



The sounds of ideas forming
Alan Dunn

The sounds of ideas forming

The relationship between sound art and the everyday

Alan Dunn

Portfolio of evidence

The research project *The sounds of ideas forming* consists of the following:

CD1: *Soundtrack for a Mersey Tunnel*
[audio CD, booklet] 2008

CD2: *Music for the Williamson Tunnels: a collection of the sound of dripping water*
[2 x audio CDs, booklet] 2008

CD3: *Artists' uses of the word revolution*
[2 x audio CDs, booklet] 2009

CD4: *Grey is the colour of hope*
[audio CD, booklet] 2010

CD5: *Soundtrack to a catastrophic world*
[audio CD, booklet] 2010

CD6: *A history of background*
[audio CD, booklet] 2011

CD7: *Adventures in numb4rland*
[2 x audio CDs, booklet] 2012

CD: *The sounds of ideas forming*
[audio sampler CD] 2012

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I confirm that this is my own work and all published or other sources of material consulted have been acknowledged in the endnotes or bibliography. I confirm that this work has not been submitted for a comparable academic award.

www.alandunn67.co.uk/ADCD.html
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Front and back cover images:
Dunn, A., 2012. *Study for The sounds of ideas forming (replica 433 bus in Central Park during Sunday League football match)*, photo: Alan Dunn.

5 Abstract

7 Preface

8 Introduction

- 8 *The sounds of ideas forming* (2008-12)
- 8 Between art and archive: the Robin Hood of the avant-garde
- 10 Methodologies for navigating through sound art
- 12 The content
- 14 The chapter plan zoom

16 Chapter 1: Between sound art and the everyday

- 16 Introducing the encounter between 433 and 4'33"
- 16 Between the popular and the experimental
- 18 Between sound art and the everyday
- 20 Case study: *Soundtrack for a Mersey Tunnel* (2008)
- 21 A self-portrait in sound

24 Chapter 2: Between Liverpool and Leeds

- 24 Introducing Contemporary Art Practices
- 24 Between Liverpool and Leeds: part-time space
- 25 The sound of the art school: Chris Watson
- 26 Case study: *Artists' uses of the word revolution* (2009)
- 28 Pedagogic impact

32 Chapter 3: Between Rob Swift and David Bowie

- 32 Introducing line drawing
- 32 Between now and then: the heartbeat of the archive
- 35 The sound of the everyday: Carol Kaye
- 36 Case study: *A history of background* (2011)
- 37 What happened between Rob Swift and David Bowie?

40 Chapter 4: Conclusion

- 40 *The sounds of ideas forming* (reprise)

53 Endnotes

56 Bibliography

63 Exhibitions, broadcasts and reviews

65 Acknowledgements





(above and left) Knowles, K., 2014. *Study for The sounds of ideas forming (replica 433 bus on Scarborough Beach)*, photos: Katy Knowles.

This synthesis is an examination of sound art, curating and pedagogy, from a visual artist's perspective. My research's original contribution to knowledge is an exploration of recorded sound art as a series of 'betweens'; between students and professionals and between cities. These offer insights into how sound can be curated, taught and distributed. By focusing on the spaces and connections between sounds, underlying themes that link recordings from differing genres and generations are drawn out. In doing so, the text considers some of the drivers behind the pressing of the 'record' button. In particular, three case studies examine the recurrence of silence, revolution and background as themes evidenced in artworks, archival material and new works by students from Leeds Metropolitan University. These case studies reflect on practitioners such as George Brecht, Chris Watson, Bill Drummond and Carol Kaye as key figures.

The central question throughout my research has been: What is the relationship between sound art and the everyday? My research begins with this question being asked during a chance everyday encounter and the text traces a journey, using sound, towards moments of encounter in tunnels, train stations and high streets. To examine broader notions of the between, the text draws upon theoretical sources including Bollnow's study of human space, Deleuze & Guattari's 'rhizomes' and Multisystemic Therapy. It also references Fluxus, O'Neill's curating anthology, Bishop's reflections on art education and music critics Reynolds, Miller and Morley to address a number of important issues including the artist-lecturer role, authorship, collaboration, citation and curatorial range. In considering sound art, curating and pedagogy, the conclusion focuses on the artist's role in working between these disciplines, to recognise recurring themes in order to offer insight into and pathways through excesses of recorded sound.



Dunn, A., 2007. *Study for Soundtrack for a Mersey Tunnel (replica 433 bus in empty tunnel)*, photo: Alan Dunn.

My research uses curatorial methodologies to explore relationships between contemporary art and the everyday in non-gallery contexts. These interests have evidenced themselves in projects beginning with *Bellgrove* (1990-91) in which I was student, artist and curator. Following ten years working with communities (1) I was lead artist on *tenantspin* (2001-7), an Internet TV project between Liverpool's Foundation for Art & Creative Technology (FACT) and elderly high-rise tenants. The tenants worked alongside artists to produce weekly webcasts on politics and culture, with my role facilitator and project manager. Both projects began in highly localised social situations and evolved into widely published curatorial models. I cover both in the articles *Generous but no' social* (2010) and *Bellgrove to Lime Street, return* (2012). These articles deploy first-person observations to consider place, art and author. In this context, it is relevant to note the various guises this synthesis has undergone in relation to writing style and position, as the first-person perspective has been retained in the final text. The first draft (2012) was a chronological journey through my research, with each chapter considering one CD to describe a series of creative statements. The first draft echoed the path of the practice (2008-2012), an approach very much influenced by the retrospective nature of PhD by previous publication. The synthesis evolved, via a consideration of the rhizome model (1980) and Morley's *Words and Music* (2004), to a second draft (2013) that was more experimental in terms of chronology, collage and the shifts between first-person anecdote and theory. This draft moved closer to the nature of each CD collection that cut up and shifted through time and content. My use of theory mirrored this interest in non-hierarchical models of collage and connections, which in itself underpins my research's primary contribution to knowledge. That is, the synthesis curates content from those theorists and artists who have considered how and why disparate pieces of data may be connected. Moving towards a final synthesis, 'the zoom' described in chapter 1 was selected as the desired model for two reasons. It enabled me to write from a first-person perspective about my ideas being gradually focused by the consideration of sounds. This is reflected in the title of the research, *The sounds of ideas forming*. Secondly, the zoom reflects a journey from an innocuous everyday chance encounter through to using sound to ask precise and specific questions around curating and pedagogy that I did not feel were being asked within art contexts in 2008. In using sound to ask these questions, including in non-gallery and pedagogic contexts, the role of the artist evolved. Artist George Wyllie (1998: 11) writes that 'an adventurous voyage is most unlikely in the confined waters of a bathtub, but the illusion of that possibility persists, and is comparable to art that never ventures beyond the gallery.' Wyllie arrived at art only in his later years and he worked almost exclusively in the public domain. Meeting him during my own art education in the mid-1980s played an important part in my understanding that artistic production could sit outside the traditional white wall gallery or the studio. Wyllie's questioning of what it means to be an artist, and his call for an adventurous voyage, underpins my research.

My research's primary contribution to knowledge is thus a model and a role that sits between artist, archivist, lecturer and curator. The role and model are interconnected, but are primarily used for navigating through excesses of data. My research proposes methodologies for producing new content in order to cope with the oceans of available content. Two-thirds of the audio content across the CDs are new examples of people pressing the record button. Cage proposed 4'33" as a frame for any and every audible sound within. *The sounds of ideas forming* began on a 433 bus and journeyed to this archive box, as a model for progressing beyond the crisis point in which every single recorded sound ever made is readily available to us. My research examines how the role and model contribute to an understanding of navigating through data. The role demonstrates the strengths of a part-time lecturing post by focusing on the possibilities of the between; it proposes the commute as studio space and emphasises the actual importance of those cities involved in the between (e.g. Liverpool and Leeds). The model proposes that creative observations and acts may sit between home and work; the spaces between attaining equal status to the points. The model then proposes the importance of the first-person anecdote (e.g. the 433 bus tale) as a base on which to build significance and, subsequently, wider theoretical considerations of the human condition. The role contributes to an understanding of curating by examining curatorial processes, rather than defining 'the curator' in itself. As new academic courses in curating emerge, the model instead proposes an embedding of the processes within arts courses in which traditionally the visual has been the prime currency. In this context, the use of sound has been crucial as it enabled me to lecture between and across courses in an interdisciplinary manner that may become increasingly common as the pedagogies and structures of Art education become questioned, destabilized and modified. To do so requires a consideration of non-specific processes and artefacts, such as sound recording(s), that relate across practices; *The sounds of ideas forming* for example draws out relationships between sound and place, design, architecture, therapy, performance, personal identity and politics. In summary, this is a model for navigating through data that considers the journey, the between, the collaging and connecting of disparate material and stresses the importance of creating new data to balance existing. My research into these ideas has been published in over forty texts, exhibitions and broadcasts across at least 13 countries since 2008 and, together with this synthesis and the described contributions to knowledge, is a model for practice and research that progresses our understanding of what an artist can be.

Introduction

The sounds of ideas forming (2008-12)

A chance encounter between the everyday and John Cage's composition *4'33"* (1952) framed my research question around the relationship between curating, the everyday, pedagogy and sound art. The term *curating* remains highly contested. O'Neill's recent anthology on the subject illustrates the ongoing struggle to define it as a process. I use the term in this synthesis to refer to *curatorial processes* deployed by a visual artist, which I will explain in relation to working with sound art. In this context I use the term *sound art*, specifically recorded sound art, to encompass an assemblage of student works, experiments and commercially available music that exist on the same continuum. The discussion around whether sound art is music and vice versa is debated in other publications and my research is concerned with the spaces and connections between *all recorded sounds*. I use the term *the everyday* autobiographically to refer to those necessary activities that take place within each daily cycle, at certain points of our life, such as attending education or commuting. I will expand upon this in relation to *Bellgrove*, popular music, Lefebvre and Kaprow. I use the term *pedagogy* to refer to my experiences at Leeds Metropolitan University, and also to reflect back upon my own art school education.

I will occasionally use the term *avant-garde* in relation to sound, not in reference to the music of Stockhausen or Boulez, but as a set of tendencies that I see evidenced in a new generation of sound art producers and curators. My research argues that sound art's malleability has reinvigorated the *art-into-life* tenet so central to the modernist avant-gardists. I am particularly interested in those moments of encounter, where contemporary art meets the everyday in non-gallery contexts, as part of what Mauro (2013) calls 'artists constantly generating new "outsides" to capitalist production and reproduction.' More precisely, I will examine the relationship between sound art and the everyday commute and between sound and visual art students. In doing so, I will ask what happens when we locate archival sounds next to a student work or a three-minute punk track. What occurs when this set of relationships then interjects into the everyday, free of charge?

Between art and archive: the Robin Hood of the avant-garde

In bringing together sets of recorded sounds, the notion of the archive must firstly be addressed. The availability of existing sounds has been revolutionised in the past decade by advances made in compression techniques. This is a topic covered in depth by Milner (2010), concerning the removal of information from waveforms to reduce file sizes while allowing the brain to use auditory masking to compensate (2). Compression enables almost any auditive phenomena to be transferred instantly: Reynolds (2011: 122) uses the phrase 'a liquefying of sound.' Allied to increased server space, this fundamentally changes our ability to access, archive and recontextualise sounds. The primary example of these new archival possibilities is *UbuWeb*, a project that began as a website for concrete poetry and, with the advent of streaming audio and increased bandwidth, broadened to include MP3s. It is now the most comprehensive online archive for sound art, that founder Kenneth Goldsmith (1996) describes as 'the Robin Hood of the avant-garde.' All the material is made freely available, often without the creators' permission, and Goldsmith (1996) writes: 'As the practices of sound art continue to evolve, categories become increasingly irrelevant, a fact *UbuWeb*



Dunn, A., 2012. *The Liverpool Art Prize*, Metal, Liverpool, display case featuring John Cage's 4'33" score (Edition Peters), replica 433 bus and Mersey Tunnel illustration from Eagle Comic (1951), photo: Leila Romaya.

embraces. Hence, our artists are listed alphabetically instead of categorically.' By my calculation, *UbuWeb* currently hosts around 15,000 pieces of content and can lead to interesting discoveries if browsed randomly. However, I was interested in an archival model that would allow a finite set of themed recordings to interject into everyday life. In doing so, new knowledge could be gained about recorded sounds located in specific contexts.

To achieve this, the CD was chosen as my publishing format, despite digital music sales already accounting for 15% of the market in 2008. As Gustin (2012) reports, by 2011 digital had surpassed physical sales, but the CD had a size, weight and unit cost that made physical distribution feasible. It also had a fixed 74-minute durational framework in which to curate content. As such, *The sounds of ideas forming* is not an open-ended archive, but a set of finite curatorial decisions. The CD as a format may have lacked the gravitas of vinyl or the instant gratification of the MP3, but it did open up a conceptual space somewhere between analogue and digital. Analogue has a relationship with fixed timescales whereas the digital is built around snapshots and acceleration. Content uploaded to Facebook for example takes an average of 24 milliseconds to reach its huge servers in Sweden. Taken in isolation, the digital realm lacks a between-ness. In their essay *Zoom: Mining Acceleration*, Kahn & Dyson (Miller, 2008: 231) refer to this condition as 'the zoom ... that is to data transfer what the tunnel is to commuter throughput. The quicker the zoom the more transcendent, where all has been burrowed through, where time and space have collapsed, and the passage to another plane has been completed.' My research explored a series of between as a counter to these collapsed dimensions; real journeys through tunnels and new connections between content. My CDs asked us to think about the time and spaces we have to produce, share and consume recorded sound in an era of hyper-acceleration.

Methodologies for navigating through sound art

The broader context for my research was a breaking down of categories and class distinctions between sounds. I sat with artists Jeremy Deller and Bill Drummond in the Bluecoat Gallery in Liverpool as Deller unveiled his sketch *The history of the world* (1997-2004). It was a flowchart proposing connections between Kraftwerk, Throbbing Gristle, the KLF and concepts such as the North, melancholy and deindustrialisation (3). He suggested a re-mixed history of sounds based on sampling, scavenging and surfing; mining the spaces between sounds as much as listening to the sounds themselves.

During my research, critical writing on sound art increased. Whitechapel and the MIT Press published *Sound: Documents of Contemporary Art* (Kelly, 2011) that drew together examples of artists composing manifestos, burying ideas and contemplating silence when working with sound. It was one of the first non-chronological anthologies on sound art; writers were switching between documenting sound art practice, creating new historical chronologies and examining underlying themes. Kim-Cohen's *In the blink of an ear* (2009) located all sound art as primarily a conceptual practice and Miller's *Sound Unbound* (2008) reflected upon sound in relation to digital sampling. By considering these publications alongside Deller, we can use their themes and connections to think beyond the purely sonic qualities of sound. We are invited to focus instead on the social and conceptual ramifications. Attali (Kelly, 2011: 105) suggests that 'to understand music, one must understand much more than music. What must be constructed, then, is more like a map, a structure of interferences and dependencies between society and its music.' To begin to consider new connections between sounds in specific contexts, I required a curatorial framework with an entry point into existing material while setting up themes for new works. The sounds were to be important, but what were the connections between them? What themes were recurring?

