of presenting a space to evoke a potential for language by making each understanding of one element matched by another. This relates to the idea presented by Joseph Kosuth's work *One and Three Chairs* (1965) (fig. 42). In this work the image, the chair, and the text represent a whole experience in the sum of its parts.



Fig. 43 . Carolyn Williams

Voice Font 2007

Late nineteenth century poem, font created from sound bands generated by spoken alphabet, Chinese inked paper on canvas cut-outs, photographs

Dimensions 128 x 96mm each (number of photos 1458)

Installation 2305 x 7775mm

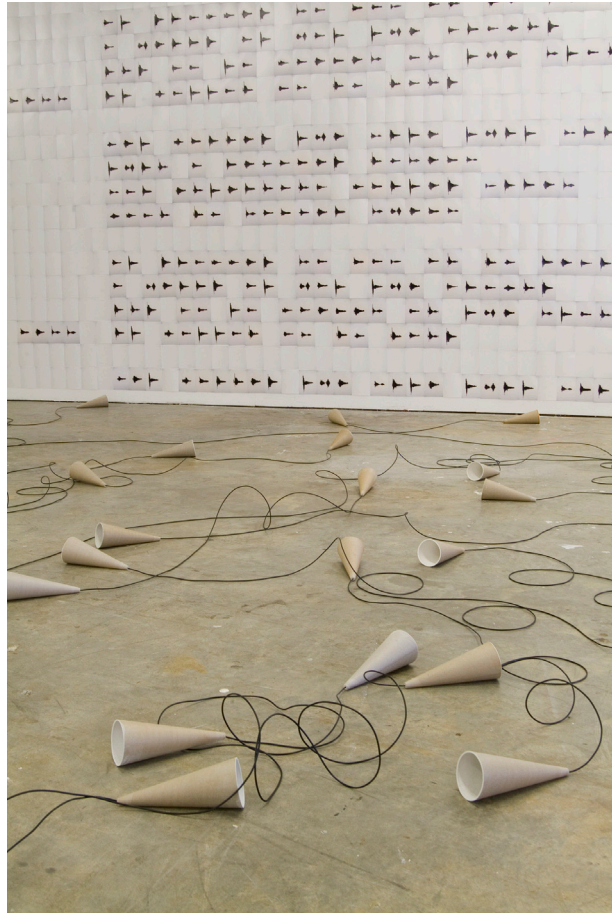
with

Props for Conversation 2007

Cardboard thread cones, 4 shades of black white flat acrylic paint,

black electrical cable

Installation entire floor space



2:9 Final installation

Title: **Drawing from Voice**

The final MA exhibition consisted of four key elements titled: *Voice Font*, *An Inaudible Recital*, *Sound Castle* and *Props for Conversation*.

Voice Font

In this particular work the spoken alphabet was translated into a voice font, the shapes printed and fixed onto canvas then hand cut and over painted with Chinese ink. The resulting objects were then placed on a wall and photographed. The photographs are to the real scale of the original objects, and the paper onto which the photographs are printed is also hand cut. In making the photographs to the real-life scale of the object (rather than a standard 6 x 4 inch size), the reading of the work is not led by a standard photographic format but rather by the object as image.

An Inaudible Recital

This work consists of sound vessels made from the words of the same poem, but spoken by three different speakers. Each speaker was chosen to represent a different nationality; Czech, English and New Zealand. While this specific point is not important in the reading of the work, the reference is to myself, in that as a child I spoke French with my mother, English with my father and Chinese with my sister. Here, I consider different intonations as another representation of the unseen.

Fig. 44 Top . Carolyn Williams
Inaudible Recital 2007 (detail)
 Sound vessels created from sound bands generated
 by spoken words translated into clear acrylic charac-
 ters, shelved plaques, black white flat acrylic paint
 Dimensions 1950 x 1200mm each plaque
 Installation 1950 x 4000mm

Fig. 45 Bottom . Carolyn Williams
Sound Castle 2007
 Poly bin lids, black white flat acrylic paint, pins
 Installation 2270 x 2310mm



What is relevant in the reading of both *Voice Font* and *An Inaudible Recital* is that these works represent a unit of language, whatever that language may be. With this in mind these works were structured to emphasise their linguistic nature. *An Inaudible Recital* takes the form of three plaques (echoing music stands); each plaque represents one voice. The plaques are proportionately scaled up from the original page of the book that each person read from. Shelves represent the lines of the poem and become the surface onto which the sound vessels are placed. The parallels between the poem and its characteristics and the work are pertinent to the practice of making. Although they remain unseen, they contribute not only to the visual logic of the work but also to its linguistic source.

