

Cut & Splice: *Transmission*

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Edited by Sound Threshold



Notes on process and presentation

John Wynne and Lucia Farinati

The Task

Asking questions about new work, entering into the artist's flow of thoughts, mapping out a process in order to document it, making a record of what has not happened yet. An exchange of information, a process of doing and un-doing an interview.

What is left behind, erased or imbedded in this page is what is in the state of being (constructed). An open possibility to be contemplated and extended.

LF

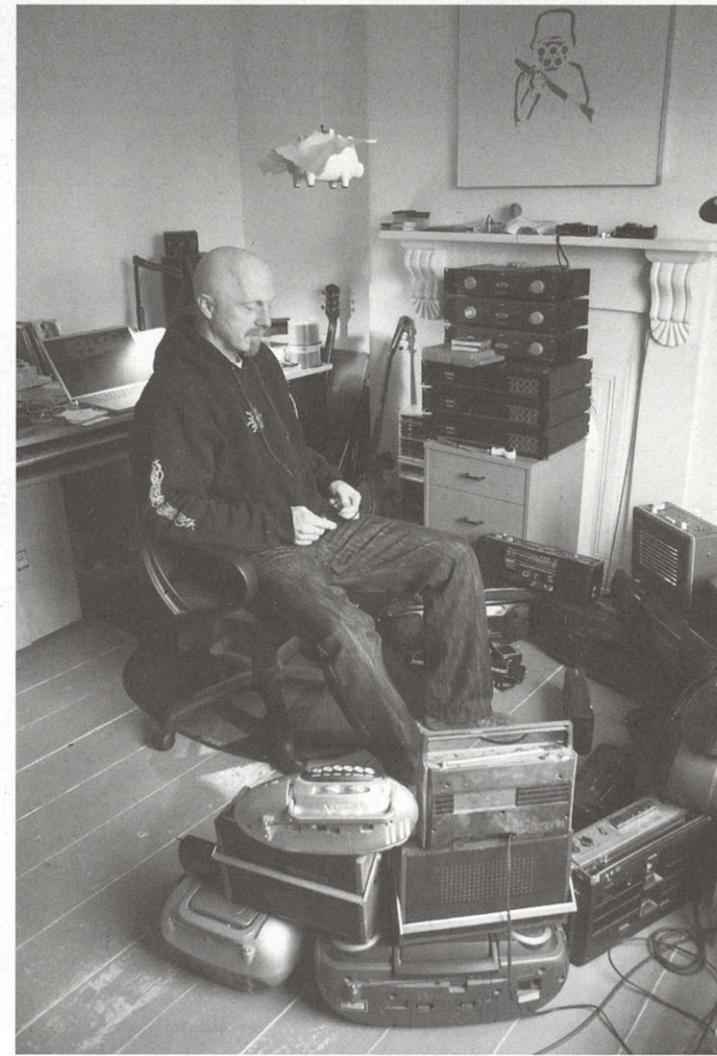
'The radios did their job that evening quite satisfactorily. So you see, I sometimes manage to bring about pure process', said John Cage in commenting on the inaugural performance of *Imaginary Landscape No.4* (1951).

I wonder if you would like to talk about the making a new piece and/or about radio as process.

Somehow I am interested in this double act of constructing and re-constructing (or re-presenting) a sound installation, embracing on one hand the idea of documentation as production, on the other the potential of liberating sound from the objectification that recording procedures impose.

JW

My ideas might change significantly once I start working in the space. I think with truly site-specific work there's only so much you can do in the studio, so I'll take some ideas and materials into the space and see/hear what happens. Also, I've been exploring various avenues that have little to do with my other work; it's not so easy to discuss work-in-progress when it might go in any number of different directions, some of them a bit mad. Because the context of the installation is as a kind of side-show during a concert situation, there's no point in making a piece that requires long-term concentration or very quiet surroundings. It needs to be more of a one-liner, I reckon. Wilton's Music Hall was a derelict building for many years, and the state of some parts of it immediately made me think of pigeons taking up residency and flapping around through holes in the roof and floorboards. While I was thinking about that I heard about a data-transfer race between rural broadband and