The sounds of ideas forming consists of 318 sound files that total around ten hours of listening. They are divided into seven themes of silence, water, revolution, grey, catastrophe, background and numbers. These themes are based on a set of behavioural drivers that are:

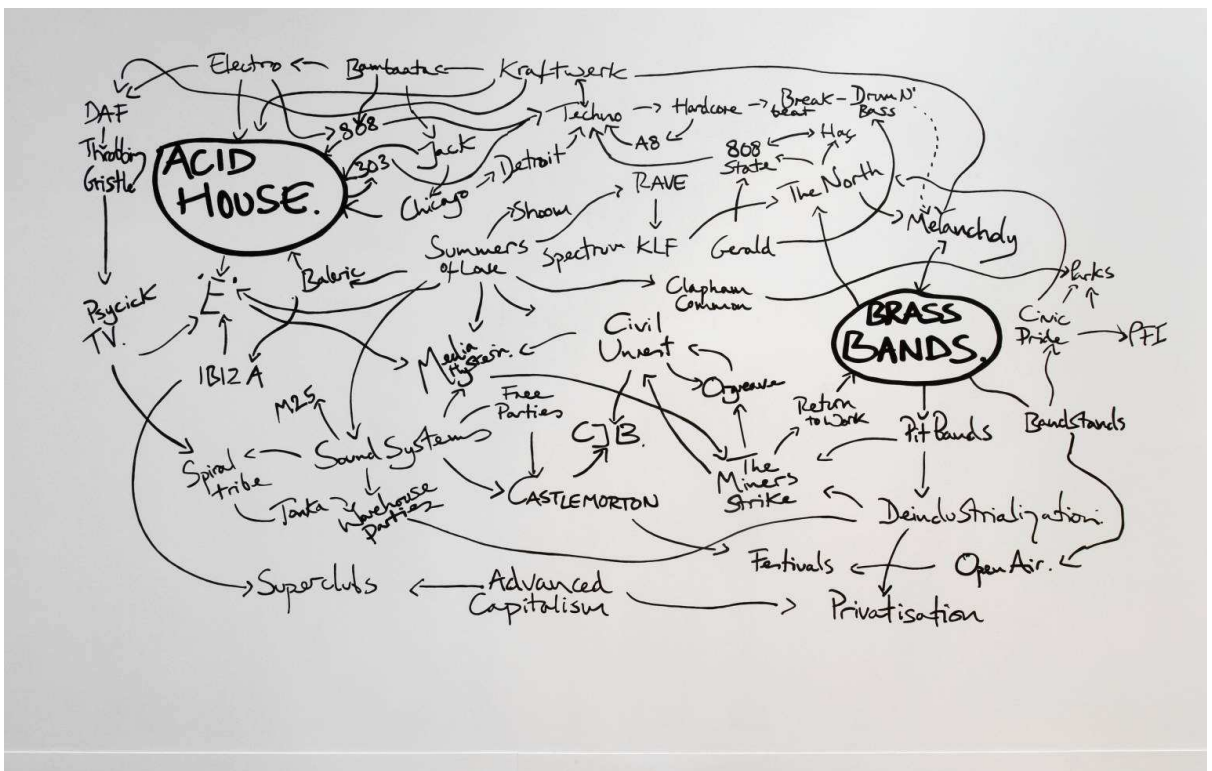
CD1: muting, making time to think, erasing, escaping, labouring, disappearing, creating voids, giving up responsibility, whispering, commuting, tunnelling, contemplating death, exhaling and drowning.

CD2: giving life, drinking, watering, scaring, assembling, repeating, experimenting, pleasing, ritualising, mothering, loving and torturing.

CD3: changing the world, rebelling, writing manifestos, being strong, testing out words, playing safe, laughing, taking risks, watching the news and screaming.

CD4: eradicating the grey, avoiding blandness, staying cool, being detached, being depressed, celebrating indifference, having faith, resisting temptation and smudging.

CD5: feeling it all fall apart, losing one's voice, capturing decisive moments, destroying the planet, hurting each other, speaking in tongues, eroding, swearing and screaming.



Deller, J., 1997-2004. *The history of the world*, Tate Gallery, London.

CD6: staying in the background, observing, being shy, keeping out of the limelight, pushing others forward, investing, laying the foundations, communicating subliminally and eavesdropping.

CD7: making order, staring at the screen, folding the corners, attaining perfection, multiplying, balancing, dancing, looking for meaning, avoiding chaos, reading, mechanising, judging and editing.

The term *behavioural drivers* is used extensively in Multisystemic Therapy (MST) (4) that examines common drivers across ecological systems to better understand and alter behaviour. MST works with at-risk teenagers and takes the view that (Oxleas NHS: 2011) 'seriously antisocial behaviour in young people is usually driven by a complex interaction of factors spanning the various systems in which they function.' MST proposes that (Letourneau et al, 2009) 'risk behaviors tend to have common drivers' and 'that human behavior is influenced directly or indirectly by the individual, family, peer, and community systems in which an individual is embedded' (Letourneau et al, 2009). MST examines each of these four contexts to identify the related drivers. I was interested in the associations between it and the processes of curating. In considering the academicisation of curating, King (PILOT, 2004) writes: 'Rather than change appearing at the material level (for instance, addressing the making of art as commodity), change worked at the level of ideas and at a level removed from the artwork itself.' Before the actual sounds were shared or archived, my research first of all considered the precise moment that the 'record' button was pressed. What drives somebody to record the word 'revolution' or make a recording of silence, for example? Who is doing the recording and in which context? And if certain drivers recur across genres and

generations, what does that tell us about the human condition? These questions required a stepping back from recorded sounds to find entry points; the first stage of *The sounds of ideas forming* was thus about thinking rather than listening.

The content

The next stage was to begin to identify content. Having arrived at a set of themes, I approached artists and students to create new works in response to them (5). At the same time I searched archives and secured permissions on existing material. From the outset, working with a wide range of material was integral to my research. As described in the three case studies, I considered each CD as a journey. In using themes to categorise, rather than names or chronologies, I was interested in reflecting sound's ability to distort time. 'By means of his rhythm', writes Rössler (Bogue, 2003: 25) of the musician, 'he can chop up Time here and there, and can even put it together again in the reverse order, a little as though he were going for a walk through different points of time.' In *Retromania*, Reynolds (2011: 57) proposes that as a result of *YouTube* there is less need to locate sounds in specific decades. He suggests that we now experience sound in a more horizontal plane and that 'the presence of the past in our lives has increased immeasurably and insidiously. Old stuff either directly permeates the present, or lurks just below the surface.' He continues (2011: 62): '*YouTube* is a lateral drift not just from artist to artist but across time, since video artifacts from different eras are jumbled promiscuously and linked by a lattice of criss-crossing articulations.' I will expand on sound's relationship with time in chapter 3 but the sequencing of the old next to the new can be traced back to the *Bellgrove* project as one of my prime areas of research.

As previously with billboards or Internet TV, I wanted to assume control over content from others in order to speak through it. As Rancière (1991: 62) more eloquently puts it: 'I think and I want to communicate my thought; immediately my intelligence artfully employs any signs whatsoever; it combines them, composes them, analyses them; and an expression, an image, a material fact, emerges that will henceforth be for me the portrait of a thought, that is to say, of an immaterial fact.'

In this synthesis, *Soundtrack for a Mersey Tunnel*, *Artists' uses of the word revolution* and *A history of background* will be used as case studies. The following section outlines the other four collections. *Music for the Williamson Tunnels: A collection of the sound of dripping water* examined the use of the sound of a single drip to construct artworks. It included content from Scanner, Pauline Oliveros, Kaffe Matthews, a new reading of Guillaume Apollinaire's *Il Pleut* (1916) by Oliver Bernard, John Cage's *Water Music* (1952), Jem Finer's *suikinkutsu* recordings and VOID OV VOID's nine-minute composition made on the South Japanese island Yakushima. *Grey is the colour of hope* explored the use of the colour grey across literature, art and music. In an experiment, the CD layered content rather than sequencing it. Included in the grey mix were student Huw Andrews removing the sound *grey* from various words, Lydia Lunch, Leadbelly and Leeds Metropolitan University staff members Harold Offeh and Liz Stirling reading from *Grey Gardens* (1975) and producing a grey lino print respectively. *Soundtrack to a catastrophic world* brought together artists' expressions of moments of calamity. It included field recordings from Chernobyl and the South Pole, a sonic



Dunn, A., 2008. *Music for the Williamson Tunnels: A collection of the sound of dripping water*, copy buried on Coney Island beach, New York (2010), photo: Alan Dunn.

extrapolation into the moment of Saddam Hussein's death, ethnographic recordings of lost Papua New Guinea languages, Chris Watson's recordings from inside a contortionist's body and my son reading a list of threatening sounds. *Adventures in numb4rland* examined the relationship between numbers and art, and in particular the number four. It included Vivaldi, Pixies, staff member Ian Truelove's four-second amplification of his DNA data, student Manni Cowlin-Zala's compression of These New Puritan's *£4* (2008), Eklips' *Four minute history of hip-hop* (2011), the 5.6.7.8's from *Kill Bill* (2003) and my 14-year-old daughter reading numbers arranged by 72-year-old artist Richard Kostelanetz.

Across all seven CDs, the themes were expanded upon in the accompanying booklet texts. I shall return to this in chapter 3. These texts included personal vignettes and examples of the theme cropping up in the everyday or a student's work. Rather than describe the sounds, the booklet texts articulated the contextual spaces between them. The texts chopped up time and sequenced the old next to the new. *Grey*, for example, was written about as an eternal neutral challenge for those with colour or ideas. Its use in creative works was traced through Shakespeare, Gerhard Richter, contemporary hip-hop, Midge Ure, Agnes Martin, the Old Testament, Rodney Marsh, my own upbringing in Glasgow, John Major, students' interest in the grey of Joy Division and Irina Ratushinskaya's 1980s prison diaries from which the CD's title was taken.

The chapter plan zoom

In chapter 1 I shall examine the genesis of my research project, namely a three-year period of commuting on bus number 433 that was cut off from digital signals in the Mersey Tunnel.

This commute allowed me time to think about one of the pinnacles of avant-garde sound art, 4'33". Pondering this relationship expanded into a broader autobiographical and theoretical consideration of the relationship between sound art and the everyday. This is evidenced in my first CD, *Soundtrack for a Mersey Tunnel*, that set many of the parameters for my research.

Chapter 2 considers the relationship between Liverpool and Leeds as a weekly train commute. It was both a real journey between home life and a 0.6fte lecturer post and a space between pop and Fluxus. This chapter examines the ways in which my research impacted pedagogically. I will introduce the part played by sound recordist Chris Watson and use *Artists' uses of the word revolution* as a case study.

Chapter 3 explores the concept of between-ness further, as a curatorial strategy. I will discuss it in relation to Barthes' grain and seeking permissions on content. *A history of background* is used as a case study.

Morley's *Words and Music* (2004) examines the relationship between the pop of Kylie Minogue and the avant-garde of sound artist Alvin Lucier as a futuristic commute into a city of lists. Morley (2004: 362) describes it as 'a journey bridging the various paradoxes of twenty-first century music; the avant-garde and the pop' and argues that 'perhaps what connects the two pieces of music is a tunnel, a hole in the ground, which you fall down and into and down, changing dimensions, direction and context as you tumble.' My three chapters are a journey as a zoom. It literally begins in the tunnel with the 433/4'33" chance encounter. Conceptually, it travels along the very suture between recorded sound and the everyday towards a very specific encounter between student Rob Swift and artist David Bowie.

(Opposite) Dunn, A., 2012. *The Liverpool Art Prize*, Metal, Liverpool, featuring the acrylic number 4s used on the cover of *Adventures in numb4rland*. Photo: Alan Dunn.



Chapter 1 Between sound art and the everyday

Introducing the encounter between 433 and 4'33"

Brian Eno's flight from Cologne was delayed. To counter his irritation at the nauseating background music, he started to imagine different sounds to compliment Schneider-Esleben's architecture. Eno's subsequent *Ambient 1: Music for Airports* (1978) was ignited by travel-related boredom. It was a romantic soundtrack, from the dreamy looped choirs through to the four simple titles: *1/1*, *1/2*, *2/1* and *2/2*. When The Black Dog responded with *Music for real airports* (Downie, Dust and Dust, 2010), their titles indicated a very different reality: *Passport control*, *Wait behind this line*, *Delay 9*, *Strip light hate*, *Sleep deprivation* and *Business car park*. Both artworks were concerned with the relationship between recorded sound and the everyday. One referred to sound's ability to make time seem to pass more quickly while waiting. The other used sound to snap us out of the daily grind; the drivers behind both could be linked by what Allan Kaprow (1993: 195) called 'doing life, consciously' – that is, being aware of one's immediate environment as the subject or location for artworks. Another example of this revolves around *Muzak*, the ambient piped music used to affect mood or increase productivity. It is a subject covered in depth by Lanza (2004). John Cage first contacted The Muzak Corporation to offer them a new composition entitled *Silent Prayer* (1948). As *Silent Prayer* consisted of nothing, he was proposing an intervention into *Muzak* of four minutes of silence. When The Muzak Corporation declined, Cage extended this notion into his composition *4'33"* that is a movement in three parts scored for any instrument, during which any audible sound becomes the art.

While I was lead artist on *tenantspin*, I took the number 433 bus through the Mersey Tunnel every day. For a period I was under the river, daydreaming, sitting backwards or forwards and listening to people listening to their iPods. The relationship between 433 and *4'33"* was a chance encounter within the everyday onto which I invested significance. Cage (2006: 14) writes that if we do not discriminate between intention and non-intention then 'the splits, subject-object, art-life etc, disappear.' The composition *4'33"* was Cage's window to all audible phenomena. I took my 433 as a duration within real time and space in which to think about the connections *between all sounds*.

Between the popular and the experimental

Certain strategies have enabled experimental art to be encountered by the masses. Two worlds met when, for example, The Beatles' collage *Revolution 9* (1968) was smuggled into millions of living rooms on *The White Album* (1968). Another example would be John Peel rebelliously sequencing old 78s, rare reggae, hardcore punk and new session tracks on his BBC Radio 1 shows. In writing this synthesis, I realise that the roots of my broader interest in sound are significant. When I was in music class at the age of 12, our teacher allowed pupil Graeme Ainslie to bring in some music to play. Ainslie chose not only the sublime pop of the Velvet Underground's *Pale Blue Eyes* (1969) but also their atonal *Black Angel's Death Song* (1967). His act of irreverence set off a complex set of questions around the connections between two sounds from the one band. *Pale Blue Eyes* was new, but familiar to someone brought up on chart music or rock'n'roll, but *Black Angel's Death Song* was not. Further research revealed expressions such as experimental, feedback, La Monte Young and avant-garde (6). In the classroom, an affirmation of a duality had occurred. It was a conceptual



Dunn, A., 1990-1. Catalogue cover of the *Bellgrove Station Billboard Project*, Glasgow, photo: Ross Sinclair.

space between pop (*Pale Blue Eyes* or Andy Warhol) and anything else that was, in the words of Morley (2004: 32), 'not designed with the thought of creating a soundtrack to youthful energy.' It was somewhere *between* the Velvet Underground's more avant-garde member John Cale and Warhol, between Cale and Lou Reed, fresh from the pop song factory, between Lennon and McCartney and between 433 and 4'33". That is, a space in which the experimental can sit next to the populist and create something between that is more than the sum of the parts. Or, in vinyl parlance, it is the A-side wanting to be popular and loved while the B-side is awkward and experimental (7). Artistically, I developed an interest in working in these between spaces and began evolving roles and strategies that brought the experimental and everyday together.