Sound Castle

The *Sound Castle* also acts as a measure – a measure of language in the unit of sound, the mass of the sound castle representing the volume of audible sound in the space of the installation.

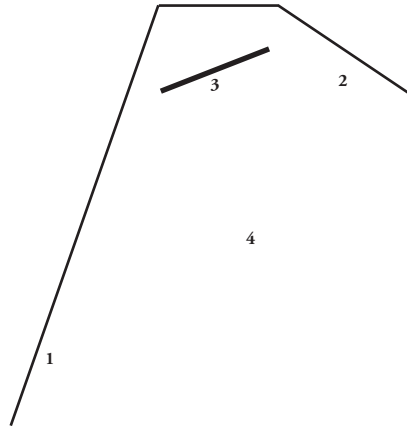
Props for Conversation

These cover the entire floor and require viewers to walk amongst them. They are the most playful element, reminiscent of childhood games. They have a dual function – as speakers and receptors and as connectors, connecting the various elements of the installation.

Installation

The cones, castle, photographs and vessels that form the final installation were developed in consideration of one another and together represent coded language systems.

Fig. 46 . Carolyn Williams
Installation: **Drawing with Voice** 2007



1. Voice Font 2007

Late nineteenth century poem, font created from sound bands generated by spoken alphabet, Chinese inked paper on canvas cut-outs, photographs
Dimensions 128 x 96mm each
(number of photos 1458)
Installation 2305 x 7775mm

2. Inaudible Recital 2007

Voice 1 Czech accent, Voice 2 English accent, Voice 3 New Zealand accent. Late nineteenth century poem, sound vessels created from sound bands generated by spoken words translated into clear acrylic characters, shelved plaques, black white flat acrylic paint
Dimensions 1950 x 1200mm each plaque
Installation 1950 x 4000mm

3. Sound Castle 2007

Poly bin lids, black white flat acrylic paint, pins
Installation 2270 x 2310mm

4. Props for Conversation 2007

Cardboard thread cones, 4 shades of black white flat acrylic paint, black electrical cable
Installation entire floor space

The objects that form the codes are arranged in the space to strongly inform and interact with each other - like coming upon an unknown language, the specific meanings of the codes are indecipherable. Instead of illuminating that which is missing in language, the multiple layers of translation and interpretation that come into play between the original sound and the final results through material processing and reprocessing (i.e. vectors, printing, laser-cutting, painting over, etc.,) serve only to exemplify what is lost in language. Perhaps the loss that denotes that which is unseen in language can only be alluded to through loss itself with no words or symbols able to signify it.



Text included with Installation

Drawing with Voice

This project explores the unseen (that which is not considered) in relation to the idea of the existence of another dimension of language. It explores ways in which these qualities can be recovered by creating representational codes of the unseen which evoke a potential for an inclusive language. The work focuses on sound with particular emphasis on 'voice' as a way to explore these concepts through visual means.

The installation has four key elements titled: *Voice Font*, *An Inaudible Recital*, *Sound Castle* and *Props for Conversation*.

The *Voice Font* is created from a translation of the spoken alphabet. The shapes produced by the spoken characters were made into vectors, printed and fixed onto canvas then hand cut and over painted with Chinese ink then photographed.

An Inaudible Recital consists of sound vessels made from the words of the same poem, but spoken by three different voices, each with a different accent – Czech, English and New Zealand. Each shelved plaque represents the complete poem spoken by one voice. This work explores the way sameness and difference impact on the visual characteristics of the spoken word in terms of frozen sound potential.

The *Sound Castle* acts as a measure – a measure of language in the unit of sound. The mass of the sound castle represents the volume of audible sound in the space of the installation.

