

GAIL PRIEST

# *SonoLexic:* *the language of listening*



an audio-text to accompany  
the installation *SonoLexic*  
Experimenta Make Sense 2017-2020

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RMIT Gallery, Melbourne, October 2017

The Lock Up Gallery, Newcastle, February 2018

Plimsoll Gallery, Hobart, May 2018

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RMIT Gallery, Melbourne, October 2017

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# Introduction

*“Thought is nested in speech not in texts, all of which have their meanings through reference of the visual symbol to the world of sound. What the reader is seeing on this page are not the real words but coded symbols whereby a properly informed human being can evoke in his or her consciousness real words, in actual or imagined sound.”*

*Walter J Ong, 2005, Orality & Literacy: The Technologizing of the Word, Routledge, London, New York, p73*

*Language of Listening* is an e-publication produced to compliment the installation *SonoLexic*, presented as part of **Experimenta Make Sense**, touring Australia 2017-2020.

## The installation

*SonoLexic* is a sound driven installation that contemplates how we process the listening experience through language. It playfully proposes a variant of synaesthesia — an intimate cross-modal association of sound and words. It poses questions as to how language plays into the way we understand and communicate the listening experience and alternately how words can generate an imagined act of listening.

The physical manifestation of the work is a sculptural object comprising a suspended plasma tube showing scrolling texts and sonic visualisations, reminiscent of a hologram. The sound is delivered via nearfield speakers with the voice emanating from an ultrasonic speaker creating a tightly focussed beam of sound that the listener may discover by moving around the object.

For video documentation of the installation see <https://vimeo.com/236397733>

\* *Headphone listening recommended.*

## The publication

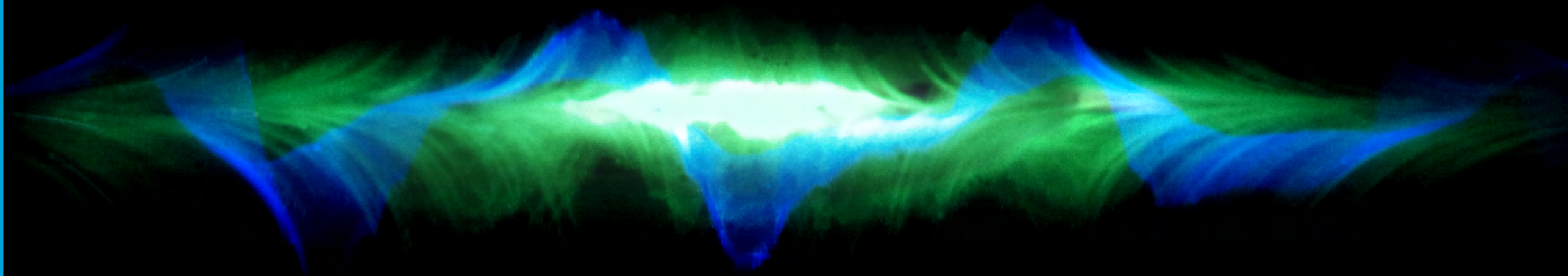
Chapter 1 introduces the ideas under consideration via an adaptation of the six-part text that comprises the spoken and written elements of the *SonoLexic* installation. This includes selected sound fragments offering a kind of listening-reading hybrid.\*

The subsequent chapters present material gathered in interviews with interested visitors as part of the **Experimenta Make Sense** public engagement program. The interviews are one-on-one encounters in which I talk to participants about how they experience the world through the aural. I also perform a mini-concert, playing them a range of sounds, figurative and abstract.

I have separated the responses into two chapters: Sound stories, in which the subject shares something about how they listen; and Listening notes, their thoughts on the sounds they are played.

These interviews will be conducted in a number of the venues across the three-year tour of the exhibition, so that this document will continue to be updated and expanded.

# *SonoLexic*



*We start with the word.  
The word was sound  
and the sound was word*

Some say that in the beginning was the word  
and it was a heard word.  
But that's starting in the middle of the story.

There was nothing,  
then the beginning  
and that beginning was a



A Bang they call it —  
a big bang —  
requiring an added adjective.  
But in fact this is deceiving  
as it was neither big nor loud.  
Rather it came from something infinitesimal  
and was completely silent.

### *Where do the words go after they have been said?*

But after the silent bang  
it was all about expansion:  
photons bumping and grinding  
through clouds of plasma,  
and for a while this could be heard —  
if there had been ears to hear.

And even now we can just still hear  
the growing pains of this teenage  
universe  
760,000 years young.  
And it sounded a little like this....



But our ears came much later  
and our words much later still.  
And these first words were always heard words,  
ears and mouths holding all they could contain  
for thousands of years.

Until they wanted to add things up  
and remember who owed what to whom.  
And so words were scratched in stone, on  
velum wax and clay,  
first pictures, then units of symbolic sounds,  
bs and ps and us, eehs and ohs ahhs....



### *Where do the words go after they have been read.*

Now that we could record everything,  
Plato said, dictating to his scribe,  
we would forget everything.

Now that we can record everything  
we need two, three lives to play it all back.

Because sound rolls out in realtime,  
all time, old time  
and even the bang....that big one...  
can still be heard on your AM dial.







## *Do sounds want to be wanted?*

Linguists say that we are incapable of hearing the sounds of words without trying to make sense of them. Once words are learnt they cease to be sounds and are pre-determined units of meaning.

So for a moment  
let us not listen to words....



You are listening.  
You are listening to a sine tone made of a single frequency 198Hz, the musical note G.

A sine is thought of as the simplest of sounds:  
no overtones,  
no noise,  
no image of the source that made it.

Yet the sound of the sine  
Is no less a sign.

## *Do words have desires for themselves?*

Noise is the most complex of sounds, all frequencies playing at equal intensity. Noise is often defined as 'unwanted' sounds, yet there is always a signal in the noise.



Sometimes words are noise.  
Sometimes people are noise.  
Sometimes feelings are noise.

Narrow your focus.  
Concentrate.  
Feel the noise.  
Filter the noise.  
Turn the noise over.



Perception requires updated input,  
imagining uses what we already have in store.

Hearing is perception.

Listening is perception + imagining,  
telling ourselves the story of what we hear.

Do you have sonic memories?

When you “imagine” a sound,  
do you see its source?

If you don’t know a sounds origins,  
how do you imagine it then?



*Please note: Sounds will open in your internet browser. Internet connection required.*

These words are silent  
but they can make us hear.

Firstly they make us hear themselves,  
but maybe they can also make us hear  
of what they speak?

*A slamming door...  
rolling thunder...  
a siren....  
something tinkling...  
metallic...  
glassy...  
sheering...  
glistening...*

Conversely, can we think only in sounds?  
Try and think in sounds.  
I could help you,  
but then maybe you'll be thinking words —  
words made of sounds about sounds.



Please note: Sounds will open in your internet browser. Internet connection required.



Words cannot completely describe a sound,  
but they are all that we've got...



Words are for noting  
— noticing sound.  
An innervoice is note taking.  
Listen to the inner voice,  
the words noting the sounds,  
the sounds of the words  
noting the sounds  
over the sounds.

We narrate the sounds to ourselves:  
a “second-order observation.”

*Please note: Sounds will open in your internet browser. Internet connection required.*

When we listen, we are at the  
centre.  
The sounds are around,  
surround us.



When we look, the image is always in front.  
We 'imagine' what is behind us.  
Listening we are in the middle.

We can also listen into things  
Hear the middle of other things  
hear something inside something else...

When we look we can't get further  
than the outside without breaching a barrier,  
breaking the surface.

But this sound ...his sound is around you

Do we listen,  
or does our body listen for us,  
always in the act,  
the present participle

We are listening  
as we are being  
an always state  
of ebbs and flows  
a wave  
in our consciousness

We are listening.

We are listening to our listening.



# Sound stories

At the beginning of the *Language of Listening* encounter participants are prompted to talk about how they aurally engage with the world, both via what is collectively accepted as 'music' (collections of sounds intentionally placed together to be listened to within the frame of time), and by attending to the immediate environment (organic and inorganic).

These reflections and observations often take the form of anecdotes, memories and stories, and like [Laura](#), one of the RMIT Gallery participants, I love to listen to stories. I particularly love to listen to stories about listening.

I thank the participants for their stories and allowing me to share them in this format.

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## Mysterious sounds

I had a project as part of Bogong Centre for Sound Culture program. It was in an old dam with walls from the 1940s, part of the hydroelectric scheme, and my work was in that dam wall.

You can walk through the wall itself — there's a walkway suspended through the whole thing — and there is infrastructure in there but you don't see it. And the sound in there is really something.