These research interests were first tested in the *Bellgrove Station Billboard Project*. Bellgrove was a train station that I passed through every day for six years while studying in the Environmental Art Department at Glasgow School of Art (8). It was a threshold station marking the outer edges of the grey East End where I grew up and the more colourful city centre. Travelling from home, Bellgrove was the last open air station before the train slid into a tunnel, under the abattoir and on to the city centre. Environmental Art was a loud place and home to many students who went on to become established artists. As students we were introduced to previous generations of practitioners such as Bruce McLean, Caroline Tisdall, the Boyle Family, George Wyllie and Richard Demarco. We were also introduced to social, youth and housing groups and put in real world situations; throughout the course we were asked to negotiate, fund, install and document public artworks. After producing some collaborative gable end murals in my second year, I started gaining permissions to put temporary artworks on billboards. We were professionalised from an early stage and I raised

funds to create the *Bellgrove Station Billboard Project* (9). For one year between 1990-91 I curated my own 20x5ft billboard panel on the Victorian wall of Bellgrove Station. I presented 17 predominantly conceptual billboard artworks by fellow students Douglas Gordon, Brigitte Jurack and Ross Sinclair, established artists Thomas Lawson and Pavel Büchler, a hypnotherapist, an urban planner and the writer James Kelman. In 1990 I was already locating student works alongside the professionals. Glasgow School of Art had a spirit of rebellion, if not revolution, of rewriting the rules out of the limelight. There were notions of independence and of operating in the slipstream of an institution without being branded by it. An estimated 440,000 people saw the project over the year and a review appeared in *Artscribe International* (MacDonald, 1991) as I graduated, completing a journey from the highly localised to the global.

Bellgrove was an early attempt at bridging community art and conceptual art. In writing about current visual art practices, Esche (O'Neill, 2007: 162) describes what he calls a *permissiveness* in 'art's ability to take on activities that fall out of other categories' and that 'facilitate less obvious choices and less predictable combinations of people.' In 1990s Glasgow, the practice was termed *artists' initiatives*. Students and artists had to be proactive and bring global industries such as outdoor advertising down to the local to create contexts in which to present work to a public. To gain support and trust for this, it became easier to frame projects as group exhibitions. This naturally evolved into the role of the artist as curator, or more precisely, the artist working with curatorial methods to speak through others.

Between sound art and the everyday

In his publication *Cultural Hijack*, Ben Parry traces the relationship between contemporary art and the everyday as a series of encounters or moments. He references Kaprow and philosopher Henri Lefebvre. Kaprow (Parry, 2012: 19) claims that 'the playground for experimental art was ordinary life' and Lefebvre (Merrifield, 2006: 10) writes: 'everyday life is a primal arena for meaningful social change – the only arena – an inevitable starting point for the realisation of the possible.' Words such as playground and arena place the everyday as *the host* in the relationship, into which the experimental intervenes. If we map this over recorded sounds, its history has seen a gradual move away from the concert hall towards a filling of the everyday; from radio through *Muzak*, vinyl, cassette, Walkman, CD, iPod and iPhone. Each of these carriers offered different means for experimental recorded sounds to interject into, or hijack, the everyday host; *War of the Worlds* (Welles, 1938) on radio, *Revolution 9* on vinyl or *Silent Prayer* within *Muzak*. The cassette and CD came along and the hijacking subtly shifted. It moved away from the producer towards the listener, who assumed control and shuffled, deleted and interjected in other lives through the mixtape or CD-R.

This less passive and more mobile relationship with sound influenced the MP3 technology developed by Fraunhofer (Reynolds, 2011: 69) 'to work out what data they could get away with discarding because it would not be heard by the average listener in the average listening situation.' Sound flowed into the everyday. Sound was carefully carved to grant it ubiquity. *UbuWeb*, MySpace, Soundcloud, Bandcamp and iTunes emerged to provide the content. During the past decade, it became possible to summon up and command almost any sound as the soundtrack to our everyday lives. Why exactly has this happened with



Dunn, A., 2007. Choir session for *Soundtrack for a Mersey Tunnel*, photo: Alan Dunn.

sound? Reynolds suggests that it is all part of a dissolution of community. It is driven by the 'i' generation that asocially blocks out the real world and demands the right to listen to anything, anywhere, anytime. Flanagan instead suggests that a dearth of revolutionary new movements in sound has left a vacuum filled by the encounter itself. He writes (Reynolds, 2011: 114): 'musical trends are now shaped more by delivery systems than by any act. The next ... Beatles may be a technology.' Reynolds (2011: 120) further writes of the iPod's ability to shuffle that 'technologies never catch on unless and until the climate is right: there has to be popular desire and consumer need that the machine answers and fulfills.' Sound has distinct market value. The digital zoom is the capitalist's dream delivery mode with no delay nor middle agent.

Yet perhaps there are two further reasons why we are filling up with sound. The first has to do with exposing ourselves to sounds in the hope that one day we shuffle or encounter a CD and are stopped in our tracks by something alien. That is, when we recapture that first flush of youth when sounds seemed to come from another planet (*Black Angel's Death Song*); that moment when sounds screamed or whispered to us that the world was bigger and more mysterious than our own immediate surrounds (10).

The second has to do with the negation of silence that is a reminder of a pre-civilisation state and in turn, of death. Miller (2008: 7) considers that we have 'been convinced that the world is silent save for civilized human beings and the information we generate.' Russolo's *The Art of Noises* (1913) manifesto reminds us that 'in antiquity, life was nothing but silence. Noise was really not born before the 19th century, with the advent of machinery.' Recorded sound has liquefied and flowed parallel to industrialisation, capitalisation and urbanisation. It is being

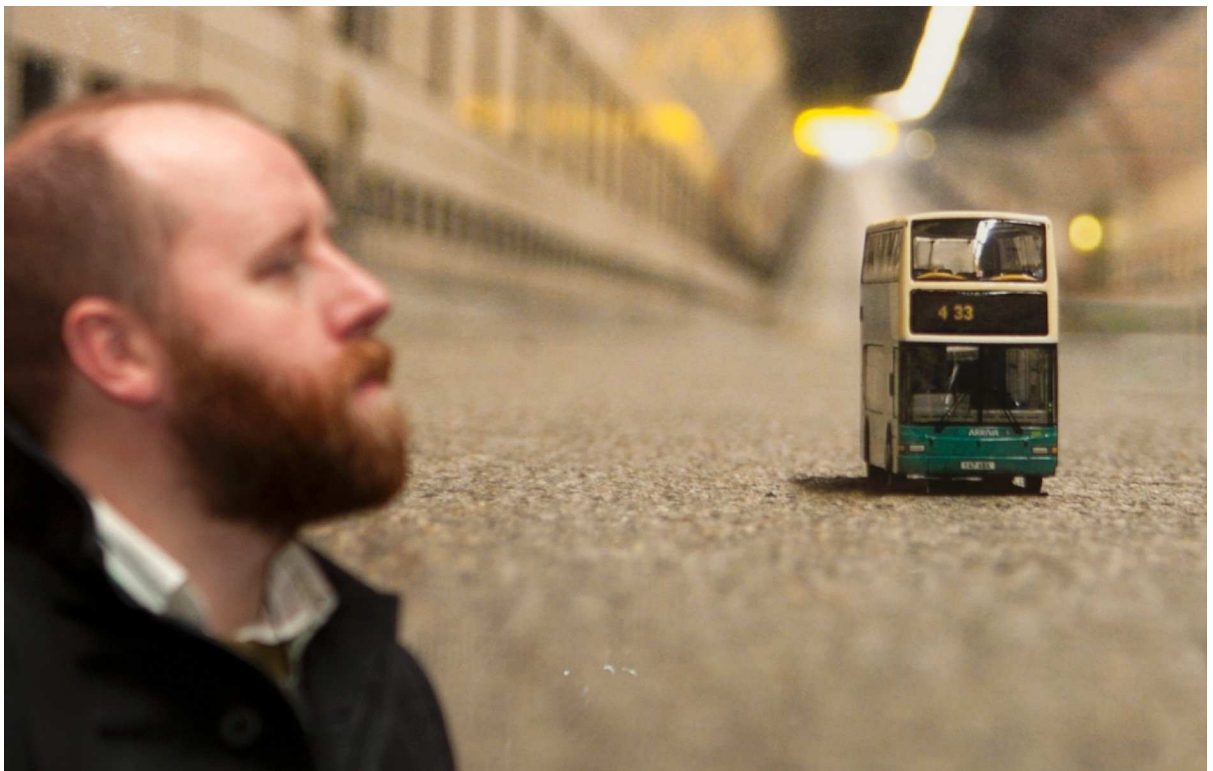
used to quash the very last remnants of silence. As our planet becomes noisier, we demand to be accompanied by even more sounds. In this cumulative culture, we are sold better connectivity and earplugs and offered instant access to every sound. Miller demands (2008: 6) 'Stop. Think about it. Every sensation you have comes from one source: civilization.' It is a short leap to propose that, ultimately, silence reminds us of death. It reminds us of pre-human and post-human time within the vacuum of infinite space. Our social version of 4'33" is the minute's silence we observe to think of the departed. Without my setting out to do so, it is the sound of death rather than silence that emerged through my research (11); across my CDs are numerous examples of artists using sound to contemplate our own silent mortality, pressing 'record' to freeze time and trying to leave messages for future generations.

Case study: *Soundtrack for a Mersey Tunnel* (2008)

After thinking about behavioural drivers, I started to hear sounds for each of my fellow subterranean 433 commuters. I curated the *Soundtrack for a Mersey Tunnel* CD and was influenced by other sound collections. The two main references were *Magnetic North: Ritual* (1985) that sequenced Gilbert & George alongside hardcore punk and Einstürzende Neubauten and *Miniatures: a sequence of fifty-one tiny masterpieces* (1980) whose tracks by poets and musicians were all of a fixed 60-second length.

Mersey Tunnel opened with It's Murder Beams' *Tazzle* (2006) as a paraphrasing of Alex Cox's use of Iggy Pop's opening theme to one of my favourite films, *Repo Man* (1984). It ended with *2 Tunnel Pomes* (2008), Jeff Young & Pete Wylie's carnivalesque musing on death in the tunnel. Between *Tazzle* and *2 Tunnel Pomes* were recordings by artists contemplating the literal and metaphoric sounds of tunnels. Merseyside-born Claire Potter was studying Contemporary Art Practices (CAP) in Leeds when I began lecturing there. Her piece for the CD faded in with 14 seconds of ambient hiss before a female voice whispered 'slats only a few inches from my face' and a piano played excerpts from *The Tales of Hoffman* (Offenbach, 1881) in the background. We pictured a female under a wireframe bed, softly penetrating a hole in the damp mattress above with her forefinger. The Mersey Tunnel was not erotic but just a way to get from A to B to A to B every day. Frustratingly, EMI delayed permission for including The Stranglers' *London Lady* (Cornell and Burnel, 1977) with its crude mention of the tunnel.

I formed a choir of Mersey tunnel workers and invited them deep down into the engine room with artist Wibke Hott to write and record a new track about the tunnel. Pavel Büchler's clear hand-numbered 7" single 3'34" (2006) featured silent parts from John Cage LPs. His remix of it for the CD layered notes from a Ferrante & Teicher LP over the vinyl scratches and built to a crescendo of hammered keys and pyromaniac crackling. In many ways, its space between easy listening and Cage became the signature sound of my research. Each track on *Mersey Tunnel* lasted exactly the 2'33" it took to travel through the tunnel. Managing agent Mersey Travel agreed to distribute the CDs for free from their tollbooths, including their idea of doing so at 4.33pm on random days. I aspired to Adams' (2013) description of Deller as 'a master of putting things and people next to each other, altering contexts, lighting touchpapers and standing well back.' I enjoyed the possibility that the Liverpool Football Club coach travelling to their pre-season game at Tranmere might acquire a copy and that Steven Gerrard might



Dunn, A., 2012. *The Liverpool Art Prize*, Metal, Liverpool, featuring *Study for Soundtrack for a Mersey Tunnel*, photo: Leila Romaya.

slip the CD into his laptop and listen to the edited silences from John Cage LPs.

Writing about the gallery or museum exhibition as one template for presenting content, Sheikh (O'Neill, 2007: 176) describes the past, present and future of it as a lineage of creating order for the purpose of creating publics. He writes (O'Neill, 2007: 182): 'an exhibition must imagine a public in order to produce it.' This also applies in non-gallery contexts and sitting on the 433, thinking about 4'33", offered me the time and space to contemplate my real and imagined public. I would curate and create some order for a public that included those sitting next to me, those in other vehicles and those elsewhere on the planet. My research journey had begun in the highly local and started to draw lines between my immediate surrounds and other contexts. The CD found its way onto BBC Radio Merseyside with DJ Tony Snell (BBC, 2008) announcing: 'We've had *Music For Airports*, mood music for shopping, even John Cage's infamous piece of silent music which lasts four minutes and 33 seconds. And now we've got this. This is great! I can't believe this idea hasn't come up before. We've got music for the Mersey Tunnels. It's a unique compilation CD which has been put together by a local artist, Alan Dunn, and it's called *Soundtrack for a Mersey Tunnel*.'

A self-portrait in sound

The front cover of *Mersey Tunnel* showed my son playing with a replica 433 bus by an old entrance to the tunnel. On the back my parents, from generations of ship-builders, looked out across an empty and bridge-less River Mersey. The cover was in colour but every CD thereafter was primarily in greyscale. It was a reversal of Tarkovsky's *Stalker* (1979) guiding The Writer and The Professor out of the damp grey tunnel into the colour of The Zone on a

railroad car. The look and mood of each CD was obscure and text less, in the spirit of Peter Saville's designs for Factory Records. A series of Graphic Design students (12) worked on the packaging and from a very early stage we created physical mock-ups to consider how the CDs would be handled and how information would reveal itself. Prepositions were used in all the titles as a nod to Fluxus works such as *Painting to be stepped on* (Ono, 1960) (13). The CDs were hand-numbered to reinforce the sense of finiteness, but also to let recipients know that the discs came directly from myself.

A leaning towards the autobiographical runs through my practice and has roots in the central tenet of the Artist Placement Group (APG) that 'context is half the work' (14) and feminist writer Carol Hanisch's 'The Personal Is Political' (1970). Travelling through the tunnel on the 433 went deeper into the psyche. Dyson & Kahn (Miller 2008: 227) track humans from tombs to caves to mines to tunnels and 'while the West's primary axis of transcendence is north south, heaven to hell, moral decrepitude to goodness, what is often left out is the equally obsessive desire to return to the darkness, to mess around with its edges, to extract its secrets.' As a young boy in Glasgow, I tunnelled constantly. Living opposite former mineshafts, I ignored the warnings and burrowed. I loved the great escape. As I began this research, my partner and I also adopted two children and I was for the first time between father and son, between old and new and seeking studio time and space. This was an important driver on the 433. My research forced me to have my eyes and ears open, observing the everyday and identifying new roles and opportunities.