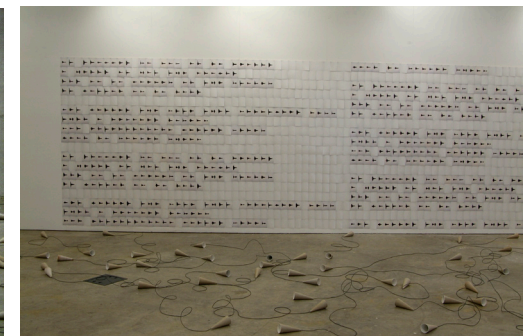
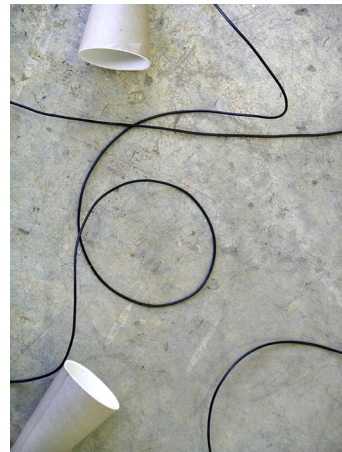
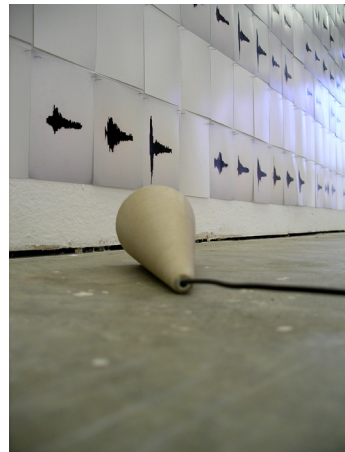
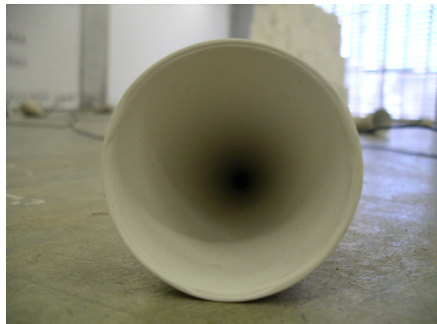
The *Props for Conversation* placed on the floor are reminiscent of childhood games, echoing speaking and listening devices with electrical wiring alluding to things that connect or fail to connect.

The installation of these various elements in the space focuses on the idea of equivalence. Each code acts as a measure for the other to create a space for the potential of language.

Words spoken to oneself or aloud, sung or chanted, are at the simplest level used as a method of concentration. But perhaps, on a deeper level, the naming of a thing acts as an invocation of it, leading to the idea that sound creates form.

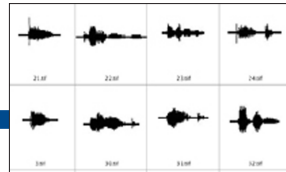
My practice utilises the concept of creating strangeness and unfamiliarity to evoke a potential site for the unseen. I am using coding systems created from the spoken word. What I want to reveal is a sense of information, a proposal that there is more than meets the ear and the eye.

Figs. 47. 48. 49, 50, 51, 52, 53, 54, 55, 56 . Carolyn Williams
Details from Drawing with Voice 2007
 Voice Font, Props for Conversation, Sound Castle
 and Inaudible Recital,

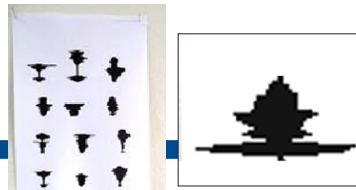




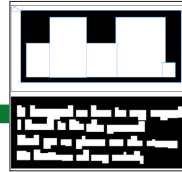
March 06
Emily Dickinson Poem 109,
found postcards



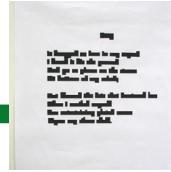
Modulation March 06
Poem, spoken words, ink, paper
Dimensions variable



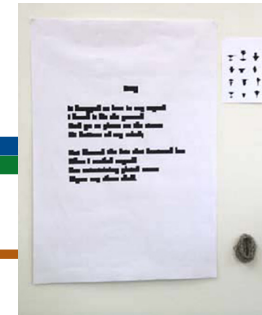
Sound vessels March 06
Poem, spoken words, ink, paper
Dimensions variable



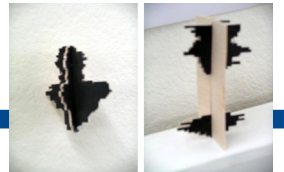
Text blocks March 06
Text, ink, paper
Dimensions variable