There are all sorts of sounds — some of them are sounds of water, dripping, gushing — and just other odd sounds. It's so mysterious where the sounds are coming from.  
(Dianne, 6/10/2017)

## Quiet walker

I sometimes go about in the dark. I can do it by feeling the surfaces in the house, if I don't want to turn the light on for some reason. I can walk really, really quietly. I notice the very slightest sounds if I do that. (Dianne, 6/10/2017)

## The sound of ochre

I'd known about synaesthesia...but only a few weeks ago I experienced a colour sensation that came about when there was a particular sound. I kept seeing orange things — triangles and shapes. It hung around while that sound was on and when the sound stopped it went away.

I can't actually remember the sound now. It wasn't as sharp... maybe had a bit more of a growl behind it. Certainly textured. But more in line with earth.

Earth like if you've got a shovel and dug some earth out of the ground. In the colour of terracotta — like clay is — not the red stuff but that nice brown colour. A bit grainy. Like crushed granite. It might be about 4-5mm in diameter. Rough. Not as big as the stuff they use for the road but sometimes you get that finer stuff on a dirt road. A bit like that clumped together. An ochre colour — ochre that's the colour — mixed with a bit of dull brown.

I was able to have it persist for quite a while.  
(Dianne, 6/10/2017)

## Sitting with sound

I live in a little apartment in the city, so there's a lot of ambient noise all the time, cars and people on the street. Depending on what I'm doing — like if I'm lying in bed awake — I might just listen to all those sounds like a soundscape around me...

I listen to the sounds around me in those waiting times, when you're waiting to do something and there's not something else that you're meant to be concentrating on. I like it when that happens, especially if it's raining...

I love hiking and the really lovely thing about the silence of hiking is being able to hear all those noises around you, which are very impersonal noises but also then make you feel very human. I find that really beautiful because it will just continue to keep going — the fire will keep crackling, the rain will keep falling — or not, and you can't do anything about it. But for that period of time you get to sit with that sound.

I'm thinking of lots of really specific sounds in nature that I really enjoy, that I could listen to for long periods of time. I just sit there and listen to them, not really feeling like I need to do anything with them. (Jess, 6/10/2017)

## Material listening

I listen first to my body, then I listen to what's coming out of the speakers. Philosophically speaking it's the mind and body working together. It's not the mind that is actually working first over the body. And as you say, a lot of people hear things but they don't listen. So one of the people who has influenced my work and my research is Pauline Oliveros who's done a lot of work on "deep listening." So I use a lot of her techniques to explore sound.

What's important to me and my research is that the sound that I'm channeling is actually coming from an urban environment, if you could call it that. I'm interested in the domestic space and taking sounds from a private to a public space. In those encounters I use kitchen appliances and kitchen tools to make sounds so I'm channeling a lot the textures and tonalities of mechanised noise that you would find in the kitchen and using that sound to represent a certain way of listening and thinking about the world.

I see matter, for myself and my own research, as having feelings. All of the sounds that you are making are being channeled through you to the material and so the material and yourself are almost connected. It's a form of what I would call assemblage — an intra-action of materiality that is working at the same time.

I see everything as being connected because I am Feminist New Materialist. Which means that everything that is material, whether it's coming from the human or non-human world, is still very much one and the same in the way that it thinks and feels and reacts in the world. (Julianna, 7/10/2017 - [www.julianaespanakeller.com](http://www.julianaespanakeller.com) )



## Spatial listening

I think there are moments when you go internal and you can block sound but then something catches your eye visually and you start becoming interested in it, seeking information. So I think there's a mechanism that allows you to switch in and out of sounds.

I think what I picture is a concentrated pathway to what I want to hear. So if there are multiple sounds, I'm probably trying to concentrate on where the one I'm interested in is coming from, so I probably use the visual to locate that.

I've taken part in a few of those in the dark performances, where it's really dark and your listening is highly accentuated. I love that. It's really interesting when you suddenly notice where sounds are coming from spatially around you. (Jutta, 7/10/2017, [vimeo.com/pryorart](https://vimeo.com/pryorart))

## Industrial angst

Usually, I listen while I'm moving. It's strange, I like silence when I'm sitting, stationary.

Especially in Melbourne, I've become very hyper-sensitised to the building work — I find it very overwhelming. They're digging the tunnels at the moment and that large drill — the sound of that. I know when it's going to happen and I have to try to block it out. I thought I'd become more numb to it, but I've become more and more aware and it's making me find the CBD really stressful.

It's strange because I see why people might find beauty in industrial noise and I've got friends that make experimental music from industrial sounds but I generally don't find beauty in it. Until the other day when I was on some escalators and someone was drilling. I don't know what was happening but there was like this high-pitched birdsong coming from the drill. I've got a recording of it on my phone. (Kate, 6/10/2017)

## Meditative melodies

I have a habit of doing meditation on public transport, so I might use some isochronic sound to aid that. It's sound that is pulsed at various frequencies to encourage certain brainwave frequencies.

*Does that mean that you're shutting out the sounds of the external environment?*

No, but I think that's more a personal philosophical approach to meditation. For some people it's impossible unless they can be in a really silent, tranquil environment. For me that is aesthetically and philosophically unnecessary. You're still in an environment, it's ok to be in the environment. You're still going to have attentional processes — be drawn by a loud sound or a strong smell or a wave of heat, or something. That's all OK. Trying to block that completely is not what I'm into.

*Do you ever stop and listen to the environment in a kind of framed way.*

Well if I've stayed up all night — the dawn chorus of bird song — I start to deeply listen to that. I realise that it's really not repeating at all and that there are phrases and there are responses. A melody reveals itself to me in that state that I find really legible at that time. (Keiran, 7/10/2017, [soundcloud.com/ruffles](https://soundcloud.com/ruffles))

## Being connected

Since I was a child I always loved listening, stories especially and then music for sure. I'm Italian so I like Italian music — it's much easier to understand the meaning — but I like English music too. Even when I was younger I couldn't understand everything, I was just listening to the sound and not the meaning. But I was finding pleasure in just the sound, enjoying the sound of words, not just the music.

I'm working a lot on connection with other people and I find connection is really hard to find with strangers (everywhere, not just in Australia). You will notice at tram stops or on a train — now I'm counting them instead of just noticing them — all the people that are listening to music or simply talking on or using phones instead of enjoying the outside landscape. It might be the same landscape you see everyday but it's not the same.

I really enjoy sound. I'm trying to learn about sound healing. The way you can use your voice as an instrument to unblock the energy at particular points. You can just say something or use a particular sound of course...if you're working on someone else you can really get close to the specific part and talk to it. It's great...

We are completely immersed in sounds and we don't even pay attention. So my goal is to be mindful not just in this but in every aspect of my life. Sound is part of being aware of what is happening around me. It's being here, present. (Laura, 7/10/2017)

## Beyond taxonomies

I listen to a lot of different kinds of music. I try and keep a diverse view of what music is and can be. In order to force myself to listen to music I do a podcast (it used to be a radio show). It forces me to construct a way of going from one thing to another. I find that writing down something or vocalising it helps me remember sounds.

I listen to a lot of punk and noise music and stuff like that. I like the cathartic experience of really visceral, raw harsh noise as well because I like the idea of something being almost indescribable. It's just an overwhelming sensation that blocks that kind of thinking about what's this, what's that...I find just the act of even sitting on the tram or walking, listening to sounds around you can be as rewarding as sitting down and listening to music.

My background is in computer science and data mining specifically so categorisation is part of what I do every day as a job. But that's part of the reason why I like things that challenge that for me. I like to listen to a lot of post punk music — that was kind of how I got into listening to more experimental sounds — and I was hearing how they tried, within a framework, to bring in other things...So that started to break down that taxonomical thinking, especially when you get to some things that are quite high concept and are difficult to describe as anything other than experimental. I like being challenged in that way. So I try to make myself not categorise, because then I think I have to just listen. (Michael, 7/10/2017, [podcast.abstractparadigms.com.au](http://podcast.abstractparadigms.com.au))

## On structure

I listen to music in a lot of contexts. On the radio, through a speaker at home, I go to concerts, it could be just popular music. I also go to new music concerts. For different musics I listen to them differently.

*Do you stop and listen to the external environment in the same way you listen to music?*

Yeah, all the time. When I'm washing the dishes I like to listen to the sounds. Sometimes if there's water in a metal bowl it makes a funny sound...

I'm interested in how you can listen to music and you get to a climax and then you feel like it's a whole piece. I'm just interested in what makes people feel uncomfortable about certain structures and what makes some people feel like it's a whole piece to them.

*... it seems like you think quite structurally.*

I never thought I did. I think recently I've just got into a structure phase. (Michelle, 6/10/2017)

## Vibrational memories

I listen to music at home, in the car — never through headphones. I'm an old fashioned guy.

When I listen to music, it's loud music. Because it's the rhythm of the music — the vibration of the heavier sound that is more pleasant for me.

*Do you see things in your mind when you hear sounds?*

I imagine an image. It brings back the memory. All of sudden something comes in your head — what you have done, or that kind of sound or environment — from 30-40 years ago.