Dunn, A., 2008. *Soundtrack for a Mersey Tunnel* [CD].

Chapter 2 Between Liverpool and Leeds

Introducing Contemporary Art Practices

As an opening gambit, *Mersey Tunnel* was between archive and exhibition and between highly localised encounter and self-portrait in sound. It was also an artistic response to day-to-day existence that is (Parry, 2012: 25) 'driven by insatiable consumerism, played out in an abstraction of space and time and further distorted by the alienation of labour.' As with *Bellgrove*, I sought a curatorial model that reflected and impacted upon my own daily life. I emerged from the Mersey Tunnel and walked from the 433 stop to Lime Street Station for the 120km train journey from Liverpool to Leeds to lecture. Bourriaud's *Altermodern manifesto* (Bourriaud, 2009) refers to the artist as 'the prototype of the contemporary traveller whose passage through signs and formats refers to a contemporary experience of mobility, travel and transpassing.' Merrifield (2006: 5) writes of Lefebvre, 'everyday life became a bit like quantum theory; by going small, by delving into the atomic structure of life as it is really lived, you can understand the whole structure of the human universe.' As scientists break life down into increasingly smaller units, my research used specific everyday circumstances, including the commute, to direct curatorial decisions towards new knowledge.

Between Liverpool and Leeds: part-time space

In the 18th century, industrialists linked Liverpool and Leeds by a canal to carry lime to Yorkshire and coal to Merseyside. Before it was truly functional the canal was superseded by the rail link that I now use every week to undertake 0.6fte lecturing on the Contemporary Art Practices (CAP) course at Leeds Metropolitan University. Chris Bloor and Derek Horton established CAP in the late 1990s as a course modelled on Glasgow School of Art's Environmental Art Department. CAP focused on widening participation and a broad approach to contemporary art. The course was located in the H Block building of the University and was primarily concerned with audio-visual and conceptual practices. The course referenced previous periods in Leeds' pedagogic history, including the late 1960s when a series of major Fluxus artists (15), including George Brecht and Robin Page, lectured part-time in H Block. CAP also looked to the early 1980s when many of the visiting lecturers to the BA Fine Art course were involved with sound and mixed-media. Artist and critic Peter Suchin's unpublished article (Suchin, 2011) on his time studying between 1979-82 lists some of the visiting lecturers as artist Ron Geesin (contributor to *Miniatures*), Throbbing Gristle's Genesis P. Orridge and Factory Records' founder Anthony Wilson. Suchin (2011: 1) writes: 'What was very good about having such a range of people was that the student was subjected to a number of varying, sometimes conflicting, artistic, critical and cultural positions, as opposed to a narrow and apparently coherent picture of what it meant to be an artist or other type of cultural agent at that time.' John Cage had taught Brecht and Page and in Leeds' pedagogic history there was a relationship with sound that I was interested in continuing.

As I started lecturing at Leeds Metropolitan, the institution was preparing to move out of H Block into the newly designed Broadcasting Place. To commemorate the move, Liverpool-based artist Paul Rooney was commissioned to produce *Thin Air* (2009), a sound work centred on an imaginary student called Alan who investigated ghostly electronic voice phenomena in H Block. Rooney himself emerged from a Liverpool tradition of fusing visual



Dunn, A., 2009. Study for *Artists' uses of the word revolution*; the former Art School in Central Park after arson, photo: Alan Dunn.

art, popular music, punk and performance (16) and my research was influenced by this physical and conceptual relationship between Liverpool and Leeds. Having moved to Liverpool in 1994, I detected in the city's practitioners a drive to blur what Drucker (2005: xii) calls 'the obscure codes between populist and elite zones.' Within Leeds, there was a history of sound within visual arts courses. My research brought these two positions together. I began lecturing in Leeds in 2007 and attained a 0.6fte contract two years later. Davies (Kill, 2011: 72) describes part-time practitioners as 'an interface between the students and both the real world of work and contemporary discourses in the field.' The 0.6fte contract is an interesting splice through one's life, equating to three days' employment each week. Many artists on 0.6 fte contracts decide to commute rather than relocate. Bollnow (2011: 56) considers a position of between as 'we say that I "go away" and "come back", and ... we use these concepts in daily life without having a clear idea of what the terms "away" and "back" are related to.' Despite in many ways being an ideal balance between life and work, an 0.6fte contract inherently creates a constant state of flux, of never quite being in one place nor the other. It is nomadic and, to coin a phrase adopted by Hans-Ulrich Obrist (1998) for his own curatorial practice, 'a position of in-between-ness.' Journeying between Liverpool and Leeds impacted upon my research both practically, creating four hours of listening time each week, and conceptually. Between Liverpool and Leeds was also an abstract *between space*. It required a role that found significance in between and one that created works for points on various lines.

The sound of the art school: Chris Watson

I was interested in incorporating sound into lecturing and in 2009 I invited sound recordist

Chris Watson to run the first of his now annual master classes for visual arts students. We first collaborated in Liverpool on a *tenantspin* project entitled *A Winter's Tale* (2005) that opened my eyes and ears to working with sound. I was drawn to the fluidity of his activities that included founding avant-garde Sheffield band Cabaret Voltaire and wildlife sound recording work for Sir David Attenborough. Watson also records as a solo artist and his CD *El Tren Fantasma (Ghost Train)* (2011) was recorded in Mexico while working on a BBC *Great Train Journeys* programme. It included the track *El Divisadero* (2011) that evoked the early industrial sound of Cabaret Voltaire; it shifted between foreground and background, dropped out like the heaviest dub and returned as heavenly choir over industrial drone. It was underwater. It was the Doppler effect. It was machine and, in my opinion, in the background of *El Divisadero* could be heard master class recordings that Watson, myself and students made under the rail bridge by the Leeds & Liverpool Canal. Together, we listened to late-night rolling stock and captured a rhythm of Leeds from new perspectives.

Artists' uses of the word revolution included a line from an Aldous Huxley lecture (1962): 'all revolutions have essentially aimed at changing the environment in order to change the individual.' In inviting Watson to Leeds, I wanted to change the art school environment. Students had worked with sound prior to 2009 but it had been directionless and not rooted in any critical understanding. In the art studios, Watson taught staff and students how to record, why to record, how our ears work, how to listen to backgrounds and the importance of both the popular and the avant-garde. *El Divisadero* took the prosaic and transformed it into the abstract. He shared with us a tale of recording the sound of his fridge using a 50p contact microphone and selling it to an international games company as the accurate sound of a nuclear reactor. He recommended recording and playback equipment for Leeds Metropolitan to purchase, including binaural microphones, WAV recorders and surround-sound Genelec speakers, and he returned each year to work with staff and students.

Case study: *Artists' uses of the word revolution* (2009)

'You Say You Want a Revolution. We at the Leeds School of Art, Architecture and Design, have been having a quiet revolution. There are no hierarchies on making here; this is about turning from facing inwards to facing outward, working with communities and community. Vive la revolution!'

Dr. Rebekka Kill & Pete Ellis (Leeds Metropolitan University publication, 2012)

'You say you want a revolution. Well, you know we all want to change the world.'
Lennon–McCartney (1968)

In summer 1968 Hornsey College of Art students protested against the education system. Five miles away in Abbey Road Studios, John Lennon and Yoko Ono took the second half of the song *Revolution* (Lennon–McCartney, 1968) and extended it with tape loops and live radio feeds to create *Revolution 9* (Lennon–McCartney, 1968). Quantick (2002: 151) describes *Revolution 9* as 'literally subversive, an avant-garde recording that can be found in millions of houses, apartments, wine bars and other settings.' Lennon (Wenner, 1971) himself refers to it as 'an unconscious picture of what I actually think will happen when it happens; that was just like a drawing of revolution.' *Revolution 9* is a collage of spoken word, library recordings and



Watson, C., 2011. *Leeds Metropolitan University master class: microphone in chicken carcass*, Roundhay Park, photo: Elisa Grasso.

backward sounds, but it does not contain the word 'revolution'. Mauro (2013) notes that 'the story of the twentieth-century avant-gardes is invariably a story of decline, from revolutionary movements to simulacra, from *épater le bourgeois* to advertising technique, from torching museums to being featured exhibitions in them.' In this context, I wanted to explore how creatives from all eras and backgrounds had recorded the sound of the word 'revolution'. I curated a CD that was not revolution, nor revolutionary, nor about revolution, but rather about the sound of the word 'revolution'; four steps back from revolution. *Artists' uses of the word revolution* opened with a prearranged call to artist Douglas Gordon in New York. He did not pick up, but his answering service played *The Internationale* (1888) and asked that we leave a message. There followed a journey through 66 geographic and thematic revolutions from Russia to China to Cuba to Ukraine to the sexual, technical and industrial. On each occasion, *re-vo-lu-tion* was whispered, proclaimed or screamed, through techno from Belarus, soul from Trinidad, punk from Spain and metal from Germany. Staff member James Chinneck recorded the sound of the word being spray-painted onto an H Block wall and Marion Harrison's spoken word piece collaged The Beatles with the Velvet Revolution. Peter Suchin dissolved the word into *Rest-vole-Luton-tinted-ontic*.

I experienced a sense of curatorial freedom at work as I captured the last recorded acts in H Block, including Rob Swift's gesture used in the next CD. This freedom was a degree of independence and autonomy, locating *revolution* very carefully between an artwork by myself and an educational project. I curated what Deliss (O'Neill, 2007: 88) calls 'a treasure hunt characterised by cryptology and the absurd.' I used the design to celebrate moments of irony. Behind the disc was hidden a list of commercial businesses in Liverpool and Leeds that used the word 'revolution'. ITN wished to charge £660 to include five seconds of Lennon

speaking about revolution from 1972 but I declined and instead wrote about it in the sleeve notes. This was placed next to a list of middle-of-the-road artists who had recorded the word (17). Graphics student Lisa Novak and I chose for the cover an image of a former art school in Central Park, Merseyside. The building had been neglected by Wirral Council and suffered an arson attack in 2008. The Council bizarrely then illuminated the remains; a school made rubble by the neglect of bureaucrats rather than the fire of *If* (1969). From the University of Hawaii, Rich Rath provided *The revolution will not be streamed* as homage to Gil Scott-Heron's *The revolution will not be televised* (1970) that Lynskey (2012: 239) notes 'lets his sly sense of humour breathe. His subject was a revolution of the mind, not the gun.' I invited Derek Horton to write a new manifesto entitled *The revolution will not be*. We slipped it in behind the booklet to carry from H Block into Broadcasting Place.

The subject itself resonated during the subsequent two years as the Arab Spring unfolded and the word 'revolution' was heard on a daily basis. The theme tapped into creatives wanting to (sound as if they want to) change the world. That drive continues and, as I write, the Leeds Met School of Film, Music and Performing Arts is promoting an event entitled 'Can Britain ever have a revolution?' The drinks company Red Bull's current slogan (2013) is 'Revolutions in sound' and, in response to comedian/actor Russell Brand's recent editorial, *New Statesman Magazine* has asked a series of artists, poets and filmmakers 'What does revolution mean to you?' (*New Statesman*, 2013). Brand also graces the cover of the Winter 2013 issue of *Open Magazine* with the headline story 'The revolution will start in Liverpool?' (*Open*, 2013/14). The *revolution* CD itself has been presented and broadcast at over 20 international exhibitions and sound art festivals. Copies have been left in New York phone boxes and handed out in London streets, as described in chapter 4. In this manner, the *revolution* CD crystallised many of my research interests that began with *Bellgrove*, from interjecting objects into the everyday to the drawing of lines between genres and generations.

Pedagogic impact

The *revolution* CD was a complex artistic form with a tight quality control, a black humour and a broad curatorial range. It also credited university administrators and finance workers who had assisted with some of the more prosaic curatorial activities. In drawing lines between Liverpool and Leeds and emerging from an art school in transition with new tools and insights into the recording process, the CD was also a powerful message about pedagogic possibilities. CAP has used synoptic assessment (18) to help students (Leeds Metropolitan University, 2008) 'make connections between modules, increase the level of student engagement and provide teaching staff with the opportunity to adopt a holistic approach to delivering modules.' I saw the master classes as sitting within this undoing of an overly modularised curriculum. In June 2012 Amy Leech and Joe Finister, both participants in two master classes and contributors to *A history of background*, graduated with first class Honours degrees for their work in sound. Finister's pieces were rooted in his passion for dubstep that Watson encouraged him to develop into surround soundscapes. Leech created intimate recordings for her animations, including some recordings of fishermen's maggots. These so delighted Watson that when appearing on *Bang goes the theory* (BBC, 2012) and asked to demonstrate the quietest sound he could record, he chose maggots.



Dunn, A., 2012. *The sounds of ideas forming*, presented at *Soundworks*, ICA, London, photo: Alan Dunn.

Bishop (2012: 268) is scathing of the current state of universities in which 'the administrator rather than the professor is the central figure' and that '(e)ducation is increasingly a financial investment, rather than a creative space of freedom and discovery.' My research demonstrated the opposite. That is, there are methodologies for working within such systems and collaborating with administrators on artworks that seek out spaces of freedom and discovery for students as well as staff. Bishop (2012: 246) questions projects whose 'dominant goal seemed to be the production of a dynamic experience for participants, rather than the production of complex artistic forms' and asks what it means to do education as art. This is a key question as it addresses both the process and product. My research was concerned with the act of recording sound *and* recorded sounds. We learned about tools and processes from Watson while locating artefacts in high impact contexts was of equal importance. Specifically, students were made aware of different microphones, editing software and playback devices. They were also introduced to dissemination contexts such as the CD, the art gallery, radio broadcast, soundtrack or surround-sound installation.

I asked Robin Page what Leeds College of Art was like when he brought George Brecht to the city to lecture part-time. Not surprisingly he claimed that it was a wild and free experimental performance art mêlée of improvised sound, drinking, nudity and (Page, 2013) a 'we just did stuff' mentality. We cannot go back to those days, but what is important within doing education as art is firstly to recognise the particular set of circumstances. Models can then be constructed for the development and presentation of content in specific contexts, both inside and outside the pedagogic walls. In May 1972, such was the currency of Leeds Polytechnic's art education (19) that the ICA in London staged an exhibition of student works entitled *Students at Leeds*. Forty years later I was commissioned by the ICA to create a 20-

minute mix of *The sounds of ideas forming* as part of their *Soundworks* project within Bruce Nauman's *DAYS* exhibition. In the upstairs gallery, a large black box housed an iPad with a series of audio works played through a central speaker. My piece included content from Leeds Metropolitan students, all of whom had worked with Chris Watson. By the end of the exhibition *The sounds of ideas forming* was the eighth most popular of the 132 tracks with over 1,200 listens (20). *The sounds of ideas forming* at the ICA was a complex artistic form. It was a 20-minute mix curated from a ten-hour soundtrack that in itself was curated from every available recorded sound. It was also evidence of a part-time lecturer, freed from excessive administration, leading by example through experiential processes while producing artefacts that offered conceptual rewards.