Text block March 06
Text, ink, paper
Dimensions 850 x 1170mm



Crit 1 March 06



Sound vessels April 06
Spoken word, ink, paper, bolsa wood
Dimensions variable



Text blocks - Units March/April 06
Text, ink, paper, card
Dimensions variable

Studio Practice Chart

Chart Legend

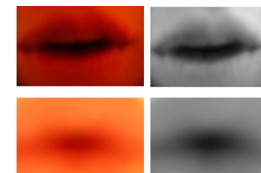
- modulation - silences
- modulation - voice font
- modulation - sound vessels
- text - blocks - units
- receptors and speakers
- other



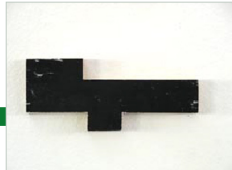
Paper cloths (no.1 of 3) March 06
Text, paper, sewing needle
Dimensions variable



A Month of Sundays March 06
Sunday newspaper, thread, sewing pins
Dimensions variable



Reading April 06
Spoken word, ink, paper
Dimensions variable



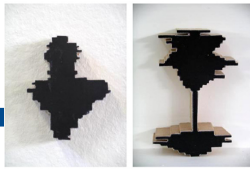
Text blocks - Units March/April 06
Text, ink, paper, wood
Dimensions variable



Units Study 1 March 06
(Nos. 1-45) *Section*
Text, ink, paper
Dimensions variable



Units Study 1a May 06
(Nos. 1-45) *Section - formatting*
Text, ink, paper
Dimensions variable



Sound vessels May 06
Spoken words, wood, paper, ink, shelf unit
Dimensions variable



Units March 06
Study 1b (No. 13)
unseen/unconsidered
Text, ink, paper
Dimensions variable



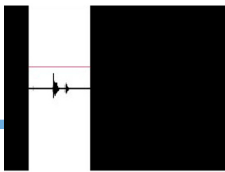
Units April 06
found wood, floor
Dimensions variable



Receptors April 06
Study 1 Shell, wooden shelf
Dimensions variable



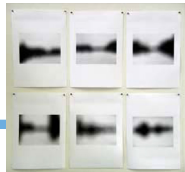
Studio wall April 06



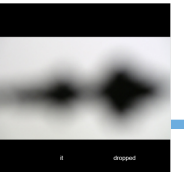
Silences May 06
Spoken word, silence. screen grab, ink, paper
Dimensions variable



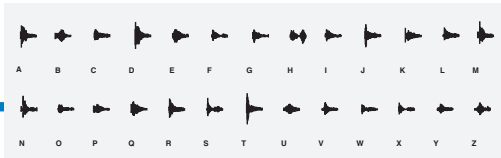
Silences May 06
Silence between spoken word, ink, paper
Dimensions variable



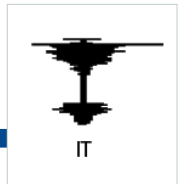
Silences May 06
Spoken word, silence. ink, paper
Dimensions variable



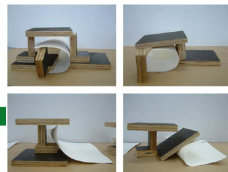
Silences May 06
Spoken word, silence. ink, paper
Dimensions variable



Alphabet May 06
Vector alphabet made as a font: Voice font
Alphabet, Spoken word, ink paper
Dimensions variable



Word vectors May 06
Spoken words, vectors
Dimensions variable



Paper props May 06
found wood, paper
Dimensions variable



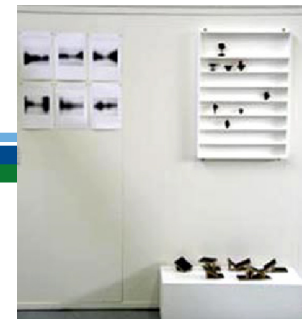
Units May 06
Found wood
Dimensions variable



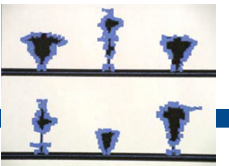
Receptors May 06
Study 2 Polystyrene cup, string, plaster
Dimensions variable



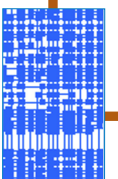
Studio wall May 06



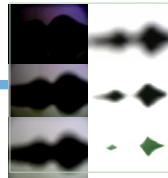
Crit 2 May 06



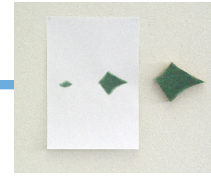
Sound vessels May 06
Spoken words, frame edges, text threads, paper, ink
Dimensions variable