*Do you have a particular sound memory?*

Church bells. Because when I was a little kid, I lived in Switzerland, I was born there, and every Saturday evening they played the church bells for about 15minutes. And it was the most beautiful high. I used to sit somewhere, in a closet, and just listen to that sound. It was incredible. I mean I'm not at all religious but the composition of various bells, the sound is incredible. (Rudy, 7/10/2017)

## Sound of weather, memory of place

It's absolutely self-evident that music triggers memory. I know everyone knows that, but it's interesting to think about that in terms of sounds that are not music. For me sounds trigger not necessarily specific memories, although I'm sure they're wrapped into it, but place.

So Brisbane sounds completely different to Melbourne. There's a lot of difference in the sound of Brisbane and Melbourne, and I don't really mean the inner urban environment, I mean more the suburban environment. It has a lot to do with different birdcalls, they are the obvious sounds, but there are other things too, like the sound of a thunderstorm coming.

Melbourne has thunderstorms now, but when I grew up here that wasn't such a thing. There's also a crispness to sound in Melbourne and seasonal differences too...The humidity of Brisbane does something very different to sound. Brisbane has two seasons — it's the humid or the dry. If you didn't know — if you weren't feeling the temperature difference — I reckon you could identify if it was the winter period and the summer period by the sound. It's thicker in summer.

I remember when I first moved to Brisbane, it was maybe a month after I moved and there was a moment when I was walking down the road in Highgate Hill. It would have been Spring, I remember the jacaranda trees were out. Part of actual fabric of suburban Brisbane is the Queenslander

house — very open, big gaps — it's all about getting airflow. And I remember walking down the street and hearing someone on the phone, having this really intense conversation with their mother and you could hear it on the street. And then mixed in from the next house, was Aretha Franklin. In that more traditional way of living, you are constantly aware of the sound of your neighbours. It's changing now sadly because of air-conditioning. But Melbourne is totally not like that. You don't hear the city that way.

My mum's Swedish and all that family is there so I've spent quite a lot of time in Sweden and it sounds completely different from Brisbane or Melbourne or Sydney for that matter. The forest in Sweden is completely different to the forest here. There's much higher rainfall and it's the moss. All the sounds are really muffled. The Australian bush is really noisy compared to Sweden. (Jonathan, 2/11/2017)

## Soundtrack of your life

### Working listening

I'm a journalist—I do radio as well as print—so I listen to transcriptions, I'm on air listening to people, and listening to music and responding.

If I'm working at home I have music on low, just as background, just quietly. Music gives me company. It can be a grind. I know I'm confined to my desk but I just want some little bit of relief.

I can't listen to anything when I'm doing something fairly intense. I need to be quiet. I don't like a lot of clashing noises. So if I've got my kids talking at me, the radio on and the TV is on I just can't handle it anymore. It bombards me, agitates me.

### Ambient listening

When I am working I am able to zone out, but when I'm outside, I pick up sound. If I don't have any other distractions, I'll pick up the corellas flying over, or I think "there are magpies or there's building work up the road." I pick up dialogue a lot. I think that's from being a journalist. I tune in to conversations all the time. I hear things

that people say and I hear some extraordinary conversations. I can't help that. Once I'm plugged in I find it very hard to let go because I'm curious.

I'm more visual. I'm a visual person and I write visually. It's what I've seen that informs what I write, not what I heard. I just have to write one or two words to take me back visually to that place. If I'm doing some travel writing, I don't need much of a reminder. The key to writing well is to use the five senses but I'm definitely visual more than aural.

### Listening memories

My memories are often more song related, music related. With a song I can be instantly taken back to a moment or a place—I might have been travelling—but not so much a particular sound. Like if I hear 'Wonderwall' [Oasis, 1995] it takes me back to a trip I did with a girlfriend in Turkey and singing that song with these Turkish guys because it was the only song we both knew all the lyrics to. I hear that now and I just sing it. It makes me sing. I can't not sing that song.  
(Rosemarie 3/2/2018)

## Inside listening

Recently I've set up a record player at home and I just like listening to sounds that aren't the music—the thumps—the music in that. But I haven't been listening to much music recently. I just like silence. It's not silence—that distant hum disappears at times—listening to the birds, the sounds of trees, leaves.

Until recently I was living in south western Sydney. It was quite quiet there. There were times when I felt like I was in the middle of the bush. Newcastle is a lot louder. Because I'm quite close to the city there's a constant—I don't notice it all the time—but there's just constant sound going on.

*When you listen do you get images?*

Often sensations, and then images, and then memories as well. A mixture. It depends what [the sounds] are. I think if they're familiar then more memories. The more unfamiliar then it's more physical. Trying to recreate it internally to understand—it's almost empathetic.  
(Georgie 3/2/2018)



## Easy rider in the city quiet

Where I listen to music is mainly on my motorbike. That's my place to listen because that's where I've got control over the music. At home my wife has control over the music and in the workplace we don't get the opportunity much. So on my motorbike is where I'm on my own. I set up a system myself. I just got some headphones, cut the top off them and fitted the earpieces inside the spaces in the [helmet]. Then I've got my iPod.

It's funny that everyone always thinks it's really dangerous to listen to music on a motorbike and I think 'why is it any more dangerous than in a car.' You can still hear other things, because you control the volume. And the sound of the motorbike—you leave it behind. You're moving away from it. If you ride bikes you realise that. Your noise is annoying someone else because you're moving away from it. I find if I haven't got my music, because my battery goes dead or something, my ride is not the same. It's very unenjoyable. It's got that down feel to it.

### Natural noise

I used to live out in the bush and—it might sound weird—but bush sounds are distracting and noisy. The bush is extremely, deafeningly loud! So I used to really look forward to our city breaks—we go to Melbourne quite often to spend the weekend—and I'd sleep so well because you've got that background drone of traffic. It's the white noise. Now we've moved in to Newcastle—we've been here six years—I sleep so well. I tell people it's so quiet now that we live in the city. No cows mooing, and we haven't got frogs croaking all the time. There are no cicadas.

Cicadas are just deafening. Frogs! We used to have so many frogs at our place and they used to go all night. With a cicada you get the up and down, the oscillation. Frogs are even more annoying because they just suddenly make the noise and you're lying there waiting for the next one. It's like a six second break, then it's a ten second break, then an eight second. It's irregular and you're just lying there waiting for it. And you're like: "God! shut up!" And then cows will start.

I've found as I've gotten older—I love music—but what I've found is that now I like to have silence. I turn the radios off, turn the TV off and just have nothing. I really enjoy no sound.

### Machine music

I think I like technology-induced sound. I used to work in factories and I like machinery. I like machines and I like hammers so I think I just like man-induced noise. When I was 16 I left school and worked in factories and did so until I was 40. And it was always loud but I never found that sort of noise annoying. I always enjoyed the lathes and the big machines. There were always rhythms and tones—you get a lot of deep bass tones—and those electronic tones. I just like those sort of industrial noises, which is why I think I like city noises as opposed to nature noises.

(Rob 3/2/2018)

## Inner landscapes

A lot of my artwork is based around music—a response to music I suppose...I always like to have a bit of background music here and there because it keeps me from getting caught up in my own thoughts, caught in cycles. The music varies, the other day it was John Cage, today it's Fleetwood Mac.

I went to White Rabbit Gallery last week and there was an installation—lights going up and down—and it was like a choreographed installation to John Cage's music. I think it was called 'In A Landscape' (1948). It was just so beautiful, it put you in the moment, allowed you to appreciate the beauty of it. And so I went home and I put it on. Through lectures I've heard about John Cage and watched documentaries and things, but I've never really sat and listened. And it was so beautiful.

With some of my research I'm working with dreams and mindfulness, consciousness and sub-consciousness. I'm not a scientist so I don't understand everything, but I do workshops—to stop and listen. Sometimes I become aware of something—I'm just working on my computer and all of a sudden I hear the birds outside—and they start to resonate very clearly. Then I stop and take that in. Even listening to the tinnitus in your ears, when I become aware of that, I start to feel like they sound like cicadas—when you hear cicadas outside and they get very very loud—that's what happens with the ringing in your ears as well.

## Memory senses

Funny how sound connects you to memory. That's what I look at in my research. Those triggers that make me have those feelings of mindfulness. Like touching. Using all your senses to create, to connect and stay grounded.

But I think I'm more visual. I'll have triggers where I might hear a sound and it will take me back to a memory or a dream. I have a lot of very clear dreams that I'm researching at the moment and I might hear someone talk or hear a song and it will take me to a place.

Actually I go to places with some of my friends who are ghost hunters, and I'll be in an [abandoned] place and I can hear kids laughing. I'm a bit sceptical about ghosts but I look at it like it could be my brain thinking of a memory connected with the way the building looks.