In her essay on a Fluxus-inspired pedagogy, Higgins (2002: 189) writes: 'Fluxus experience has particular value, promoting as it does, first and foremost, experiential learning, but also interdisciplinary exploration, self-directed study, collective work, and the non-hierarchical exchange of ideas.' Like *Bellgrove*, the presentation of student works in public contexts contributes to establishing identities. At the ICA it was the promotion and celebration of Leeds Metropolitan University for potential students and academics. It was also an artwork associated with my name but constructed from the sounds of 32 others. The ICA experience, and my research as a whole, furthered my artistic identity as someone who works with collected authorship and non-hierarchical models, operating in the spaces between archives, public art and, more recently, pedagogy and sound art.

A city such as Liverpool can create its cultural identity through beat poets, pop and punk (21). An institution such as Leeds Metropolitan University can equally explore identities beyond its own immediate surrounds. It can, for example, recall and celebrate Patrick Heron's 1971 *Guardian* article that described Leeds as 'the most influential school in Europe since the Bauhaus.' In the world's leading journal on underground music and sound art, *Wire Magazine*, artist and curator Bruce Davies (2011: 20) (himself a link between Liverpool and Leeds) writes of my research that it 'seems to share similar non-material concerns as those working at Leeds Polytechnic in the 70s.' He continues: 'Dunn has also established a yearly masterclass at Leeds Metropolitan University, with sound recordist Chris Watson: Yorkshire's past extending a helping hand to the country's potential future.' I include these examples to demonstrate the importance of publicising good practice in critical contexts and acknowledging collaborators; it is about locating aspects of research on wider and more historic lines.

If there is a pedagogic manifesto to come from the *revolution* experience, it is this. A part-time role allows the artist time and space to draw lines. These lines are between the past and present and between the students and the outside world. It is about developing models that balance process and product. It is about working with artists, galleries and public contexts to ensure that both the taking part and the results are of the highest calibre. It is about nurturing a holistic, experiential and synoptic environment as part of an institution that may be in constant flux (22). It is an expansion of the creative tools we can use within any given financial considerations. Finally, it is about taking staff and students on conceptual journeys that acknowledge histories while remaining sensitive to changing circumstances.



Dunn, A., 2009. *Artists' uses of the word revolution* [2xCD].

Chapter 3 Between Rob Swift and David Bowie

Introducing line drawing

The digital zoom has collapsed any sense of a line. Every journey has turned into a click. The zoom has eliminated the conceptual and physical spaces between data. My research has relied on the Internet to make connections with people, but more importantly it has sought to find meaningful connections between content. My research involved thinking about the terminology around connecting things: curating, mediating, hyperlinking, tunnelling and journeying. Deleuze & Guattari (1980: 5) describe the rhizome model as consisting of 'lines of flight and intensity' between points in which (1980: 7) 'any point of a rhizome can be connected to anything other, and must be.' For my research, I required something more rooted in the acts of observing, illustrating and creating the illusion of space. As a visual artist, I settled on the term *drawing lines* with its connotations of mark-making, sketching and underlining. My research drew lines of varying intensity between points. But what does this actually mean? This chapter will break the process into three stages. After the behavioural drivers had determined the themes, the first stage was the gaining of permissions to ascertain which content could be worked with. Second was the writing out of spatial and temporal ranges into which to locate content and third was the suggesting of lines between content.

Between now and then: the heartbeat of the archive

Barthes (1977: 185) writes: 'the grain of the voice is the very friction between the music and something else, which something else is the particular language. The grain is the body as it sings, the hand as it writes, the limb as it performs.' I could add 'the finger as it presses record.' Throughout my research I have striven to get closer to content producers; to go beyond the actual sounds to the backstage creative processes. My first question was what would happen if I curated new works by students alongside existing and archival content. While I was researching prices and processes, the CD manufacturing companies informed me that they would need evidence that I had permission to publish copyrighted material. For this I would require an MCPS Limited Manufacture Licence (23). The securing of permissions was a necessary procedure but it gradually became a more creative process. It brought into the research environment a series of small human connections amidst the excess of data. Kim-Cohen (2009:117) writes about the verb *to record* as a curious composition of which 'the prefix re means "again" or suggests a backwards movement. The root "cor" comes from the Latin for the heart ("le coeur"). To record, then, is to encounter the heart again or to move back to the heart. The romantic implication is that a recording captures and replays the heart of its source.' This is an interesting proposition and in a similar vein, I viewed contacting content holders as revisiting the original drivers that made them press 'record'.

Andy Warhol carried his cassette recorder around with him at all times and in 1973 at lunch in Paris, he sat discussing painting the walls the same colour as the backgrounds of his screen prints. The sound files were readily available online but I approached The Andy Warhol Foundation to include 38 seconds on *A history of background*. After my case was discussed at Board level, I was granted permission on the basis that agreements were secured from the other voices at the table. I identified one of the other voices talking to Warhol as that of the late David Whitney, noted New York collector. Through Facebook I found David's close friend Mark Lancaster who revealed that he was born near Leeds and had starred in some



Higgins, D., 1962. *Drip Music* (Brecht, 1962), Fluxus Festival, Nikolai Church, Copenhagen, photo: Sissy Jarnar courtesy of Erik Anderson, with thanks to Hannah Higgins.

early Warhol films, including *Kiss* (1963) and *Batman Dracula* (1964). He was very interested in my research. I felt connected to that world and a small part of Warhol's entourage that he recorded every day. Mark put me on to Menil Archives who granted me permission on behalf of David.

Another example began in the Williamson Tunnels, 18th-century folly labyrinths in Liverpool where the sound of dripping water can be heard but not seen. I curated a double CD of ways in which artists have used the sound of a single drip of water to construct and compose soundworks. In the late 1950s, former chemist George Brecht attended John Cage's classes on chance and wrote on a piece of card: 'DRIP MUSIC (FOR DRIP EVENT) for single or multiple performance. A source of dripping water and an empty vessel arranged so that the water falls into the vessel.' Higgins (2002: 177) wrote that 'Brecht is a complete recluse: he sees no one, answers no mail' yet I wanted to get closer to him. Allen Bukoff (2008) at the Fluxus website mailed: 'I think he is still alive.' I contacted the Ludwig Museum in Cologne, organisers of a Brecht retrospective, to pass on my request to include *Drip Music* on my CD. Within four days, Kasper König's secretary Margit d'Errico-Reks (2008) replied: 'I have forwarded your email to Hertha and George Brecht. Both are in a nursing home. They will surely speak with Dr. Fischer about the matter, and he will then get in touch with you.' A few weeks later I received an email from the Ludwig Museum's Dr. Fischer (2008) stating that 'I just received over the telephone word from George Brecht's wife (for George Brecht) that you can use his drip piece for your project. She told me to inform you of George's approval, so you can consider this email as the official confirmation.' I pictured an elderly Brecht recalling his classes with Cage and writing *Drip Music* and being invited by Robin Page to teach at Leeds in H Block.

George Maciunas' original Fluxus manifesto (1963) proclaims: 'PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART, Promote living art, anti-art, promote NON ART REALITY to be (fully) grasped by all peoples, not only critics, dilettantes and professionals.' The majority of Fluxus artists, animated by Cage's teaching, worked with sound as a natural extension of their artistic practice; they were artists working with sound, musicians working with art and sound artists working with music. The lineage back through Fluxus to Cage and even Warhol's relationship with the Velvet Underground is one of artists speaking through sound. It is about pressing 'record' as naturally as one photographs or draws.

Fast forward to 2010 when Susan Philipsz became the first artist to win the Turner Prize for sound art. Minutes after receiving the award, she was interviewed by Channel 4's Krishnan Guru-Murthy (Channel 4 News, 2010) and asked: 'Are you a sound artist or an artist who works with sound?' Before she was able to answer, Penelope Curtis, fresh from her move from the Henry Moore Institute in Leeds to Tate Britain and standing to Philipsz's left, stated firmly: 'She's an artist.' Philipsz looked to Curtis, perhaps for reassurance, before giggling nervously and telling Krishnan almost apologetically: 'Yeah, I'm an artist.' At the *precise* moment that Curtis said 'She's an artist' and in a sense both eradicated and institutionalised the specific genre of sound art, a green-suited man walked out from behind her head. It was artist Bill Drummond. Despite having given up recording after the KLF, Drummond created two new tracks for my *Grey is the colour of hope* CD. In *Grey and me* (2010) he recounted an incident from Leeds in 2003 when he sat in the café opposite the Henry Moore Institute (Curtis would have been inside). He was contemplating coating the nearby Henry Moore bronze with *Drummond's International Grey* (2003), his new edition of a thousand shades of grey paint. As he shifted from music to visual arts, Drummond (2008: 5) felt by 2005 that 'all recorded music that has ever meant anything to you and me or anybody else is speeding its way to irrelevance.' He wished to go one day without hearing or playing any music. He developed his project *No Music Day* (2005) and I collaborated with him on the launch. Drummond (2008: 242) writes: 'Alan had in mind a billboard site by the Liverpool entrance to the Wallasey Tunnel under the Mersey ... All the billboard poster had on it was the word NOTICE in huge red letters on a white background. Underneath that, in smaller black type: NO MUSIC DAY: 21st NOVEMBER.' On his website, Drummond announced: 'LISTEN: SILENCE IN THE MERSEY TUNNEL.'

Contemplating Drummond's relationship with recorded sound had great bearing upon my research. Morley (2004: 275) reminds us that 'Listen is an anagram of silent' and I thought about the lines between *No Music Day* stretching 4'33" to 24 hours and Douglas Gordon silently stretching *Psycho* (1960) to 24 hours. I also thought about Gordon's lesser-known text work *A minute's silence* (2000), presented for 60 seconds on an electronic billboard in Seoul, and the bonus hidden track on *Miniatures* (Various artists, 1980), also entitled *A minute's silence*. I imagined drawing a line between all these artworks and sounds and between tunnels and silence and death. Miller (2008: 12) describes sampling in terms of smaller units and 'the theatre of sounds that you invoke with those fragments is all one story made of many.' My research used permissions to try to tell one story about the relationship between recorded sound and everyday life. I contacted artists and musicians to request permission to locate their old or new works alongside student and archival material. I tried to understand the grain of recordings and recording artists. Why did they press 'record' in the first instance?



Drummond, B., 2005. *No Music Day*, in collaboration with Alan Dunn, Mersey Tunnel, Liverpool, photo: Alan Dunn.

The sound of the everyday: Carol Kaye

During my research for *A history of background* I came across Carol Kaye. While playing jazz clubs in the 1950s, Kaye learnt to fill in notes and quickly came to the attention of producers as a bass player. For the next 20 years, she provided the basslines for the majority of pop hits coming out of America. She is the connection between Elvis Presley, Frank Sinatra, Ella Fitzgerald, The Monkees, Ike & Tina Turner, Stevie Wonder and Buffalo Springfield and *Good vibrations* (1966) and *Theme from Mission: Impossible* (1967) and *La Bamba* (1958) and *God only knows* (1966) and *Scarborough Fair* (1966) and *Light my fire* (1966) and *You can't hurry love* (1966) and *These boots are made for walkin'* (1966) and *You've lost that loving feeling* (1964) and *Theme from Shaft* (1971) and *Wichita Lineman* (1968) and *The beat goes on* (1967) and on and on and our heads are filled with some of the most famous basslines ever composed (24).

Kaye now makes a living as an educator and offers bass guitar lessons via Skype. I engaged her in discourse around the bass as background but she reproached me for 'speaking as a scholar and not being in on what it takes to be a studio musician' (Kaye, 2012). She did however grant me permission to use an interview with her on the CD and following her on Facebook revealed that she is simply very pragmatic and everyday about what she did. She said on the interview: 'We were hired to make lines.' I would suggest in this context that if we read Cage as the sound of the avant-garde, then Carol Kaye is the soundtrack of the everyday. Her work demands that we reconsider every pop song we have ever heard from an alternative perspective, from back to front.

Case study: *A history of background* (2011)

In 1968 Yoko Ono (Donegan, 2005) was in the studio whispering into the microphone. In the background, The Beatles were rehearsing the intro to *Revolution*, the song that would ultimately lead to *Revolution 9*. I asked Ono for permission to include the short recording on *A history of background* and her legal team said that she was in agreement on condition that I gained permission from Apple Corps for the background material. Apple said no. I offered to digitally remove the background and they still said no. I contacted Ono again and she agreed with my proposal that I turn the incident into a text piece for *background's* booklet. The avant-garde of Ono had demoted the most popular band in the history of music to the background (ironically while they practised *Revolution*). When highlighted, the background legally silenced the foreground.

A history of background consisted of 51 tracks that examined the concept of background. As with all the themes, I approached background from numerous perspectives. Sonically, Lee "Scratch" Perry's Jamaican dub was sequenced near Cyrus' dubstep. Einstürzende Neubauten's *U-Haft Muzak* (1981) was placed next to authentic 1960s *Muzak*. I included a *tenantspin* interview I conducted with 72-year-old artist Alfons Schilling about his glasses made from Russian tank prisms that optically reversed perspective; foreground became background and vice versa. I gave an introductory lecture to students and explained the work of Schilling and talked over Erik Satie's *Furniture Music* (1917) that he shouted at people for not talking over. In response, students created works for the CD about wallpaper, *SimCity* soundtracks, studio noise, elevator music and eavesdropping. Talesh Patel used one of the Chris Watson master classes to record the tiniest background noises as he walked through the Henry Moore Institute (Curtis would have been upstairs).

Michelangelo Antonioni filmed scenes in *Red Desert* (1964) with a long lens to shorten the depth of field and add to the claustrophobia. With the help of his cousin Elisabetta, I secured 30 seconds of audio excerpts to include. I contrasted these with a file from 2004, provided by Leeds Metropolitan's Dr. John Elliott, purported to be the most recent recording from deep space to include *patterns*, possibly made by non-humans. I worked with student designers, one from Leeds and one from Liverpool, and gained permission from NASA to use the first photograph in which the Earth was the background for the CD cover. For the surface of the CD we chose a close-up of the sun, putting our ears where they could never go, to hear what we could never hear. Brian Eno granted permission to include an interview with him speaking about the drivers behind creating *Music for Airports*. I recorded an interview with Nigel Rogers of *Pipedown*, the campaign for freedom from piped music that persuaded certain airports *not* to use background music. While working on *background*, I brought the subject into tutorials and asked students to consider how it related to their works. Bollnow (2011: 73) describes the horizon as 'not a thing in the world. It is "unreal". But for that reason it is again not something that only exists in the human mind, something merely imagined, but it necessarily belongs to the world.' Background is similarly a construct of perspective and through exposure, background becomes foreground, the B-side becomes A-side and Carol Kaye becomes one of the most important cultural figures of the 1960s. *Background* was driven by a desire for silence in order to create time and space to listen. It found connections between pieces of content as they tried to blend into the everyday; it was recording the



Carol Kaye, Los Angeles mid-1960s, image c/o The Wrecking Crew.

fridge, abstracting the prosaic and highlighting what we take for granted.

What happened between Rob Swift and David Bowie?