Word vector code May 06
Spoken words, frame edges, text threads, paper, ink



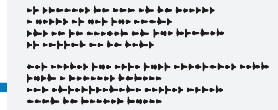
"it dropped" June 06
Spoken word, silences
DVD



"it dropped" study 1 June 06
Spoken words, screen grab, paper,
ink, wood Dimensions variable



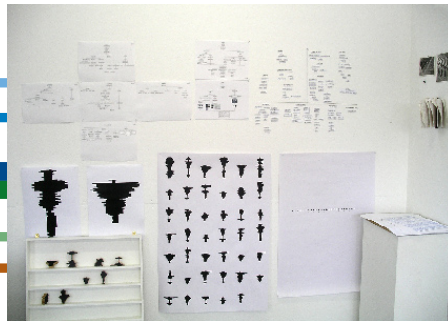
"it dropped" studies 2, 3, 4 July 06
Spoken words, screen grab, ink, paper
Dimensions variable



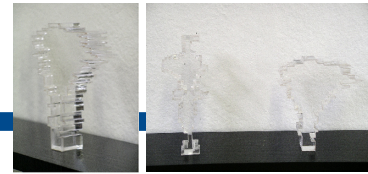
Voice font July 06
Late nineteenth century poem, spoken
alphabet translated into voice font



Studio wall June 06



Studio wall June 06



Sound vessels June 06
Spoken words, acrylic, wooden shelves
42 parts dimensions variable

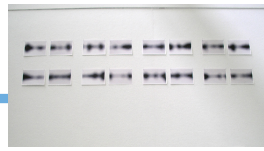


Units June 06
found wood, plinth
Dimensions variable



Mid-year assessment June 06

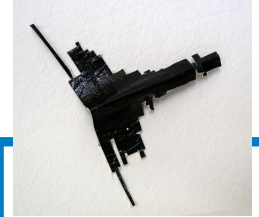




Silent bridges September 06
Late nineteenth century poem, silences, spoken words, modulation, 225gsm paper, ink
Dimensions 145 x 100mm each (16 parts)



Voice font September 06
Late nineteenth century poem, spoken alphabet translated into font, 150gsm photocopy paper laminated on back, ink
Dimensions 595 x 841mm



Voice font 'A' November 06
spoken alphabet translated into font, paper, ink, canvas



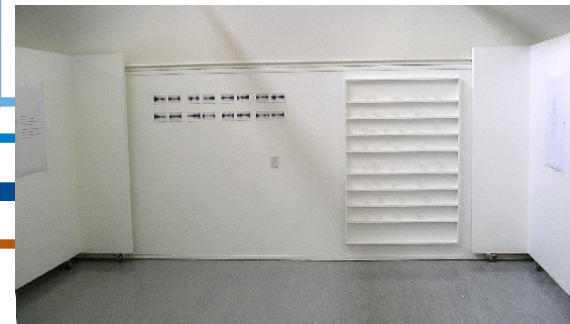
Studio wall September 06



Studio wall September 06



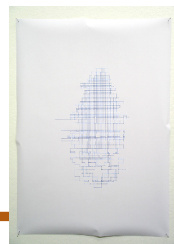
Inaudible poem September 06
Late nineteenth century poem, spoken words translated into clear acrylic characters, shelf
Dimensions 1180 x 1700mm



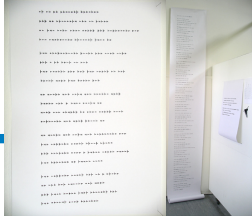
End of year presentation October 06



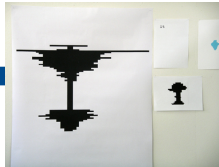
Units & Sound Vessels November 06
Wood, paper, ink



Poem drawing September 06
Late nineteenth century poem, spoken words translated into complete characters, frame edges, screen grab, 150gsm photocopy paper laminated on back, ink
Dimensions 595 x 841mm



The Rime of the Ancient Mariner Part I
by S Coldridge March 07
Spoken alphabet translated into font,
photocopy paper ink
Dimensions variable