(Sharon 3/2/2018)

## Psycho-physical negotiations

Yes I listen to music. In what context? That varies. Sometimes to lighten up my environment—to diffuse neighbourly impact to be honest. It's very much my immediate environment that I need to add something to because I find other input too negative. To create a certain ambiance. To dance, to have fun, to cry—if I feel like I need to cry I put on particular music.

I don't have particular songs I use. I'm very intuitive and just see what comes up. I can't really work to music, and by work I mean creative stuff—except one person, one sound work, which is music. I find it's the first time I've discovered something that I can be creative with.

There's something in that particular sound work that resonates with what I am doing so it opens up the space, it holds the space, that I want to create for myself. And it doesn't dictate anything. It leaves me alone in a way. You know yesterday when you were talking about music where you know what's going to happen—it's not the case with this—it does its thing. It has a richness to it that I like, but it's subtle.

I have really bad tinnitus and I have hypersensitive hearing, so whatever I listen to is very much where I'm at at that point of time in terms of that. Even though there are occasionally sounds [in the sound piece I'm talking about] that have that pitch to it, it does allow me to accept my tinnitus differently. It's a type of sound that can speak to it. Whereas classical music or something like that, that doesn't go together.

I'm very aware of tinnitus being like a key as to what's going on. So it varies a lot, and I get it sometimes in both ears, sometimes it's different pitches, sometimes it's clicking sound. It is music...

*Do you sometimes listen in a concentrated way to the natural or unnatural environment?*

Very much. Because it's part of my alive environment and my aliveness—responding or noticing being with something. I guess the hypersensitivity that I have, aside from the tinnitus, creates an interesting space for me because on one level I want to shut [sound] out. I'm very quickly overwhelmed by sound and noise, and on another level when I don't shut it out, I zoom into it very consciously. I'm not just in the middle somewhere. I'm somebody who very much engages with where I am physically as well. So what's around me and what has input, I'm generally very open to it.

Back to my neighbour situation which is interesting because it's part of that domestic lived realm—I have neighbours and they make horrible sounds. I have this really intense soundscape around me but I have these beautiful birds as well, so I'm very aware that I have to listen to the whole spectrum because if I only focus on one I get upset.

I think the brain is so conditioned to focus on the things that—how to put it—that traumatise us the most. And I make a very conscious effort to go “OK no there are birds as well, there's not just that.” I always think of cooking and spices, it's a mixture of whole lot of things.

(Karin 4/2/2018)

## Machine mediations & meditations

I listen to music at home. I listen to music in the car. I use music in my work. These days primarily digital. I do have a lot of vinyl. I listen to it occasionally, only because some of the vinyl is really difficult to get digital versions of. I keep wanting to buy one of those machines that digitises vinyl. But there's something about [click noise]. I do like the flip of the vinyl experience. By the same token I do like being able to put the iPod on shuffle. I sometimes try and work out what are its algorithms, because it clearly gets on an acoustic bent, or on a classical bent and you just go "What's going on?"

I like listening to both music and the world around me. The Hunter Writers Centre office used to be the end office here [in the old Police Station building] and we used to do things like leave the computers on overnight and put on voice recognition to see what we'd get. And we would—we'd get text the next morning. It was just the ambient noise, and the ambient noise here is really interesting. I don't know if the corridor outside is still the major urinal...the number of times you'd hear people in the corridor down there.

I live on the periphery of Newcastle—not so much the periphery anymore. You know when you drive back you see Sugar Loaf Mountain, I live pretty much at the foot of that and often go for wanders in the bush there. I take my grandkids with me and I say "Lets just sit and listen."

When I'm with kids, I want them to start to listen and identify things. When I'm just sitting on the ridge watching the sunset, it's not conscious but I'm very aware of the wind, the trees and I'll note a sound in the bush. If it's sunset often the wallabies are out. You'll hear that lovely thump as they move.

I've lived by the coast a lot and I am a surfer. And I remember when I lived in Darlinghurst thinking the traffic sounded like the surf. Now unfortunately the surf always sounds like the traffic. I mean I can distinguish but that background peripheral thing is always there. I always found the sound of the sea really nice and reassuring.

### Tropical terror

The kids really wanted fish when they were young but I really got sick of the tropical fish tank. There was never silence in the night, the machine was always on. And while it was very relaxing in the day to sit and watch, you woke up at two or three in the morning and there was this sound in the house. "Ah damn. I wonder if they can survive to til the morning if I turn it off." And I did sometimes and they did obviously survive. We got fish because they were peaceful to look at—that meditative thing— but the sound of the tropical pump really annoyed me. It was just that silence in the house was taken away and I like silence in a house—which doesn't exist obviously—but I like that sense that there is no sound and then a sound comes. I live in a timber house, and it speaks, it creaks all the time.

### Mixed memories

I have sound in memories, more often than not I have smells, that's standard. But I have a smell and sound that almost goes together. My Dad was a barber, and the first job I had, I was 13, was sweeping the hair and brushing, putting the coats on for people in his shop. And I always remember the snip snip snip... snip... snip snip... snip snip snip and the smell of sterilising jars. That was my disappointment with the [Barber Shop Chronicles](#) a couple weeks ago. There was no smell to it. He always dropped things in the sterilising jars—these cloudy jars. The snip of scissors is really distinct. I've still got his scissors and sometimes I take them out and just play with the noise. That snip of scissors is a distinct memory for me of that shop, of him. (Brian 4/2/2018)

## Postcards and play dough

When I was younger, I traveled in Africa, in Burkina Faso. I had an exchange with some friends and I was recording my traveling instead of taking photos. What I found fascinating was when I listened to my tapes about a year after, I had no idea what it was. I couldn't remember where it was, I could recognise some voices, but even the voices were modified because of the wind and the tape. That put me into the poetic of the sound without source. It gave me more joy listening to those tapes of traveling than looking at photos.

When I was 14, which was the age that I travelled, I had no idea [about sound art]. I was not into sound at all. I was not really listening to music. I was making drawings. But I remember that I was making drawings of samples of things that I was looking at. For example if I saw someone who I wanted to draw, I never drew that person entirely. I would draw one eye and a bit of his feet and a bit of grass.

So I guess what interests me is the texture of the sound. I even name files by texture instead of what it is, because I like to trick myself. Being lost and a bit disempowered in a way. Then to re-empower and imagine what it can be enables me to make compositions with it. Because they are de-structured from their source I feel I can take over it, take control of it, a bit like playdough actually, and make a sculpture, a sound sculpture with it.

## Stopping time

I just do something very simple. I just close my eyes. I walk around, randomly — even if I'm in a place I know — I like to give myself time, not going anywhere specifically, just following what is happening. And sometimes nothing interesting happens for me. If something happens

then I just stop and close my eyes. And I record it, or not, or it makes me think of the next project or just gives me a little incentive. A fragment. An essence of something maybe. And then I really work with association of ideas. For me it's the most joyful part of listening to where I am. I listen to something and it really takes me to something very different. I just have to take that time and close my eyes. I guess it's a bit of a meditation, but very short, where I stop the time, my time. [Julia]

## Machine voices

I just recently became a sound artist thanks to people like Matt [Warren]. I came to art school for photography and now I've completely gone away from that to video and sound. I can definitely see the expression of sound. I get different visuals instead of words.

[I listen] especially in very industrial areas. They definitely bring out more than the [urban] streets. The appeal of industrial sounds is that they're very textural. They're very non-human. But they've also got that aspect of being created by humans. When you live in an urban environment, especially in the western world you're exposed to all these human sounds constantly, and there's always that human step to everything, but with industrial sounds, when they're automated, I really like how they're something of a unique self. They have this voice. [Lochie]



## Writing moments

I find too much background music invasive. I think I like quite a lot of silence. For the last 15 years I lived with someone who really loves a lot of music, of all types, and so I think that has led me to being quite passive in terms of curating what I am listening to. I actually crave the absence of music more than I really feel like listening to this, or I want that particular thing. The car is a pretty hot listening place in our lives.

*GP: Do you listen to music to help you write?*

No. I think it's because I'm interested in stories, or it's just the way my brain is wired. I think I look for meaning, or I go searching into it, so that's too much information I think.

When I think of my theatre-making and collaborating with composers and sound designers, that's a really different part of my practice. In that situation I love to be surprised, because it feels like such an offer. Early on, it was a desire to invite and involve artists working with [sound and music] and I kept working with particular people like Phil Downing for example for over a decade. You start to develop a shorthand. You kind of know what he's going to do and he has some sense of what you're doing. [But] when someone gives you something, especially at an early stage — when something is a bit stuck, or under evolved, or you don't know what it is yet — it's so exciting and a big offer for the sound to lead you or teach you what it could be, or surprise you, create a sort of sudden shift.