The term *non-hierarchical* cropped up in the Leeds Metropolitan University degree show publication, the Fluxus writing and frequently in relation my research. Since *Bellgrove* I have been interested in drawing lines between objects irrespective of class or ranking. This is partly driven by an interest in collage and the notion that it is the ability *to relate the unrelated* that makes us human. That is, as some psychologists argue, the moment when dreams (juxtaposing images as they are sorted and stored) become waking daydreams and imagination (25). Specifically, my research with sound helped me understand different types of spaces between content. During his first master class, Chris Watson demonstrated recording intimate sounds using microphones set 10cm apart, the average distance between human ears, and playing them back through speakers set 10m apart. He also returned to the same location at different times and compressed the subsequent recordings into one composition. Both of these techniques created what he called *dynamic spatial and temporal ranges* and I applied this to curating. For each CD, I planned out a temporal and spatial range within which to curate.

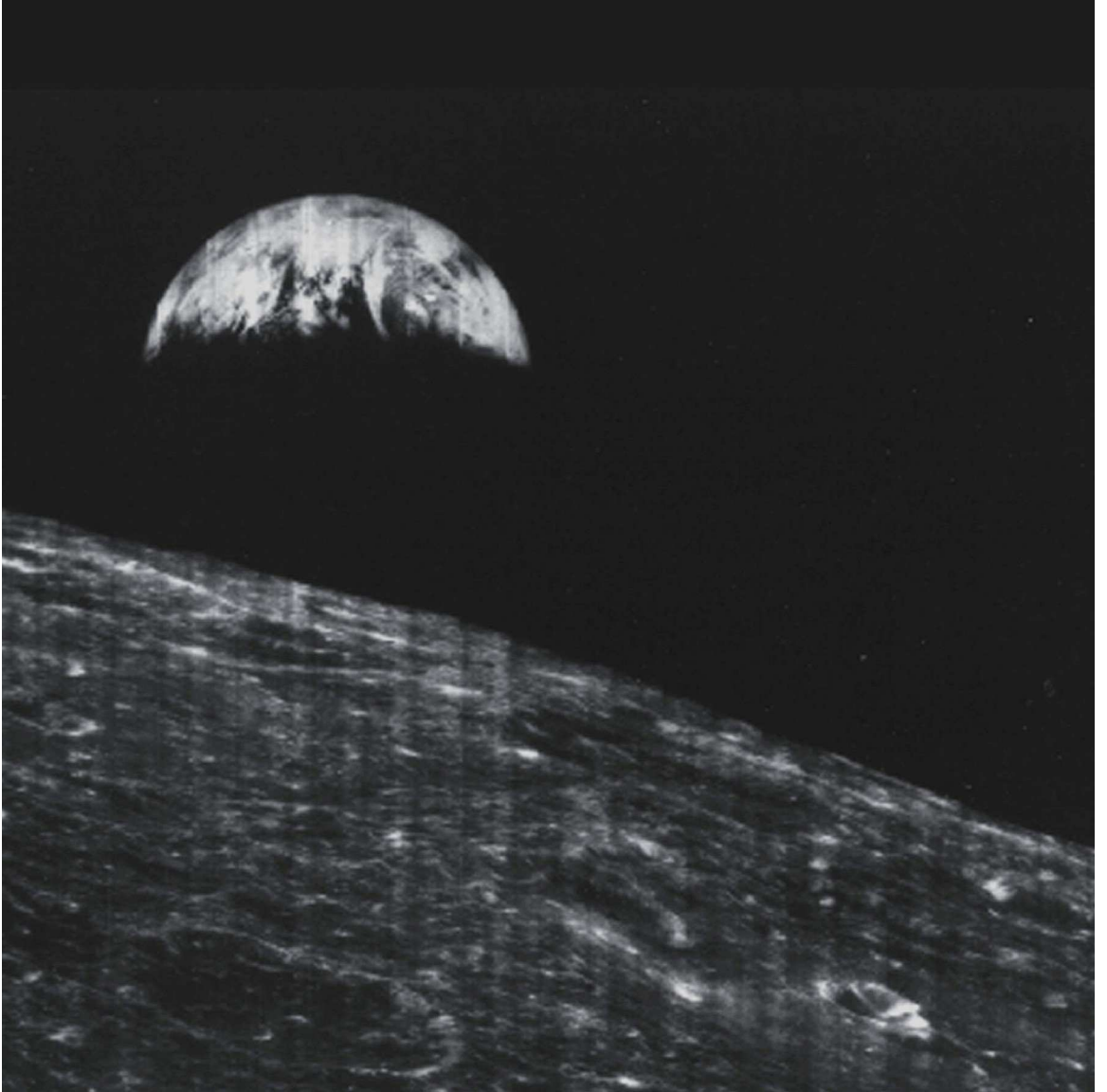
A history of background for example experimented with the whole of time and space. In the accompanying booklet I wrote (2011): 'High up above Central Park in Apollo 11, Michael slips a cassette into the deck and watches Neil and Edwin step on the moon. After forty-four seconds of silence, David Bowie whispers "Ground control to Major Tom." There follows more nothingness beyond the faint murmur of a guitar.' The text began to draw lines between the

creation of human life and *Space Oddity*, continuing: 'Background needs space. After two minutes, a lovely isolated flute refrain floats in the darkness. Background begins with the *Big Bang* 13.7 billion years ago. After four minutes the cello goes haywire, spiraling out of control and heading for earth ...' The texts were not concerned with linear academic writing. They were constructed from diverse sources to mirror the related sounds. I wanted to consider background as one of the fundamental elements within the creative process. I arrived at this through research, and through thinking about recorded sound.

A history of background opened with the sound of a final door in H Block being slammed shut. It was recorded by CAP student Rob Swift. It was a symbolic *Big Bang* that ended an era of experimental art practice as a new one began in Broadcasting Place. The CD concluded with a rare recording by David Bowie, a backing track from *Space Oddity* (1969) that consisted of four minutes of near silence, a flute refrain and a countdown. David Bowie was 22 when he created *Space Oddity* and Rob Swift a year younger when he recorded the *Big Bang*. My research drew lines between them to question the gulf between them as recordings. Swift made the *Big Bang* in H Block perhaps unaware of the true significance of his act. It is possible to speculate that what drove him was simply the fact that creating good quality recordings was possible economically and technically. He was also aware that we were leaving the building and he had listened to Watson's tale of transforming the sound of his fridge.

Swift, a quiet student, primarily wanted to make a noise, capture it and listen back to it. His *Big Bang* was 24 seconds long and my research added value to it by contextualising it against ideas of space and time. I suggested an imaginary line from it to Bowie, via 49 other tracks that involved the idea of background. For a split second in the history of time, Swift and Bowie were in the same contextual space that Miller (2008: 17) describes as 'an ecosystem of hunter-gathers of moments suspended in a culture founded on a world where information moves only because someone invented and shared it.' I brought together these two unheard recordings, separated by 40 years. One was recorded in the basement of a building in Leeds haunted by Fluxus ghosts and the other in London's Trident Studios on the cusp of a long and prosperous career. I used them to tell a story about the history of space and time, under the premise that no artwork exists without background, which in itself is a matter of perspective, as I learnt from Kaye.

Curated together, these two recordings enabled us to think about some of the spaces that do, and must, remain between points, alongside some of those spaces that we can creatively erase. That is, spaces representing cultural divisions and obscure codes between populist and elite zones that can be rotated and stretched to reveal new connections between old and new artefacts. When they pressed 'record', both Swift and Bowie were curious about sonic space and a sense of loneliness. My research drew out this connection between them and demonstrated the complexity and freedom on offer when working with recorded sounds.



Dunn, A., 2011. *A history of background* [CD].

Chapter 4 Conclusion

The sounds of ideas forming (reprise)

My research brought me from my innocuous daily commute on the 433 to my artwork bookended by Swift and Bowie and on to Deptford High Street. My research journey was, in the words of artist George Wyllie (1998: 11), 'an adventurous voyage.' It brought me into contact with new communities and located my practice in new environments. I learnt that to research recorded sounds required methodologies for navigating through available material: categorising by theme, contacting original creators, making finite curatorial decisions, working between artwork and archive, connecting old and new content, identifying contexts in which to locate sounds and introducing sound recording(s) into a pedagogic environment. At the same time, I became more discerning about which sounds to include by switching mindset to production as well as consumption. In this conclusion, I will consider this navigation and production, and my own role within these processes.

Firstly, I will reflect upon what we are actually navigating through. The exponential growth in available sounds is the context for my research. This growth shows no signs of relenting. Our in-boxes, iTunes, Facebook, *UbuWeb* and Twitter pages remind us of how much new material there is to listen to. In addition there are remixes, live versions, covers and re-stagings. It is thrilling but daunting. I have frequently quoted Simon Reynolds' *Retromania* (2011) as it brilliantly captures the *franticity* and *archive fever* (26) of the compulsive downloader and online collector who risks getting lost within the excess of data. *Retromania* explores the ways in which we have adjusted from our previous relationship with sound to how we are evolving in relation to instant gratification and unlimited availability. With everything available to listen to, what can we do? Sao Paulo removed all 8,000 of its billboards to reduce visual pollution (Burgoyne, 2007). Do we need this kind of radical approach to sound? What lies between everything and nothing?

At the end of the first decade of the new century, artists and writers began questioning a perceived excess of recorded sounds. As more and more sounds became available, artist Bill Drummond (2008: 13) for example 'began to feel that every piece of recorded music that had ever existed was behind the screen of the iMac taunting me.' His coping mechanisms were firstly *No Music Day*, described in the previous chapter, and then *The 17*, a choir he formed with various community groupings. *The 17* will never be recorded. You have to be in that place at that time to hear it.

Drummond (2008: 5) believes that 'the creative music-makers of the next few decades ... will want to make music that celebrates time, place, occasion.' My research brought me to a similar conclusion: recorded sounds need to be context-specific. To return to Attali (Kelly 2011: 105): 'To understand music What must be constructed, then, is more like a map, a structure of interferences and dependencies between society and its music.' My research roots sounds in particular times, places and occasions, beginning with *Soundtrack for a Mersey Tunnel* and passing through Deptford High Street in September 2013 as part of the *Deptford X* festival. I walked up and down handing out 21 copies of *Artists' uses of the word revolution* to passers-by, creative workers and shopkeepers. Each recipient agreed to have his or her photograph taken with the CD. As the day progressed, the exchanges became lengthier. The Mayor of Lewisham accepted a copy and spoke of the housing revolution of



Dunn, A., 2010. *Grey is the colour of hope*, presented at *Boredom* (2012), The Leeds Library, photo: Alan Dunn.

the 1970s that gave birth to bands such as Dire Straits and Squeeze. The artist Bob and Roberta Smith spoke of the revolution needed within art education as part of his *Art makes people powerful* project. A member of the *Deptford X* Board suggested that next year's festival should focus on sound and invited me to become part of the curatorial process. The *revolution* CD in Deptford encapsulated all of my research interests. It was finding thematic routes through recorded sounds. It was drawing lines between content and locating this content in social settings to observe what happens.

In this synthesis I have drawn out three of the main thematic routes as silence, revolution and background. I have traced these through the work of established practitioners such as Carol Kaye, Chris Watson and Bill Drummond as well as new works created by art students. In doing so, I have considered new connections between content; drawing lines, doing life consciously, recognising chance encounters, considering pedagogic histories and communicating with people. And throughout my research, I have experimented with numerous contexts for recorded sounds, such as tunnels, art studios, the ICA, railway stations, the beach (27), everyday life and the high street.

Taken together, this is what I call the navigational structure of my research. It was not, however, a passive voyage through recorded sounds. The second important consideration in this conclusion is what happens when we cope with the excess of recorded sounds by learning to produce our own new sounds.

Inviting artists, staff and students to press 'record', often for the first time, was a fundamental part of my research. As one of the world's leading sound recordists, Chris Watson featured on

three of my CDs and was informal advisor on all seven. Bringing him into an educational environment asserted the relationship between production and consumption of sounds. For the students, this was about learning to work with new tools and concepts such as spatial range. For me, I journeyed from being a passive studier and consumer of recorded sound to being a producer and very active player in the sound art community, both as a curator of sounds but also as a producer of sounds (28).

I became 'an artist who works with sound' and joined a global community of sound practitioners, curators, broadcasters and producers. This resulted in my research being included in sound art festivals and broadcasts in Ireland, Spain, America, Argentina, Germany, Estonia, Canada, Lithuania, France, Italy and Portugal. My research gained coverage both in local media such as BBC Radio Merseyside and the more global *Wire Magazine*.

As the Fluxus artists blurred sound, music and art, I found it liberating to work with sound. I recorded my journey on the 433 and my son reading a list of songs with the word 'revolution' in the title. I arranged for re-stagings of famous audio moments and spliced together fake recordings. I learnt about post-production techniques and created last-minute works in the mastering studio. This hands-on production helped me better understand the mechanics of what happens before, during and after the 'record' button is pressed. I considered knowledge of The Beatles, Bill Drummond or the Velvet Underground as being as relevant as that of Stockhausen or Boulez. Sound art was within, as much as it was an external genre. As Reynolds notes (2011: 120), technology responds to basic needs; the emergence of affordable tools, better compression and distribution methods invited a new generation of practitioners to work with sound. More importantly, I made this shift from consumer to producer happen, as I had done previously with billboards or broadcasts. I did so to evolve my position of between-ness, which leads to the third and final consideration of my conclusion. What exactly is my role?

My practice sits within an art-historical lineage of artists questioning traditional models for the presentation of content. In 2012 I presented aspects of my research in *PRIVATE* (29) (Dunn and Jenkins, 2012) and the *Liverpool Art Prize* (2012). The latter was staged at a cultural venue located on the platform of Edge Hill station that lies on the Liverpool–Leeds train line. I installed a museum-like display of *The sounds of ideas forming* research alongside important artefacts, a free sampler CD and a live performance in front of banners covered with the early notes for this PhD synthesis. For me, the Liverpool Art Prize represented a point on a line, a stopping point between the two cities, and an opportunity to present my role in public.

This role that I find myself in is about activities and contexts. These activities include those discussed throughout this synthesis: navigating, celebrating occasion, producing with new tools, locating content in daily situations, identifying recurring themes and drawing lines between content. The contexts, I now understand, are anywhere with a temporal and spatial range in which it is possible to draw a line between two points and to make work that functions at particular points on that line. I believe this to be a critical area in which to operate, in a climate of hyper-acceleration and instant clicks, when we are in danger of losing what Miller (2008: 17) calls 'the rhythm to the space between things.'



Dunn, A., 2012. *The Liverpool Art Prize*, Metal, Liverpool, featuring 318 sound files as listening stations and free *The sounds of ideas forming* sampler CDs, photo: Leila Romaya.

During the period of my research, Spain won all three football tournaments with a new style of play that concentrated on connecting lines and finding spaces between opponents. It was (Anon, 2013) 'a systems approach to football founded upon team unity and a comprehensive understanding in the geometry of space on a football field.' This democratic approach to football completely rejected *the star striker* role in favour of patterns of connections that literally bewildered opponents. The Spanish midfielder was concerned with the spaces between, and built finite systems of, surprising lines.

My curatorial practice uses a similar process: unusual lines, the spaces between and the rejection of any notion of the star striker. Already in 1991, Brian Eno (Reynolds, 2011: 130) was writing in *Artforum*: 'In an age saturated with new artifacts and information, it is perhaps the curator, the connection maker, who is the new storyteller, the meta-author.' The key point in relation to my research is that visual artists recognise that curating processes can co-exist with and draw strength from other concurrent roles. The artist as curator (who may also be a part-time lecturer) is ideally placed to develop models in response to this excess of data. The artist as curator navigates aggressively through data, armed with new tools, a fundamental impulse to produce as well as consume, an eye for juxtaposition and a desire to find new homes for old content (and vice versa).