'it' March 07
Sound vessel, photocopy paper, ink
Dimensions variable



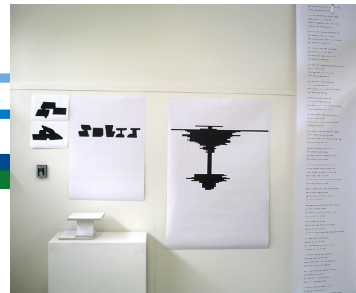
Units March 07
Wood, paper, ink
Dimensions variable



Unit April 07
Soundboard



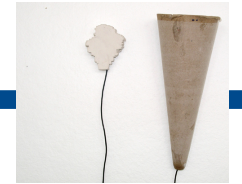
Studio walls April 07



Studio walls April 07



Sound Vessels May 07
Clay sound vessels



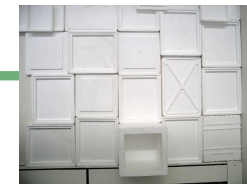
Sound Vessel with cone May 07
Clay sound vessel, cable, thread cone



Studio walls April 07
Polystyrene cups



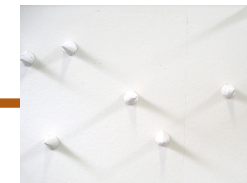
Studio walls (detail) April 07
Polystyrene cup



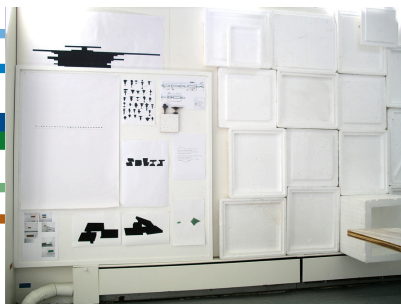
Sound wall May 07
Polystyrene bin lids



Sound wall (detail) May 07
Polystyrene bin lids



Untitled April 07



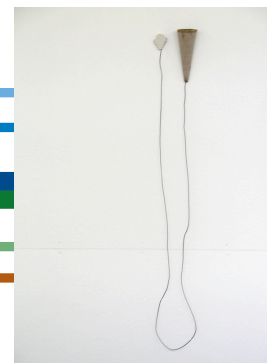
Installation (detail) May 07



Installation (detail) May 07



Installation (detail) May 07



Installation (detail) May 07



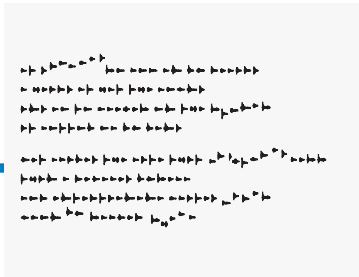
Shelf for sound 1 June 07
Soundboard, cable



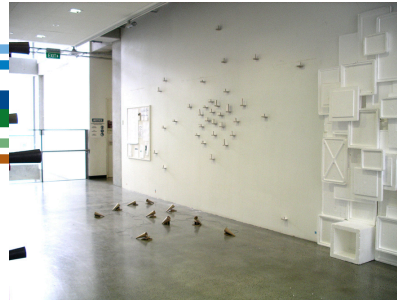
Untitled June 07
Ice cream cones, plaster



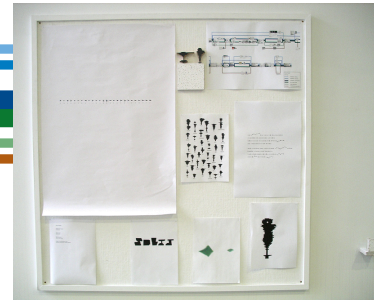
Studio wall (detail) June 07



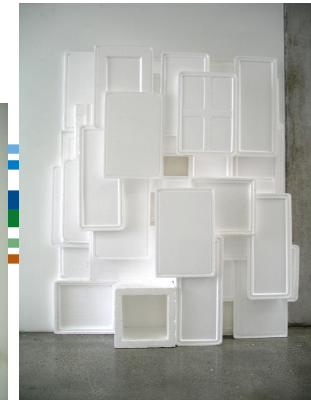
Flying poem June 07
Poem, voice font



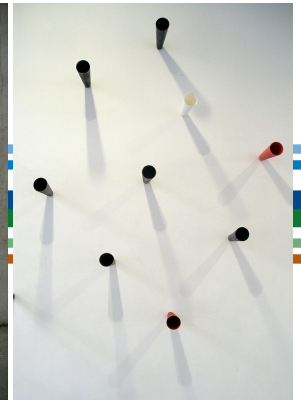
Installation June 07
Pin board
Props for conversation
Shelves for sound
Sound wall
Wall trumpets