When there is a text that already exists, or even if there's not a text but some sort of structure, around a moment in the performance, a framework or guiding principle or energy, there probably are loads of occasions in which I've said 'I think this feeling is this.' But I very much hope for a kind of counter, 'Oh when I look at this structure or think of this moment I think it's a bit more like this'. Co-authorship in defining that moment, Different versions of openness and closedness. [Halcyon]

## A process of interpretation

I listen to a lot of things. I guess listening is an interpretation of sound and it can be musical or non-musical. Often what we term as music can also fall in and out of music and non-musical sound. It's a processing of sound matter.

My mum is a music teacher. I've grown up with sound in many forms. I guess I've been trained to process the world at large as a musical object and so I am both conscious and unconscious of interpreting sound heard as potentially musical. But at the same time, whether it's language or unintelligible, we have to think about interpretation to be able to process any sound.

*GP: By interpretation do you mean deciding the source of the sound, or wanting to know what your relationship to the sound of that sound is?*

I think both of those things are pretty interlinked, for me anyway. I'll have a relationship to it if I can try to identify it. But even if I can't identify it, I will still process it.

The more a sound evades classification the more I'm consciously aware of listening for it and listening for it again. Like when you're trying to go to sleep and that clock over there is just [clicking fingers], and you know what it is. But if I can't identify a sound I'm going to hear it five times louder and I listen for it in future situations so that I can try to identify it. [Jay]

## Swimming in sound

I listen to a lot of music, including experimental music. I love music that's kind of drone-like, very minimal, because I find I can lose myself in it. It's an oceanic kind of experience that I enjoy in music. I like closing my eyes when I listen to music so it feels like it envelops me.

Yesterday we bought this new dining room table which is about this long. I've got these really old speakers which I set up and a valve amp that I had in the shed for a long time. I sat at the centre of this table, a speaker on each end and listened to music. It was so rich and incredible — the stereo. It was an amazing listening experience, where I was conscious of listening quite strongly. But normally, when I put music on, say you're initially conscious because you are listening to whether it's the right volume, but then I'd probably lose consciousness of it. When I'm talking with someone or someone is talking to me I'm conscious of listening. It's a different sort of listening I think because that's listening to understand meaning as opposed to the sound.

### Enforced listening

We've had this flight path put over our house so that it forces me to listen to things I don't want to hear. I want to shut that off. I normally would be listening quite closely to things if I think it's going to be pleasurable or give me some understanding of something. But in this case it's enforced listening. So that's a new experience for me, although we did have a dog in our previous house that I was forced to listen to. I suppose there are sounds that you don't want to hear, or things you don't want to hear, words you don't want to hear. Normally when I'm at home I feel more in control of listening and when I'm not at home less in control, but these planes have taken that away.

The plane thing is interesting. It's not super loud in terms of deafening, so you can't talk over it, but there's something about the quality of the sound. I'd like to find another sound to play at the same time that somehow brings it in, makes it more part of the environment. But I haven't worked out how to do that yet. I'm still busy trying to get rid of it first. [David]

## Getting the job done

I do listen to a lot of music. I'm mainly attracted to hip hop and some experimental hip hop because I like how they present themselves. It's a bit of a character that they normally play and it can be very self-empowering. When I listen to a lot of music I'm normally self-monologuing which ties in with what the mood of the music is. So if it's a sadder song, I might be talking about a sad thing that's coming up, otherwise if it's something aggressive I'll be a little bit more self-empowered. I'm always self-monologuing, if I'm just walking somewhere. That's when I tend to listen to music most, walking.

I like a lot of less natural sounds because I think it's more interesting. I like the sound you can hear there [indicating the fan vent]. I worked in a big blueberry packing shed over the holidays and I really wanted to get in and record it one night. I took some photos... It was very interesting, all the different noises. It's difficult to describe. I think because it's all accomplishing a goal, I think that's why I like it. It's like a — [shhhzz, shhhzzz, shhhzz] — it's doing something. I can appreciate a lot of sounds in nature but it can be a bit less purposeful. I like knowing that every sound correlates to a movement that's in this bigger picture. Like my computer — I can hear the fan when I turning it off [zhouuu], and then everything just stops suddenly. [Liam]

## Sounds moving through

I love music but I wouldn't call myself a sound person. I was a dancer so music always just moved straight through my body. I can't just stay still when I hear music, so it's more of a kinetic, somatic thing for me. Someone like [my partner] can just sit completely still and absorb sound. I'm the opposite. It just moves straight through me. I don't hang onto it and think about it much. It helps me flow. Sometimes in the middle of day I think, oh yeah music, put music on, or I wait for my partner to put some music on, and everything starts flowing with whatever I'm doing.

Just in the last few years I've been getting more and more interested in sound. It's a different way of communicating the universe. There's a whole other thing going on there that I haven't really been focused on because I've always been so visual. I know for me, it offers some sort of relief...takes me into a nice space, a more minimal space.

Also we're living in a place that is extremely quiet. We've just got a few cows mooing every now and then, but a very active birdlife as well. I had this experience with a tree that's in my backyard. I was just having a little nap one day and there was this wind moving through the trees. It's a big tree with lots of leaves, and I had this realisation that the tree was musical and that it was singing to me. It was a real kind of epiphany. That tree is my musical friend. So because it's quieter — no city sounds, urban sounds going on everywhere — you definitely become more aware of natural sounds and just how full they are.

But now we've got this new flight path over our head so I'm looking into psychoacoustics. It's this really interesting experience, how invasive sound can act on you psychologically. It's really bringing people undone. We're talking to people around Australia now about flight paths that they weren't expecting when they bought a house.

Particularly if you're in a place where the ambient noise is so little apart from these natural sounds, noisy natural sounds. The frogs go all night long sometimes to the point where I have to put earplugs in but for some reason the rhythm of it doesn't bother me as much as suddenly this [plane noise] coming through the sky. [Michelle]

## Active attention and opening spaces

I've got a low tolerance for white noise so I turn all switches off in the house. I'm really conscious of sound. I used to be a music reviewer so for me music can never be wallpaper. I can't have background music. When it's on I'll engage with it. Otherwise it's annoying. It has an intention for me, or it demands attention. If it doesn't demand attention it shouldn't be on because it's not worthy — it's like white noise.

*GP: Do you see images when you listen to sounds?*

I think it's more a body thing. I love dancing. I'll get a real rush from some music that really excites me. So even though actually I have a writing background, music is a great open space for me, to walk away, to dive in and not do words. Some people will talk to me about lyrics but I really only notice lyrics if they're extremely good or extremely crap. To me the rhythm of the words, the sound of them, conveys meaning, but put it on a page, it's nothing. All the meaning really comes from the tone, the rhythm, the cadence...

I think a soundscape is a really welcome opportunity to drop conscious thought, trains of thought, for me. Sound is definitely a space of relief and release from language and conscious thought...At art school I've settled on sculpture. I do printmaking as well but I'm tending to prefer 3D over the 2D because it seems to me to be more open. You know, you put something on a piece of paper and it's pinned down. [Gabrielle]

## Stilling the chatter

I'm a musician so the playing of instruments and feeling out in the writing process is one thing. In terms of listening, I was having a chat with Matt Warren about this a couple of nights ago, lamenting [the change in the] term ambient music, because when I was growing up ambient music was deep listening music and then it became an electronic music genre. And so I wasn't able to find it again. It wasn't really until I started listening to people like [William Basinski](#) on YouTube and it brought up all of these other wonderful recommendations that I was able to tap back into some of that more deep listening kind of thing.

I've got really full-on insomnia so I've been getting into Tibetan bowls. There's a couple of 'three hours of Tibetan bowls' [on YouTube] followed by another three hours of Tibetan bowls that I put on to help me to sleep, so that the chatter stops, which is really fantastic. It's just so soothing. With these really spacious bowls — sometimes there's a little bit of rain or something mixed into it — something about the vibration is super calming. Really helps me to sleep and relieves anxiety.

There was a time when I was a teenager when I was obsessively the same with the soundtrack of [Paris, Texas](#). You went through the tape and got rid of [some tracks], but the sleepy quality — it was all that spacious, ambient kind of sound. I'm attracted to melancholy sounds and tones, really emotional stuff. As a writer there is some music that I can put on that is more of a deep listening thing that I can write to. The words flow. I write my songs listening to that kind of music. There's something with the tones I think that can keep you focused in a particular mood perhaps.

It's almost like it creates a stillness, because the silence is sometimes too noisy. Whereas if you've got something really gentle just to occupy that little space in your mind where you're doing all this serious thinking and reading, it just takes away that extra chatter. [Hannah]

## Brain training

I listen to lots of things, but I think a lot of the time I'm very unaware of what the sounds are going on around me. I've never done music so it's not something that I'm really critical about. I just enjoy it. I think it's very rare that I stay [listening to everyday sounds] for very long. Just finding space and time, taking time out. Whereas I can go and see [music] and sit and listen for two hours. I think the music actually helps me. [Rashad Becker](#) was here at MONA, and a couple of days after that, not intentionally, it just came about that I was listening and I realised that I was listening in the same way. So I think the music — maybe not the music — but the context of the music trains you.