The sounds of ideas forming has led to a project with young people in Burnley. The project is not solely based around sound but aimed at identifying new roles that may exist in ten years from now. In February 2013 *The Telegraph* published the article *10 well paid jobs of the future* and quoted futurologist and business psychologist Karen Moloney (Winch, 2013): 'We spot weak signals on the horizon that may or may not grow into something.' The article lists jobs

such as *vertical farmer* and *memory augmentation surgeon*. It also suggests that mobility between real places will continue to be an integral component of employment. Mark Beatson (Winch, 2013), chief economist at the Chartered Institute of Personnel & Development, adds that '[p]eople will move between assignments and it will be about how these blend together in a sequence of roles.' How we cope with mobility, and being between places, becomes more and more essential. Perhaps we can revisit Cedric Price's 1963 plans (Dunn, 2012b: 221) for a mobile educational institution on an abandoned railway network. Perhaps we will replace art schools with a network of travelling part-time lecturers. Or perhaps we will base everything we do around mobile phones. It is interesting that the iPhone, for example, has started to introduce video games, such as *Papa Sangre II* (2013), that are based purely on sound and motion, with no visual content. It has been designed to be listened to and played while between places.

Where does all this futurology bring us? *Retromania* describes an accelerated future in which we become nostalgic for sounds made yesterday, earlier today, or ultimately at the very moment of pressing 'record'. I suggest we cannot allow this tipping point to happen. I present this archive in a box and the outlines of a role with which to confront this next challenge. The archive lies between everything and nothing. This PhD synthesis is documentation of a conceptual journey. It is, in a more literal sense, *the sounds of ideas forming*.

In my preface I quoted artist George Wyllie (1998: 11) asking that we have adventurous voyages. As a young art student, I discussed this idea with him. I said that although I had come from generations of ship builders, the lure of the ocean wasn't in my blood. In my studio I had a self-portrait with eyes closed and headphones on and Wyllie described it as the most unsocial image he could think of. Reflecting on this brief incident, I realise he was talking about the relationship between sounds, ideas, environment and where our art takes us. Crucially, he was also echoing Kaprow's (1993: 195) 'doing life, consciously' and the importance of recognising moments of encounter for art in the everyday.

Wyllie's comment stuck and 20 years later I undertook his adventurous voyage through what Toop (2001) called an 'ocean of sound.' The more I journeyed, the more the space filled up with new dialogues. Sometimes we have to shut up to listen to others and at other times we have to make noise to silence others. At the midpoint of my research was *Cage against the machine* (2010), an online campaign to have John Cage's *4'33"* as the Christmas number 1 instead of an *X-Factor* song. The idea that someone could call up a *YouTube* version of *4'33"* on an iPad during Christmas dinner and that people might spend that time listening to silence, or performing their own avant-garde classic, was preposterous but also very touching and human.

The *Papa Sangre II* game opens with the lines 'The museum of memory. Performed by you. You are dead.' I first heard this at 10am walking through autumn leaves on Spital Road, trying to discern real from recorded sounds. Both this and *Cage against the machine* illustrate ways that sounds can layer themselves over and interject into our everyday lives. Reynolds concludes *Retromania* (2011: 424) worrying about the 'directionless direction' of recorded sound. I believe the future will be healthy if we keep trying to contextualise it and keep returning to the same themes when given the chance to press 'record'. Silence. Background.



Dunn, A., 2012. *The Liverpool Art Prize*, Metal, Jeff Young with Moongoose alongside display cases featuring a rare tin of *Drummond's International Grey* (2003) and a heatshield fragment from Apollo 8 (1968), photo: Leila Romaya.

Revolution. Death. Pressing 'record' offers us the chance to block out silence and our own mortality and also to make noise to preserve, share and, for want of a better phrase, create interesting spaces to go to on adventurous voyages.

I will conclude with an incident that highlighted many of my research interests. Jeremy Deller's exhibition *All That Is Solid Melts Into Air* (Manchester Art Gallery, 2013) explored the impact of the Industrial Revolution on contemporary society. On the way to see it in Manchester, on the same train that carried me between Liverpool and Leeds each week, I picked up *The Guardian* and stopped at an advert for BOSE headphones (BOSE, 2013). It showed a young man with headphones on. Unlike my self-portrait, his eyes were open. He was gazing out of a window, part daydreaming and part contemplating. Under the word BOSE we read: 'Better sound through research' but what caught my eye was the main text that read: 'I take this train every day. But I don't want to hear the other passengers ... I'm not antisocial. I'm a nice guy. It's just this is the only time in the day that's mine.' At the bottom of the page we read: 'With revolutionary technology that lets you enjoy better sound every day, everywhere you go.'

This advert represented the balance between recorded sounds blocking out society and allowing us to look within, and on the other hand using sounds to go to places. While pondering this at the Deller exhibition, I read the text panel (Manchester Art Gallery, 2013): 'Deller approaches his subject like a social archaeologist, uncovering affinities and connections across historical epochs and finding new meanings in familiar images and stories' and 'his lateral interpretation offers a context in which hierarchies are dissolved, printed ephemera and historical works of art and artefacts and texts are shown alongside

and on equal terms with major paintings.'

Into this cultural landscape I present *The sounds of ideas forming*. Within an archive box, it draws together obscure classics, familiar names and student works. As I listened back to John Peel shows and considered Deleuze & Guattari on rhizomes, so might creatives in future who are interested in non-hierarchical non-gallery practice explore *The sounds of ideas forming*.

Curating artist–student–archive material was a simple formula but one that captured the imagination of all the contributors. It was about sound, but equally about navigating through data, while producing even more. It was about a simple structure that looked back, surveyed the present but also projected forward to think about future roles. And it was about drawing lines as a basis for creativity: observing and connecting. Through my research, I developed a role that did both and the role is located somewhere *between* artist, sound artist, curator and part-time lecturer. It has to be between. It is ultimately a role that questions the underlying drivers behind creating, in order to locate content in the everyday, that primal arena for meaningful social (and personal) change.

Thanks for listening



Dunn, A., 2008. *Music for the Williamson Tunnels: A collection of the sound of dripping water* [2xCD].

(over) Dunn, A., 2013. *Deptford X*, handing out copies of *Artists' uses of the word revolution*, photos: Alan Dunn.



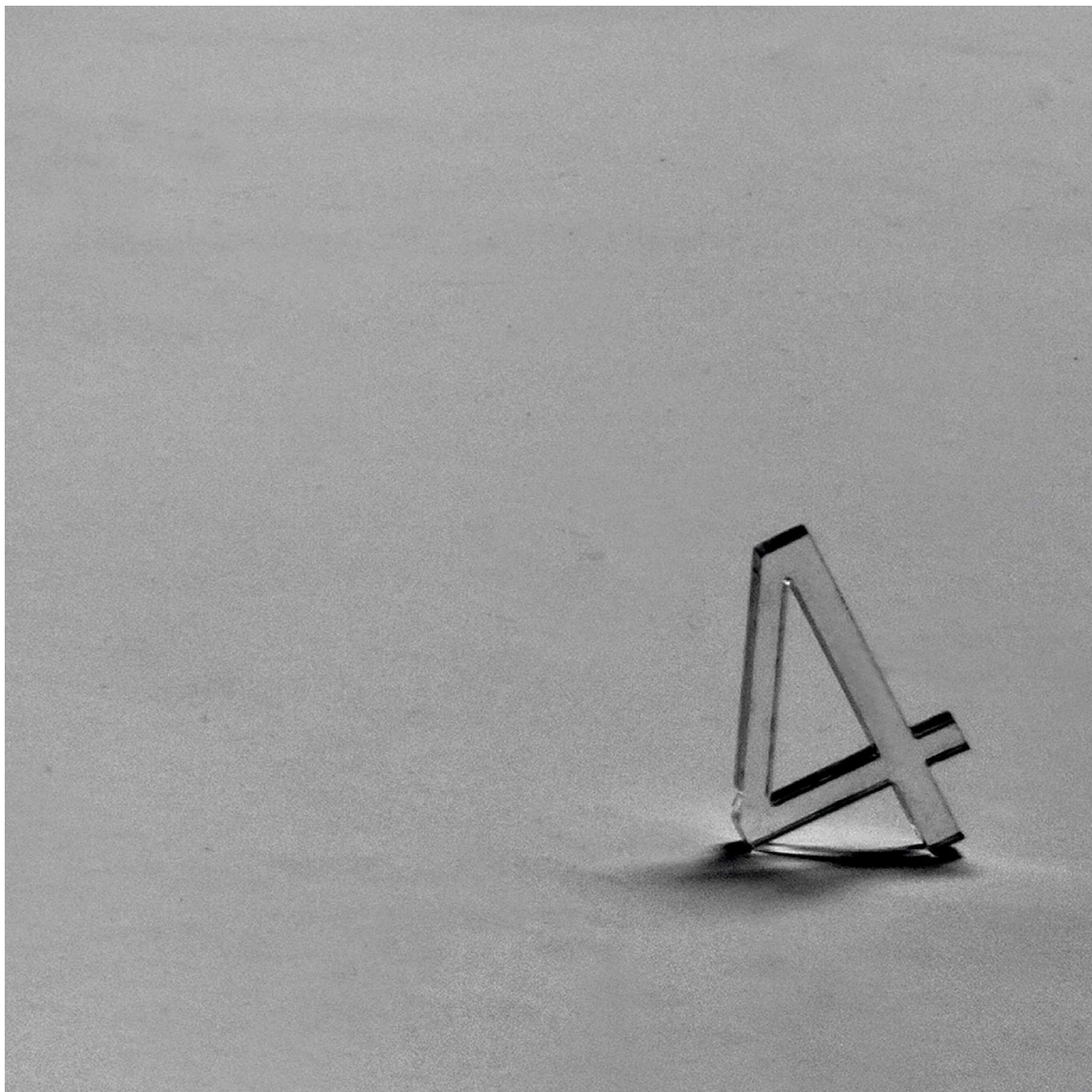




Dunn, A., 2010. *Grey is the colour of hope* [CD].



Dunn, A., 2010. *Soundtrack to a catastrophic world* [CD].



Dunn, A., 2012. *Adventures in numb4rland* [2xCD].

- 1 During this period I developed collaborative artworks with various groups including HIV patients, *Big Issue* vendors, veterans, librarians, recovering heroin addicts, special needs athletes and excluded young people. In retrospect, it was time listening to people's stories and thinking about the drivers behind creativity.
- 2 Milner's *Perfecting Sound Forever* (2010) traces the history of the recording process from Edison's *Mary had a little lamb* (1877) through to MP3 compression. He argues that the recording process has been a single journey of freezing human presence in sound. That is, capturing a specific person in a specific place and time.
- 3 This was the working sketch for Deller's *Acid Brass* (1997) in which the Williams Fairey Brass Band performed Acid House tracks. It was premiered in Paul McCartney's Institute of Performing Arts in Liverpool on an evening compered by Factory Record's Anthony Wilson.
- 4 MST was developed in America in the 1970s by Dr. Scott W. Henggeler to address anti-social behaviour amongst juvenile offenders. It considered the entire context of the youth's environment, aiming to change a social ecology rather than increase punitive measures.
- 5 Contributing artists came from Belarus, France, Germany, the USA, Australia, Japan, India, South Africa, Cuba, Canada, Iceland, Ireland, Ukraine, Italy, Spain, Trinidad, Finland, Mexico and Norway.
- 6 *Black Angel's Death Song* is also considered the track that drew Andy Warhol's attention to the Velvet Underground.
- 7 An example of this from the post-punk period would be Adam & The Ants whose chart hit B-sides were slightly disturbing songs about bondage and control.
- 8 Environmental Art was established by David Harding as a continuation of a course formerly known as Stained Glass & Murals and then Mixed-Media. Many recent Turner Prize participants studied in Environmental Art, including Douglas Gordon, Christine Borland, Nathan Coley, David Shrigley and Martin Boyce.
- 9 The Scottish Arts Council changed their funding policy in 1990 to allow students to apply for small-scale grants. *Bellgrove* was funded by one of these.
- 10 I left copies of *Drip Music* in the Williamson Tunnels and a year later I received an email from Liz Moore, an American living in Chester who had visited the tunnels and picked up a copy of the CD. She described a certain thrill at encountering experimental sounds in a heritage context.
- 11 Tracks dealing directly with mortality include *The earth dies screaming*, *The last drop at the end of the world*, *25 minutes to go*, *World War Four*, *Four-minute warning*, *Chernobyl Sarcophagus*, *Happy End*, *Elegy*, *Bring down thy grey hairs with sorrow to the grave* and *A Sonic Extrapolation into the Moment of Saddam's Death*.
- 12 Those students were Lisa Novak, John Barton, Sean Thomas, Joseph Avery, Katie Lea, Dane Chadwick and Liv McCarthy.
- 13 The preposition was also about locating sounds and imbuing them with function and context. As a title, *Soundtrack for a Mersey Tunnel* was a linguistic construct of label (Soundtrack = a collection of sounds) + function (for) + context (a = the indefinite article in relation to the specific context) + location/context (Mersey Tunnel).
- 14 'Context is half the work' was David Harding's mantra on the Environmental Art course and he invited artists from the APG, including John Latham, to talk to students.
- 15 Fluxus has played an important role in my practice. In 2002, artist Rirkrit Tiravanija and curator René Block invited *tenantspin* participants and myself to Wiesbaden to feature in the *Forty Years of Fluxus* exhibition alongside some of the original Fluxus community.
- 16 Into this context one could locate John Peel, Bill Drummond, Jayne Casey, Peter O'Halligan and Sean Halligan, Jeff Young, Philip Jeck, Deaf School, Adrian Henri, Roger Hill aka Mandy Romero, Ben Parry, Nina Edge and Professor Colin Fallows. A valuable entry point into this lineage is *Art in a City Revisited* (Biggs and Sheldon, 2009), co-edited by Bryan Biggs who has spent over 20 years at The Bluecoat curating exhibitions between the popular and the obscure.
- 17 Artists who have recorded the word 'revolution' include Chris de Burgh, Elton John, Barry Manilow, Kylie Minogue, Billie Piper, Eric Clapton, Michael Ball, Diana Ross and Simply Red.

18 Nurturing a broad range of cultural skills and knowledge has been central to CAP, particularly for those students with mixed academic backgrounds. Synoptic assessment (Leeds Metropolitan University, 2008) 'enables students to show their ability to integrate and apply their skills, knowledge and understanding with breadth and depth in the subject. It can help to test a student's capability of applying the knowledge and understanding gained in one part of a programme to increase their understanding in other parts of the programme, or across the programme as a whole.'

19 Leeds Polytechnic was formed in 1970 and included part of Leeds College of Art (once part of Leeds School of Art). The Polytechnic was re-designated as Leeds Metropolitan University in 1992. Fine Art and then Contemporary Art Practices were taught in the H Block building until the move into Broadcasting Place in 2009.