Installation (detail) June 07
Pin board



Installation (detail) June 07
Sound wall



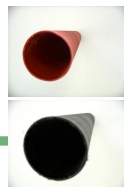
Installation (detail) June 07
Wall trumpets



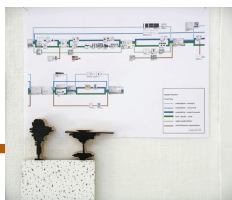
Shelf for sound 2 June 07
Soundboard



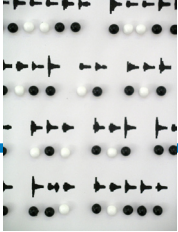
Props for conversation June 07
Thread cones, cable, lino and wood



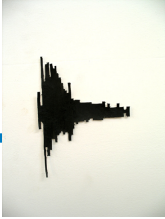
Wall trumpet June 07
Thread cone, thread



Information board (detail) June 07
Studio practice chart, sound vessels,
soundboard, pin board



Untitled June 07
Voice font, map pins



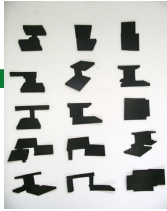
A June 07
Voice font 'a'. canvas, ink, paper



Untitled June 07
Clay sound vessel, metal holder, cable, cone



Untitled June 07
Acrylic sound vessel, cable, cones



Untitled June 07
Flat units, paper, ink cone



Untitled June 07
Polystyrene box lids



Untitled June 07
Clay cone and cable



Untitled June 07
Thread cone, paint, cable



Installation June 07



Installation June 07



Installation June 07

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- 16 Cha, T. H. K. (1982). Cha Archive. Berkeley: University of California Press.

List of illustrations

Fig. 1 . Allan McCollum
Collection of 15 Drawings 1988/90
 Pencil on museum board 1075 x 1700mm

Fig. 2 . Carolyn Williams
Sound Vessels May 2006
 Spoken words, wood, paper, ink
 Dimensions variable

Fig. 3 . Allan McCollum
The dog from Pompeii 1991
 Cast glass-fibre replicas made from mould taken from a plaster cast dog. Dimensions variable

Fig. 4 . Fiona Banner
Full Stop 2002
 Painted bronze full stops
 Installation dimensions variable

Fig. 5 . Carolyn Williams
Voice Font September 2006
 Late nineteenth century poem, spoken alphabet translated into font

Fig. 6 . Joseph Kosuth
Zero & not 1988
 Printed Freudian text, black tape
 Installation dimensions variable

Fig. 7 . Carolyn Williams
Voice Font III June 2007
 Late nineteenth century poem, spoken alphabet translated into font, photographic paper
 Installation dimensions variable

Fig. 8 . Xu Bing
Book from the Sky (Tanshu) 1987-91
 Hand printed books, scrolls and screens
 Installation dimensions variable

Fig. 9 . Carolyn Williams
Inaudible Poem September 2006
 Late nineteenth century poem, spoken words translated into clear acrylic characters, shelf
 Dimensions 1180 x 1700mm

Fig. 10 . Robert Fillou
Telepathic Music 1976
 Music stands, cards
 Installation dimensions variable

Fig. 11 . Carolyn Williams
Props for Conversation April 2007
 Cable, Props - thread cones, wood, lino
 Installation dimensions variable

Fig. 12 . Imi Knoebel
Room 19 1968-
 Wood and fiberboard stretchers, planar elements, rectangular volumes
 Installation dimensions variable

Fig. 13 . Carolyn Williams
Units June 06
 Wood, plinth
 Dimensions variable

Fig. 14 . Antony Gormley
Field for the British Isles 1994
 40,000 figurines crafted in St. Helens by local people
 Dimensions variable

Fig. 15 . Rachel Whiteread
Ghost 1990
 Negative plaster cast of a room of a London Victorian town house.