[On listening to experimental music.] It feels like its using a different part of the brain. I was listening to a Steve Reich thing, [[Different Trains](#)], and the way that the words come in with that made me listen in a different way. But then with crap pop music, I'll be sing badly along in the car, it's the same density, it's just you want something different out of it. Sometimes you want to let go. But sometimes your brain wants to engage. When I was listening to all the [NOW now](#) stuff in Space 3 [in Sydney, early 2000s], it was more like study time for making design stuff, looking at shapes and forms and movement. It's almost like getting drunk listening to pop music. But you do it with the same level of engagement. I do anyway. [Sean]



# Listening notes

The *Language of Listening* encounter involves a concert-for-one, in which a set of sounds are played to the participant who is invited to discuss them: what they think they are hearing; if it makes them see things; remember things; how the sounds make them feel.

The first set of sounds are field recordings ranging from the domestic to environmental. These encourage a propensity to think about the source of the sound—the figure, as I term it. However rather than emulating a “mystery sounds” guessing game format, the participants are encouraged to explore descriptive language beyond the simple naming of the source.

The second set of sounds are purely electronic and are, to some ears, agitating noise. To other participants they are quite pleasing and stimulating. With the origin of the sound much harder to pinpoint these sounds elicit a more abstract set of descriptions and some fascinating observations.

The arrangement and collections of sounds differ slightly (some the same, some new additions) between the interview sessions undertaken at each venue. They are presented both as separate sounds and responses, as well as accumulated soundscapes with more extensive comments.

RMIT Gallery 2017  
Melbourne, Vic

Figurative sound

Sound 1

Sound 2

Sound 3

Sound 4

Sound 5

Sound 6

Sound 7

Non-Figurative sound

Sound 1

The Lock-Up Gallery

Newcastle, NSW

Figurative sound

Sound 1

Sound 2

Sound 3

Sound 4

Sound 5

Sound 6

Soundscape

Non-Figurative sound

Soundscape

Plimsoll Gallery  
Hobart, Tas

Figurative sound

Sound 1

Sound 2

Sound 3

Sound 4

Sound 5

Soundscape

Non-Figurative sound

Soundscape





Can I ask you how you how you boiled the water. What kind of appliance did you use? Is it a regular old school kettle or an electric kettle? I think it makes a difference what the water has been boiled in. [Juliana]

You hear volume. You can tell how full something is just by the sound of it. [Jutta]

You can hear the temperature. It's quite interesting because it breaches even the division between sound and image, it becomes sound and temperature — sound and touch. [Kate]

Pouring hot liquid into a Styrofoam cup? It sounds like hot water. It doesn't sound like cold water...high rustley frequencies... it's got a narrative arc. [Kieran]

Coffee? An Italian mocha? I'm not sure if that's because I'm hungry and thirsty. [Laura]

It's more crackly. You can hear it ascending. [Michael]

Pouring — I wouldn't know if it was tea or coffee... Is the sound of regular water the same as the sound of sparkling water? [Rudy]



The size of bubbles. It's starting to be a galloping horse — a couple of them. [Dianne]

I like that very much...the texture, repetition. It almost sounds electric in that it sounds like it's crackling. It feels very charged. [Juliana]

I guess the sound is reflecting, in the case of stove top percolator, off a regular metallic flat surface but also there's going to be a relationship between the diameter of bubbles of gas as they pop and the frequency of the sound they would make as they do so. [Kieran]

I love the sound of water. I use it also for meditation. I think it's really calming and related to where we come from — our mother's uterus. But this — I couldn't define it as calming — it's unnatural. [Laura]

It sounds like the bubbles are popping to me, but there's no roundness to the pop. It's like a square exploding or disappearing. [Michael]

It somehow has a calming effect. [Rudy]

It's boiling water again, but it's thicker. [Jonathan]

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It is on that border of making your hair stand up, and I think the locality of where I'm hearing it in the headphones is changing. It's around me so it's more stimulating somehow. [Jutta]

ASMR really works on me. The texture of it — I like the texture. For some reason I imagine myself stuffing paper into my mouth. That's what it feels like. I see the image of me stuffing paper into my mouth. Even though I know logically that's probably not the sound. It's almost like word play, word association. I like the way it travels around. Is it binaural? [Kate]

Paper being crunched, in 360 degrees. [Rudy]

So maybe ice, ice cube tray cracking, taking out ice from a rigid plastic ice cube tray...It sounds too shiny to be regular paper. The sound has that audible reflection that you're going to get from a shiny plastic surface not a matt paper surface. There's some really high frequencies that will only come out of plastic. [Kieran]

I can't listen to ASMR. It's the vocals in it. I don't mind the sound but the whispering gives me this horrible intense feeling. It almost makes me cramp up and go "NO! STOP!" It's funny because its sounds like it could either be plastic being scrunched up or a fire. I don't quite know what it is but its sounds like, not paper, but a plastic wrapper. [Michael]



It's a random series of noises but it still it seems like it has a purpose and a sequence to it. I'm picturing a fire...I think I probably put myself in a scenario. I think of a lot of the things around the sound as well as what is making the sound. And I also feel very aware of myself within that space. [Jess]

Some of the pops sound a bit like fire crackle. But the rest of telltale fire sounds are kind of absent. [Kieran]

A fireplace...

*Do you get images with sounds.*

More sensations, feelings. [Laura]

The low range of that earlier sound I thought was fire, before this stuff came in. I can really hear a deep sound in it, like the fire is bellowing. [Michael]

It sounds like the crackling of a fire, which I like a lot. This is very pleasant. [Rudy]

Because of that background sound, it suddenly feels much more expansive — the crackles. I feel like I've gone from the domestic space into — I think it's a fire — but I feel like I've gone outside, and it's because there's more background I suppose. [Jonathan]

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I love the sound of rain on a hard surface — listening to rain falling and how that sound changes depending on the strength of the rain and what’s coming over. I always get a real sense of sadness when I feel the rain starting to fade away.

[Jess]

It sounds like rain or water hitting some kind of surface. [Kate]

Its funny because however that sound, the rain is recorded, reminds me of TV static. Not really harsh TV static but the kind of on analogue TV with the rabbit ears, where you’re really trying to find the channel. [Michael]

Now this scratching sound...sounds like an old record. What is it? Still water? The frequency is rather high so it sounds more like the noise of an old record. You know the needle on an old record before the music kicks in. [Rudy]

That’s like rain, but specifically rain on plastic sheeting like a raincoat, the mike underneath a raincoat.

*You respond very much to the materials rather than the object making the sound.*

It’s texture first, then you reverse engineer the object from that. [Kieran]



In my head I see the classic image of thunder and lightening but then I also see myself for some reason indoors and it’s at a distance, definitely at a distance. It’s not threatening.

None of the sound I find particularly threatening, for some reason it’s all quite comforting. [Kate]

And a thunder storm. I find it really beautiful. definitely it’s not scary. No it’s just the power of nature — knowledge that you’re part of that power, from my point of view. [Laura]

Thunderstorm — I like it a lot. I imagine the images of a thunderstorm — but I don’t see them. [Rudy]

I go in the country a lot and I love the grey and blue plain, the grey skies, the thunder, the lightening, the clouds. Because I tend to be a visual person it brings up visual images. So I do quite closely associate the two. [Jutta]

I live on a third floor apartment that faces west which, in Brisbane, is where all the storms come from. You can see them building, and rolling over the city. So that sound gives me very clear pictures of storms which are both exciting and slightly anxiety producing, because they can be really vicious. But that doesn’t sound like a vicious one to me though. It sounds like a gentle one — that one’s fine. [Jonathan]

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Something elastic. Perhaps being plucked or flicked. Some other thing like a cymbal. It could be something from the storm — heavy drops. Something landing

against something where the sound bounces off. Then again it could be someone with a specific sort of guitar. [Dianne]

I'm really interested in the twangy kind of sound of something being stretched. Highly strung vibrations.... [Jutta]

The pinging, to me it still sounds organic, but just layers of organic. But what's happening in the background, there's something in the background that doesn't sound organic, like some kind of synthesised sound... [Kate]

A glass marble rolling on a guitar? [Kieran]

It's an instrument with cords [strings] but I don't know what kind. [Laura]

I like it - it's really calm

*Do you get the calmness from the texture or the tone that you hear*

It's more all of the stuff that's rolling around in combination with the single tone. Something static but stuff nicely rolling over the top of it. Do you think not having a structure that builds up and releases makes people uncomfortable? [Michelle]

It reminds me of opening your eyes on something really orange. But not in terms of the fire, I think of the fire now that I say it out loud. You know those shots in the first Blade Runner, with the pyramids and stuff over the city but with a real orange tinge. Maybe it's because of the envelope on the sounds that it makes me feel like that.