20 *The sounds of ideas forming* achieved more listens than established practitioners such as Brandon LaBelle, Scanner, Salomé Voegelin, Liam Gillick, Stewart Home, William Furlong and David Toop.

21 An important exhibition was Tate Liverpool's *Centre of the Creative Universe: Liverpool and the Avant-Garde* (2007) in which my work with *tenantspin* was located alongside Yoko Ono, Adrian Henri and Jeremy Deller in a socio-cultural map of the city.

22 The 2008-12 period at Leeds Metropolitan University included a change in building, logo, Head of School, staffing structure, Faculty name, Faculty Dean, Vice-Chancellor, course name and the first moves towards a university name change.

23 The Mechanical-Copyright and Protection Society's Limited Manufacture Licence offers blanket permission to use (MCPS, 2008) 'any music, from any genre, by any artist including the big names; from Elvis and The Beatles.' One still requires permissions on content from publishers and copyright holders.

24 Kaye also worked with Frank Zappa, Joe Cocker, Barbra Streisand, Sam Cooke, Quincy Jones, Barry White, Herb Alpert, Paul Revere & The Raiders, Buffalo Springfield, Del Shannon, The Animals, Fred Astair, Little Richard, Eartha Kitt, Doris Day, Curtis Mayfield, Dean Martin, The Electric Prunes, Mahalia Jackson, Duane Eddy, Burt Bacharach, Kim Fowley, Jan & Dean, Peggy Lee, Johnny Ray and Howlin' Wolf.

25 During my research, my neighbour Roger Cliffe-Thompson self-published his book *The evolution of imagination, part 1: The nightmare of sleep* (Cliffe-Thompson, 2013) and our many conversations impacted upon my thinking.

26 Reynolds (2011: 26) uses Derrida's term *archive fever* in relation to today's 'delirium of documentation' to suggest an affliction with (2011: 26) 'something morbid and sinister at the core of the archival impulse.' Writing about chronic downloaders, Reynolds (2011: 112) coins the term *franticity* after hearing the phrase *frantic city* in an iTunes advert: 'Franticity is what I call this brittle mood of impatient fixation. Franticity is the neurological pulse of the wired life.'

27 With a nod to the Situationists' slogan *sous le pavé: la plage* (*beneath the paving stones: the beach*) copies of the CDs have been buried on beaches at Coney Island, Crosby, Sardinia, Eyemouth and Cyprus. I invited Graphics student Katy Knowles to take the replica 433 bus and create new images with it on various Yorkshire beaches. The resulting artworks are included in this submission.

28 As my research evolved I began to be commissioned to produce my own soundworks for other projects. The most notable were *The Ghost Telegrams* (2012) with artists Jeff Young, Paul Simpson and veteran actor Ron Moody and the *Curfew Tower* (2013) LP with Static Gallery and Bill Drummond.

29 *PRIVATE* was a one-off event for the top of Liverpool's Radio City Tower. The Tower is a symbol of 1960s urban idealism now used by a commercial radio station. I hired two rooms at the top for one evening and invited a limited number of people to listen to a headphone soundtrack for the city below. Peter Hook created a new bass composition over the recordings of the pulsars used on the cover of Joy Division's *Unknown Pleasures* (1979) and artist Haroon Mirza contributed his remix of '4'33" entitled '4' 33 RPM.

(Opposite) Dunn, A., 2012. *The Liverpool Art Prize*, Jeff Young performing with Moongoose, photo: Leila Romaya.



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Alan Dunn
Tomo
Robyn Woolston
Drawing Paper
Jon Barraclough & Mike Carney

Organised by
artinliverpool.com in
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Open
Tuesday to Friday 2—6pm
and Saturday 12—4pm
Closed on Sunday and Monday

Awards Ceremony
Wednesday 30 May 6—8pm
Cast your vote for the People's
Choice at Metal before this date

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Look out for details about Liverpool Art Month
showcasing the city's artists during the
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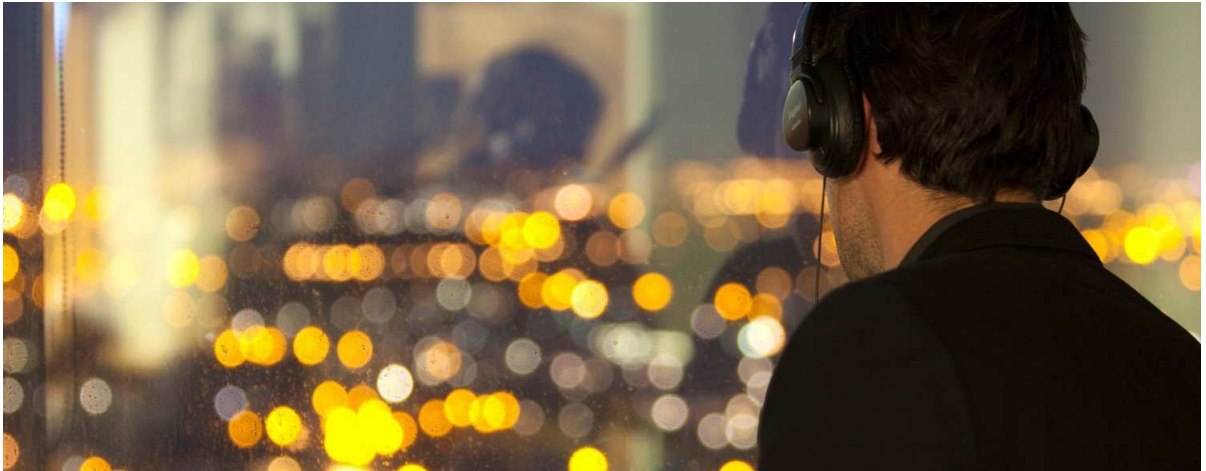
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(Previous page) Dunn, A., 2012. *The Liverpool Art Prize*, Metal, Liverpool, on the platform of Edge Hill Station on the Liverpool-Leeds line, photo: Alan Dunn.



Dunn, A., 2012. *PRIVATE*, Radio City Tower, Liverpool, featuring excerpts from *Soundtrack to a catastrophic world* and works by Haroon Mirza, Peter Hook and Scanner, photo: Leila Romaya.

2008

Liverpool Echo, review by Catherine Jones, *Soundtrack for a Mersey Tunnel*.
BBC Radio Merseyside, Tony Snell in the morning, *Soundtrack for a Mersey Tunnel*.
Liverpool Daily Post, review by Vicky Anderson, *Soundtrack for a Mersey Tunnel*.
KUNSTRADIO, broadcast mixed by Werner Moebius, *Soundtrack for a Mersey Tunnel*.
EdgeCentrics, in collaboration with Jeff Young, curated by Jolanta Jagiello, Williamson Tunnels, Liverpool Biennial, *Music for the Williamson Tunnels*.

2009

Recent Appointments, curated by Moira Innes, Leeds Met Gallery, *Artists' uses of the word revolution*.
/seconds, online journal curated by Peter Lewis, *Artists' uses of the word revolution*.
Things I'd rather be doing, blog by John Kenyon, USA, *Artists' uses of the word revolution*.
Salt Lake City Weekly, review by Brian Staker, USA, *Artists' uses of the word revolution*.
soanyway, online journal curated by Derek Horton and Lisa Stansbie, *Artists' uses of the word revolution*.

2010

nictoglobe radioTV, broadcast curated by Andreas Jacobs, Netherlands, *Artists' uses of the word revolution*.
MANIF D'ART, in collaboration with Ben Parry, curated by Sylvie Fortinthe, Quebec Biennial, Canada, *Soundtrack to a catastrophic world*.

2011

Bellgrove to Lime Street, return, essay in Cultural Hijack, edited by Ben Parry, Liverpool University Press, *The sounds of ideas forming*.
SuperHybrid, curated by Peter Lewis, Highlight Club, Leeds, *A history of background*.
AIR/EAR, in collaboration with Jeff Young, broadcast curated by Ruben Marino Tolosa, Santa Fe, Argentina, *Grey is the colour of hope* and *Music for the Williamson Tunnels*.
Foconorte Media Festival, in collaboration with Ben Parry, Santander, Spain, *Soundtrack to a catastrophic world*.
Generous, but no' social, essay in The Poster, Issue 2, edited by Simon Downs, Intellect Publishing, Loughborough University, *Soundtrack for a Mersey Tunnel*.
Hilltown New Music Festival, curated by Anthony Kelly, Ireland, *A history of background*.
Wire Magazine, review by Clive Bell, *A history of background*.

Strange Attractor, curated by Anthony Kelly, Crawford Art Gallery, Ireland, *A history of background*.
Forest Fringe Travelling Sounds Library, broadcasts curated by Ira Brand, *The sounds of ideas forming*.
Resonance104.4fm, broadcast curated by Richard Thomas, *Soundtrack for a Mersey Tunnel* and *Music for the Williamson Tunnels*.

2012

Boredom, curated by Michael Jenkins, The Leeds Library, *Grey is the colour of hope*.
Droit de Cités, broadcast curated by Dominique Balaÿ, webSYNradio, Nîmes, France, *Artists' uses of the word revolution*.
Open Network, curated by Brian Hildebrand, Cirrus Gallery, Los Angeles, USA, *The sounds of ideas forming*.
Open CurRatelt, broadcast curated by Boo Chapple, FACT, Liverpool, *Artists' uses of the word revolution*.
The Liverpool Art Prize, curated by Jenny Porter, METAL, Liverpool, *The sounds of ideas forming*.
BayTV Liverpool, interview by Bethan Hockey, *The sounds of ideas forming*.
NOVA, broadcast programmed by Bernard Clarke, Lyric FM, Ireland, *Adventures in numb4rland*.
V22 Summer Radio Club, broadcasts curated by radeq, London, *The sounds of ideas forming*.
Soundworks, curated by Gregor Muir, ICA, London, *The sounds of ideas forming*.
FrameworkFM radio, broadcast curated by Patrick McGinley, Estonia, *Chris Watson master classes audio*.
Hilltown New Music Festival, curated by Anthony Kelly, Ireland, *Adventures in numb4rland*.
Norient, blog by Thomas Burkhalter, Switzerland, *Soundtrack to a catastrophic world*.
BLACKMAGAZINE, interview by Michael Flach, Germany, *The sounds of ideas forming*.
SOUNDWALK2012, broadcast curated by Flood, California, USA, *The sounds of ideas forming*.
PRIVATE, in collaboration with Michael Jenkins, Radio City Tower, Liverpool, *Soundtrack to a catastrophic world*.
NONPOP, review by Michael We, Germany, *Adventures in numb4rland*.

2013

Secret Thirteen, broadcast curated by Justinas Mikulskis, Lithuania, *The sounds of ideas forming*.
Cultural Hijack, curated by Ben Parry and Peter McCaughey, Architecture Association, London, *Artists' uses of the word revolution*.
Radio Panik 105.4fm, broadcast curated by Group l'étranger, Belgium, *Artists' uses of the word revolution* and *Adventures in numb4rland*.
noises festival, curated by Christopher Southernwood, University of Koblenz, Germany, *Music for the Williamson Tunnels*.
Deptford X, curated by Bob and Roberta Smith, London, *Artists' uses of the word revolution*.
Leeds Metropolitan University, Research Exercise Framework: REF2014: 34 (Art & Design History, Theory and Practice) submission, *The sounds of ideas forming*.

2014

basic.fm, broadcast curated by Pixel Palace, Newcastle-upon-Tyne, *Chris Watson master classes audio*.
Listening Lounge, curated by Dr. Malcolm Riddoch, The Auricle Sonic Arts Gallery, New Zealand, *Artists' uses of the word revolution*.
Sound Art Curating, conference organised by Operational & Curatorial Research for Goldsmiths, University of London and The Courtauld Institute of Art, *The sounds of ideas forming*.

Thanks

Dr. Rebekka Kill (Director of Studies), Chris Bloor (Supervisor), Peter Suchin (Advisor), Brigitte Jurack, Heidi, Zak, Agnes & Ian Dunn, Sean Ashton, James Chinneck, Derek Horton, Harold Offeh, Marion Harrison, Katrin Lock, Rachel Reupke, Peter Lewis, Simon Ringe, Ruth Robbins, Ian Truelove, Graham Hibbert, Katy Knowles (design), Andrew Wilson Lambeth, Aidan Winterburn, Rick Marriner, Jonathan Crosby, Dick Durkin, Sarah du Feu, Di Kilbride, Fiona Bromiley, Rachel Page, Richard Baker (Hollingworth & Moss Ltd), Dr. Susan Watkins (Centre for Culture and the Arts), Peter Fillingham, Wendy Mayfield, Alice Morgan, Doug Sandle, Rory Macbeth, Claire Hope, Roger Cliffe-Thompson, Chris Watson, MS and DG.

Alan Dunn

First record heard: The Beatles *Something in the way* (1971)

Records most heard growing up: James Last, The Shadows, Duane Eddy, Lonnie Donegan, Abba and BBC Sound Effects

First records bought: Toyah and Otis Redding (1981)

First gig: Cocteau Twins, Glasgow Empire (1983)

Top four gigs: Einstürzende Neubauten (Chicago), Arab Strap (Bergen), The Ramones (Glasgow), Melt Banana (Liverpool)

Top four LPs: Echo & The Bunnymen *Ocean Rain*, Tricky *Maxinquaye*, Hüsker Dü *Warehouse: Songs And Stories*, Guided by Voices *Alien Lanes*



Artworks by Katy Knowles

Studies for The sounds of ideas forming, 2014 (screen printed A1 poster, 7 x screen printed postcards).



USB drive

A collection of mixes, out-takes, published articles and master class compositions.

The sounds of ideas forming mixes

ICA *SOUNDWORKS* (2012)

Radio Panik *Revolution 4* (2013)

Secret Thirteen (2013)

Cultural Hijack bonus tracks

AD&THEFILMTAXI *Slowingonads* (2004)

AD&THEFILMTAXI *Ink Spots meet Wyatt* (2004)

AD&THEFILMTAXI *TaxiRico* (2004)

AD&THEFILMTAXI *MovementTM* (2004)

Derek Horton *Revolution* (2013)

PRIVATE soundtrack

Haroon Mirza *"4" 33 RPM* (2011)

Peter Hook & Phil Murphy as MANRAY *CP1919* (2012)

Chris Watson master classes, student compositions

Mark Whitford and Samantha Bingham *The Bridge* (2009)

Sam Elliott *Ghost Train* (2009)

Rob Blackburn *Platform One* (2010)

Les Connelly and Nick Gledhill *Voice Piece* (2010)

Amy Leech *Maggots for breakfast* (2011)

Dania Kooner *Pinball Machine* (2012)

Joe Finister *Surround storm bounce* (2012)

Joe Finister *Surround drone bounce* (2012)

Triin Niinemets *Secluded (quad assembly)* (2013)

FrameworkFM mix (2012)

basic.fm mix (2014)

Other

Robin Page *Interview on George Brecht* (excerpts) (2013)

Chris Watson *El Divisadero* (2011)

AD&THEFILMTAXI featuring Zak *A list of songs not included on this CD* (version) (2009)

Published articles

Bellgrove to Lime Street, return (2012)

Generous but no' social (twenty-year voyage beyond the bathtub) (2010)

(Opposite) Dunn, A., 2013. *Deptford X*, handing out of copies of *Artists' uses of the word revolution* on Deptford High