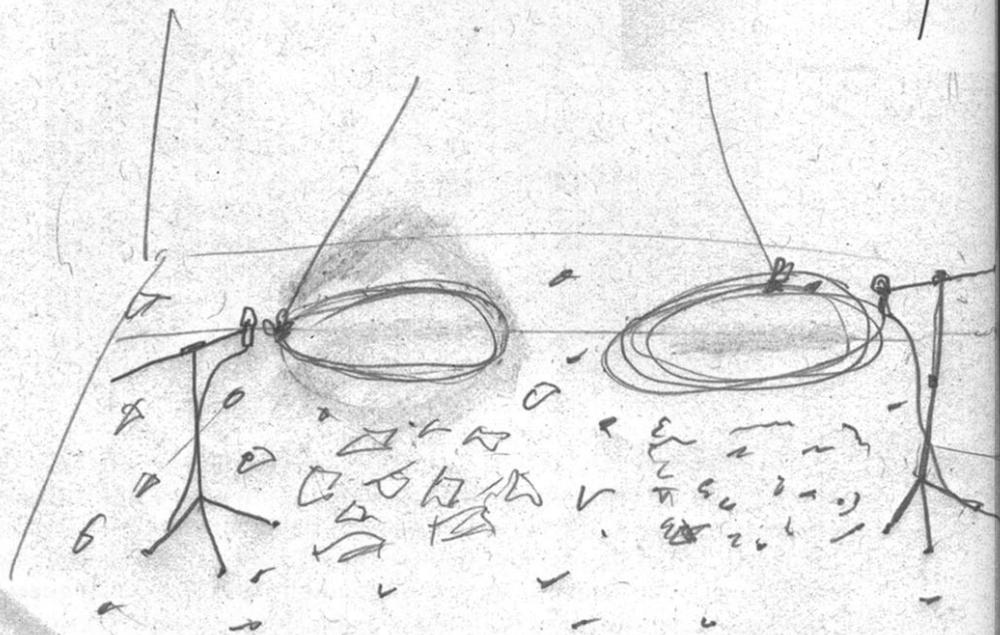
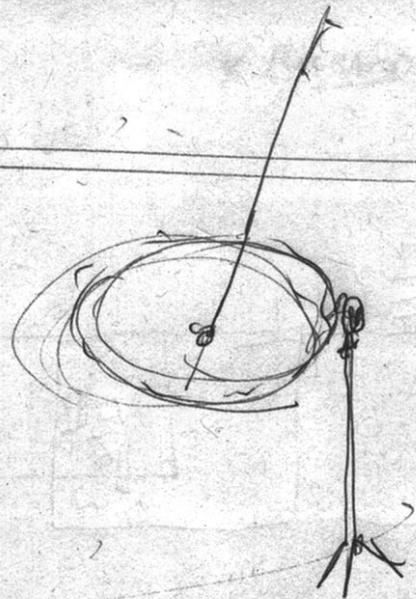
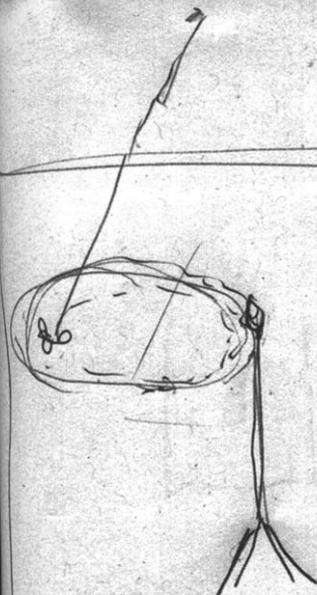
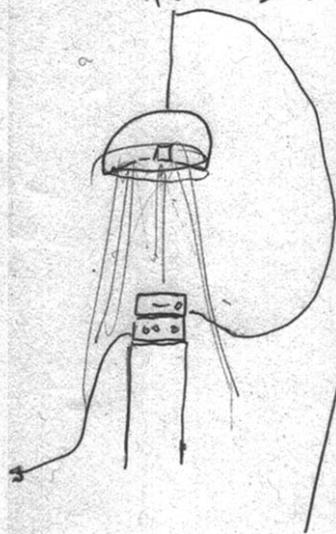
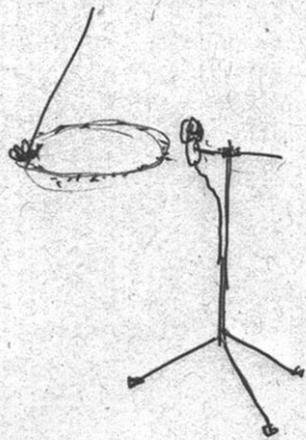


John Wynne
in his studio,
September
2010. Photo-
graph: Denise
Hawrysió

a carrier pigeon. The pigeon won. Wireless transmission, flight, physical versus electronic movement. I'm also interested in the gap between an event or environment and its representation after/through transmission, in the way that 3-dimensional acoustic space is collapsed and visual information deleted. It's a kind of objectification, I guess, similar to recording. I'm thinking of some absurd, kinetic visual and auditory environment which is transmitted from one room to another, becoming something totally different and perhaps more mundane in the process. The difference is not through manipulation of the sound but simply through its transmission/reduction through radio waves alone.

Overleaf: John Wynne, sketch for the sound installation at Wilton's Music Hall, September 2010, courtesy of the artist.

Reduction (transformation
+ transmission)



domestic sounds
- dish washing, cooking etc
- car

Assured spectacle of rubbish +
invited sound