I get that feeling not *with* the sounds but *at the same time as* these sounds. I get a visual landscape. [Michael]

It's like meditation music, it's beautiful actually. It would be nice to lie in a hot bath and meditate to this. It's gorgeous. [Rudy]

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Part 1



I find that kind of sound really difficult to process. I feel it's just happening to me, it feels very

overwhelming. The repetitive nature of what I just heard, I feel — attacked is maybe a strong word — but I definitely don't feel able to be in that sound. It's containing me and making me stand still. I can't think when I hear those noises. [Jess]

Yeah I can understand these sounds...rising, building up in texture. [Michelle]

You go from the outside inwards. It requires you to take time to actually listen to what you're hearing. Taking that moment to internalise it and in that interiority decide what are the feelings that you have. Where does it take you from there? For some people that could be a very cosmic journey. For some people it can be irritating or disturbing. But I think that's about individualisation in terms of the subject.

For me, since I'm speaking from the position of an artist who works with sound, I would say I understand it as a form, as a language. I don't see it as linguistic way of talking or communicating, I see it more as a new materialist way of thinking about how we are connected to this ecology of sound, or ecology of experience of sound. [Juliana]

This is about memory because I've got a permanent hole in one of my eardrums, so the first part took me right back to having my ears tested as a child, constantly. So actually the feeling of it was not good. It's a very strong association — it was all about different single tones and what I could hear at various different levels. It doesn't feel like that now because it's more complex sound.

I think it's also because it's a bit insistent. You're shifting it now, but that rhythm that's coming through is quite aggressive. It's also because I've got headphones on, the rhythm feels a bit agitated.

I don't know if it's about the inorganicness necessarily because I grew up on electronic music and actually it's mainly what I listen to. [Jonathan]



Part 2



I could describe that as internal space sound — the pulses, the build — more of an emotional zoning

rather than me trying to look for specific things. It makes me want to internalise more. And just concentrate on the sounds and what they are and how they physically affect me. It's more of a mindscape.

You've got the organic pulsing sounds that could almost be like throbbing in your headspace. And the other ones are like things coming in and zoning out, like thoughts — those kinds of processes.

I think there's definitely a drama going on and it's something that you're not sure where it's going to go so your quite absorbed in the relationships between the sounds somehow. I'm not necessarily looking for a meaning, I'm more or less just experiencing.

There was only one part early on where there's a trilling build, that was probably my least favourite part. But this is more, it's almost echoing some bodily functions maybe, or something that's familiar. The pulsing, and the boom boom boom — it's more internal and feeling-based. You build a zone around yourself with it. It's up to me to interpret. [Jutta ]

I get more of an overall feeling rather than pictures I think. Maybe it's more abstract, it moves away from the figurative. I've never really thought of that. When you hear sounds that you can match to an image you automatically do whereas these sounds...It's like figurative and abstract painting in a way. I get an overall tone that is like an interplay of tension — building and dropping — climactic. I don't necessarily put an image to it. In my head I am joining dots with the little speckles. [Kate]

~ ~ ~ ~

Well the first thing I thought, I imagined myself suspended, even from the planet. I was in space, in a space ship or something like that.

I'm not used to listening to this kind of sound, so I guess my brain was really trying to recognise sounds and classify. But there's nothing — no images — and it's great. You can just suspend. So I might use these kinds of sounds to meditate instead of water. Definitely interesting. I couldn't listen for hours, but interesting because you can — maybe not stop thinking — but use your brain in a new way. [Laura]

So it's not any musical instrument. It's total chaos, it's total lack of harmony. This beep-beep-deep is chaos for me, as an old fashioned guy. It drives me up the wall. It's nothing that goes to my heart or soul. It's just noise. I can't relate. It's annoying. Angry is maybe not the right word, but I couldn't care less. It has no affect at all.

*How much do you think not knowing what makes that sound plays into your reaction?*

Not so sure. I don't really think it has a great impact. It's just the nature of the sound. The harmony is not there. [Rudy]

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### Part 3



It definitely sounds like sine waves.

There's some pulsing going on, but I'm also hearing

the interval, seeing a relationship between the two even though I couldn't necessarily name the interval. That sort of third sound that emerges between the two, that is the flavour of the interval.

I guess the frenetic rhythm of the pulsed part is a little bit anxiety inducing. The white noise is quite intense. When it varies in amplitude like that it makes me think of a sprinkler or spraying a hose around — that hissing sound when you wave it around and it gets louder and softer.

I might imagine a hand on a volume knob or a parameter slider on a synthesiser...

I don't know if you've heard of speech motor theory. It's a theory of language comprehension that says that when we hear language there's a part of our brain that reconstructs the mouth shapes and tongue movements and throat gestures and that we understand the sound partly by imagining making it ourselves...

Yeah, so when that comes to acoustic sounds, naturally occurring sounds or acoustic instruments you can imagine that one-to-one relationship with the same part of your brain. When it comes to purely synthetic sounds, you're forced to imagine something that doesn't exist. So your mind is forced in to this imaginative space of what would a white noise generator look like if it was a real object in the world. How would you imagine it, beyond this circuit? Synthetic sound has that potential to divert you completely from any possible true answer.

[Kieran]

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I love that undercurrent tone... it feels really nice. The really low sounds bring a sense of foreboding to the whole thing. Then the sound coming in from the top presses you into it. I find that very relaxing. You know how it can be nice to have someone lie on your back, or have a blanket over you — the pressure. And from that, the binaural sounds that come through are almost a relief to that pressure. I find it really non-threatening.

I suppose it's all associative. I guess you have experiences with sounds in the past that you can look back on. Other people might think differently just based on when they first heard sounds like that. But if you have never heard it before and you're in a different setting like this, maybe that can be confronting.

That oscillation, that rumbling and then the sound like a crank in the middle. There's this pressure building up but the pay-off is kind of scary. It's work.

Sometimes I like to not understand it, to not be able to categorise it. I don't know what I'd even call those sounds, because it's just not the background that I'm from — I like that. I like that feeling of the unknown. Especially when it's unnatural sounds. I like when there's a juxtaposition between natural sounds and non-natural sounds. Natural sounds you can describe, but when it's one that's completely foreign you have to appreciate it for what it is. Or not appreciate it, but that can be fun too. Art doesn't have to be appealing necessarily but it can make you feel things. [Michael]



I hear searing. That burning sound, I was thinking burning, getting burnt. It's just that sound. it's so hot, it's a boiling sound. (Rosemarie)

It feels like my stomach, like all down my oesophagus —"cccchhhhhrrrr"—is closing off and opening. It makes me feel nauseous, but I think it's a coffee sound. It's weird, it's twisting down into my gut. (Georgie)

It could be a couple of things. To me that sounds like champagne going into a glass. Or foam—squirty foam. Or possibly a frying egg. All of those things I like. It's got a foam quality to it. (Rob)

At first I thought it was someone snoring and then it turns into the sound of someone pouring coffee...That very first bit is dry, like a drawing in... I suppose in a way you're drawing in the sound and then it pours out like the coffee. I can't read as well as I used to because now I'd rather 3D-see something. So that, in my mind, is a person breathing in snoring and then the coffee pouring out. I can actually see the colour of the coffee—it's black coffee. (Sharon)

Heat, someone manually manipulating a degree of something. In fact the first thing I saw was gas—a gas oven—and I thought, well it doesn't quite sound like gas but it has to do with a gas oven heat, the flames. It's interesting, I didn't think of the water, or the liquid. (Karin)

It provokes an olfactory response for me, which is coffee. I'm a tea drinker but I brew coffee for people in the morning. But it has that sense of percolation in it.