Fig. 16 . Carolyn Williams
Sound Castle I June 2007
 Painted polystyrene

Fig. 17 . Carolyn Williams
Untitled April 2007
 Ice-cream cones, plaster
 Dimensions variable

Fig. 18 . Carolyn Williams
Wood units and wood sound vessels June 2006

Fig. 19 . Carolyn Williams
Studio wall March 2006

Fig. 20 . Carolyn Williams
Studio wall May 2006

Fig. 21 . Carolyn Williams
Wall maps June 2006

Fig. 22 . Carolyn Williams
Example of different paths feeding into one another May 2006

Fig. 23 . Carolyn Williams
Text blocks March 2006
 Text, ink, paper
 Dimensions 850 x 1170mm

Fig. 24 . Carolyn Williams
Text blocks - units April 2006
 Text, ink, paper, card, wood
 Dimensions variable

Fig. 25 . Carolyn Williams
Props for paper June 2006
 Wood, paper

Fig. 26 . Carolyn Williams
Units June 2006
 Wood. Dimensions variable

Fig. 27 . Carolyn Williams
Unit April 2007
 Soundboard. Dimensions variable

Fig. 28 . Carolyn Williams
Flat units June 2007
 Paper, ink. Dimensions variable

Fig. 29 . Carolyn Williams
Sound vessels May 2006
 Wood, paper, ink. Dimensions variable

Fig. 30 . Carolyn Williams
Sound vessels June 2006
 Clear acrylic. Dimensions variable

Fig. 31 . Carolyn Williams
Sound vessel with cone May 2007
 Clay, cable, paper cone. Dimension variable

Fig. 32 . Carolyn Williams
Flying Poem June 2007
 Late nineteenth century poem, spoken alphabet translated into voice font
 Dimension variable

Fig. 33 . Carolyn Williams
Silences May 2006
 Spoken word, silence, ink, paper
 Dimensions 210 x 297mm

Fig. 34 . Carolyn Williams
Untitled May 2006
 Spoken word, silence, ink, paper
 Dimensions variable

Fig. 35 . Carolyn Williams
Silent bridges October 2006
 Late nineteenth century poem, silences, spoken words, modulation, 225gsm paper, black ink
 Dimensions 145 x 100mm each (16 parts)

Fig. 36 . Carolyn Williams
Shelves for Sound (with detail) June 2007
 Soundboard. Dimensions variable

Fig. 37 . Carolyn Williams
Wall Trumpets (with detail) June 2007
 Thread cones. Dimensions variable

Fig. 38 . Carolyn Williams
Sound Wall June 2007
 Polystyrene. Dimensions variable

Fig. 39 . Carolyn Williams
Sound Castle II June 2007
 Polystyrene. Dimensions variable

Fig. 40 . Carolyn Williams
Untitled June 2007
 Voice font III - photographs of spoken alphabet made into font, painted polystyrene box lids

Fig. 41 . Carolyn Williams
Untitled June 2007
 Sound Castle - painted polystyrene box lids, pins
 Sound Vessels - poem, spoken words translated into clear acrylic, cable, thread cones
 Voice font - spoken alphabet, canvas, paper, ink
 Flat Units - canvas, paper, black ink

Fig. 42 . Joseph Kosuth
One and Three Chairs 1965

Fig. 43 . Carolyn Williams
Voice Font 2007
 Late nineteenth century poem, font created from sound bands generated by spoken alphabet, Chinese inked paper on canvas cut-outs, photographs
 Dimensions 128 x 96mm each (Number of photos 1458)
 Installation 2305 x 7775mm with
Props for Conversation 2007
 Cardboard thread cones, 4 shades of black white flat acrylic paint, black electrical cable
 Installation entire floor space

Fig. 44 Top . Carolyn Williams
Inaudible Recital 2007 (detail)
 Sound vessels created from sound bands generated by spoken words translated into clear acrylic characters, shelved plaques, black white flat acrylic paint
 Dimensions 1950 x 1200mm each plaque
 Installation 1950 x 4000mm

Fig. 45 Bottom . Carolyn Williams
Sound Castle 2007
 Poly bin lids, black white flat acrylic paint, pins
 Installation 2270 x 2310mm

Fig. 46 . Carolyn Williams
 Installation: **Drawing with Voice** 2007

Figs. 47. 48. 49, 50, 51, 52, 53, 54, 55, 56 . Carolyn Williams
Details from Drawing with Voice 2007
 Voice Font, Props for Conversation, Sound Castle and Inaudible Recital,