[On being told it's boiling water poured into a teapot], it sounds much more like the assertiveness of the percolator. There's something slower about tea. Is it aerated? Is that what it is. If one thinks of physics, that's what it is. The molecules are moving faster. (Brian)

*Please note: Sounds will open in your internet browser. Internet connection required.*



Is that coffee? The bubbles are trapped.  
They're not fully realised. (Sharon)

That one's very gentle. It's just sitting below  
the top of something and coming up but it's not going to burst.  
It's simmering. It's not heading towards a climax. (Georgie)

It sounds like an old fashioned coffee percolator. Which is a  
great sound because I love coffee. But that reminds me of my  
Nan because it's like that really old fashioned [pot], with the  
glass on the top. I've got a little stove top percolator—that sort  
of hexagonal-shaped silver one—but mine doesn't make this  
noise. Again it's got that nice—I'd call it a foam quality. Its got a  
"mouth feel." I get it on the side of tongue, because it's like  
that champagne bubble—coffee bubble —it's that mouth feel.  
(Rob)

Ah that sound reminds me of horses—but it's not horses. The  
galloping, clopping sound...And there are birds in there in the  
background. I feel like it's chesty—you know when people have  
asthma or bronchitis and they get that sort of feeling. I know  
that's not what it is, it just reminds me in a way. I feel like I'm in  
a tropical forest somewhere with a lot of canopy and it's dark.  
You can hear your heartbeat—you can hear your internal self...I  
guess if I had a coffee right now I'd be day-dreaming about  
being in those places where you switch off. (Sharon)

When is it over!...It's got rhythm to it. I almost hear the  
galloping of horses or something like that. I want to associate  
volume with it...a pot or something to take that it in. But then it  
sounds too continuous for it to be filled. Pressure... (Karin)

You want to identify, I'm trying not to identify. It sounds like  
boiling water. But it really has a sense of constructing distance  
—space. The sound is close but it feels like it's happening in a  
larger space and creates space for me. There's an echo in it. I  
use sound often to orient myself in space. How it affects the  
space I feel I'm in, that's what I mean. The other one felt like a  
smaller space, this one feels like more of an expansive space,  
with the level of echo to it. If I take away what the concrete  
thing is or meaning, this is cavernous. Maybe it's the deeper  
pitch. (Brian)



That's a really beautiful sound. It's gentle  
and calming. And it looks pretty. It looks  
silvery. I could listen to that one all day. It  
feels like I'm swimming in it. I'm thirsty.  
(Georgie)

That's like a distant trickling. I feel like I'm in a dark room  
somewhere. There's just the sound in a dark, dark room like a  
cavern somewhere. Like a distant memory, like when you have  
a dream and you feel like it's night time. The echoing... (Sharon)

*Please note: Sounds will open in your internet browser. Internet connection required.*



I keep picturing outside. I don't picture inside. Like water, a creek or...That's a amazing. It's like glass—clean, clear. But there's also the 'te te te te te te te te' like really fast rain—when you hear it on glass—a high frequency. (Rosemarie)

That sounds unwell—sounds like it's having trouble. It's broken. Is it a water filter? I find it a bit unnerving. Something's not quite right. Will it run out? (Georgie)



That almost sounds electrical, like pulsing electricity. [On being informed it's ice melting] Ice can scream...there's a novel [All My Puny Sorrows by Miriam Toews (2014)] that I was reading, set in Canada and the character lives near a frozen lake in Winnipeg. She hears the screaming of the ice at night, and it sounds like a woman being murdered. (Rosemarie)

Sounds like one of those annoying insects that used to live by my place. I have no idea what that is but it just sounds like an annoying insect. [On being informed it's ice melting], it could almost be a whale. (Rob)

That sounds like a can of Coke that's been opened and left for a while, and then you hold the can up to your ear. I don't know if you've done that. I used to do it when I was a kid, because it was cold and it would cool your ears down. You hold it against your ear and it makes that tiny, tiny pinging sound. (Rob)

I could listen to that for ages. I find that really relaxing, that's really nice. It's just gorgeous. I take it that there's heat in it, is there? There's a temperature thing. It's just a lovely sound. Wow, it's bouncing off the glass isn't it. That sharp edge. (Brian)

It's quite beautiful after a while. You learn to trust that it's not changing—that it's constant. It makes me want to look at it more. Or crickets in the bush in the evening. [On being informed it's ice melting/dying], it's suffering. Does it sound like that in Antarctica? It's still gentle though, even though it's being destroyed. It's a calm death. It's the pitch. It's not varying very much is it? (Georgie)

I still feel like there's birds in there—quiet little birds talking to each other. [On being informed it's ice melting], it's very soft, like it's singing. (Sharon)

I feel like I've heard that sound before, like a spark, an electric spark on something. It's very soft and cute. (Sharon)

Electricity... sparkiness, something sparky about it... but then again, to point out the obvious, water dripping on something—metal. [On being told it's mineral water] Mineral water for me has a metallicness, something of the flavour of metal. Whilst I work in the visual field I do feel like there's a crossover [with other senses]. (Karin)

I just had an immediate sense of being in a completely different landscape, geographically. Open, vast, cold, but then that other stuff keeps going. [On being told it's ice cubes melting], I would never literally have come to that conclusion, but it was associative. (Karin)

I'm assuming this is natural sound but for me it's—I listen to a lot of people who play with sine waves—but I'm assuming it's a natural sound. (Brian)

*Please note: Sounds will open in your internet browser. Internet connection required.*





Sounds like something cooking at a low heat in butter, like an egg.  
(Rosemarie)

No I don't like [the ASMR sensation]. It controls me and I don't know when it's going to happen. I've not investigated what sets it off. This is yucky. What's going on here? It's like cockroaches. (Georgie)

Sounds like popping candy in your mouth. (Rob)

That's sort of behind me—scrunching of peanut shells or something, cracking... sometimes when you hear the crackle of flames in fire, cracking eggs, cracking shells... It's gentle though. I feel like something's cooking in a frypan, like when something's sizzling in a frying pan.  
(Sharon)

I did get that sensation [skin tingling] before with the ice. I'm very aware of my neurological stuff. I can feel it. It's interesting you mention that about the sensations and the texture—because ironically that was absent in my life, the ability to really experience nuance and to connect to it. But it is something I really nurture. (Karin)

I do listen to stuff like this—those Japanese artists, Taylor Dupree etc. I listen to all that sort of stuff. Even driving I'll put that on and it makes the motorway slightly more habitable, if I don't want a beat to get me there. I've never experienced it [ASMR tingling effect]. This is close. It's very beautiful. (Brian)



### *Accumulated figurative soundscape\**

There's a curiosity around it, but I'm not analysing it either. I can sort of pick up the different layers but I'm not really thinking about what each is. Because you said it was inside, I'm automatically thinking kitchen. So this to me is like dinner time cooking, all the different sounds going on, something's frying, something's boiling, that juggling act of keeping a meal on track.

That sounds like a storm and rain. That ping... That just reminds me of now—summer—that build up. And that relief that comes: "thank goodness it's raining." I've got a tin roof so I love that sound. The first thing you think of is "is that hail?" Those first few heavy fat drops can instantly sound like hail on tin. The drops can be really fat. And then I think of my dogs. They don't like storms so they're going to be where I am. And my kids are really terrified of thunder and lightening. It just knocks off the enjoyment. I'm happy in that state, but the dogs and the kids aren't.  
(Rosemarie)

It's a bit like a horror film. The layering—building up—there's a tension. It's like the start of a movie.

Is there music in there, or it just sounds? It really softened that tension that was building. I'm relaxed now. There's a sound that's a bit like something burning. It gives it a beat but a mixed-up sort of beat.

It's just like sitting at home. It's very calming now. There's no TV, there's nothing to interrupt, just the sounds around and zoning into them. Sitting there, listening to them. It's like before going to sleep. There's nothing to interrupt it. You could market this—because people miss the rain so much. (Georgie)

*\* This soundscape is compiled live for each interviewee so timings may have varied.*

*Please note: Sounds will open in your internet browser. Internet connection required.*



I can hear a clock ticking...If that low sound was a lot louder it would sound like a tent in the wind... That clock ticking is driving me nuts. I couldn't be in a room with a clock like that.

That sounds like some New Age music—that music they put on when you go to a hypnotherapist. It's the twang of some crazy guitar—the type of thing that's meant to relax you but instead makes me so tense. It has the completely opposite effect on me. Storm. And a crackling fire. Rain on a tin roof....

*Are you getting images?*

Certainly of the storm and the tin roof, because we used to live out in the bush so that was a regular sound and it was nice. We used to really enjoy that. It was very dry where we lived. We used to like the lightening and the rain. Because that was good, it meant our water tanks were going to get filled. So that's a really nice sound. A good sound. It's a specific image. I can shut my eyes and know exactly what I'm looking out on. I can see the view from the veranda. And the smell—I get the smell. (Rob)

Sounds like when I'm on the train and we go through the tunnels and it starts to become enclosed and you can hear—I suppose it's the reverberation off the walls. There's a guitar or something strumming, leading up to an orchestrated performance. Thunder. I feel like I'm in a cabin in front of fire, listening to thunder and rain on a tin roof. I can see the fire and I'm looking out of the window—the fireplace there and the window there—looking out over the ocean but it's an imagined place.

I do go and sit at the beach when I need to ground myself and sometimes we do go there when it is thundering. I like being in the city, in Sydney, when it's that sort of rain. There's some sort of a different atmosphere—I think it takes the negative energy away.

I love the sound of rain on a tin roof. It's very relaxing, I almost feel like I want to go out, out that window, like french doors and go and put my hands in the rain and feel the rain. I never carry an umbrella, I always like to have the rain on me. And that little twang in the background. (Sharon)

That's really working on my brain. It reminds me a little bit of New Age sounds. I did a workshop once and there was an American guy who would record sounds from outer space and in the ocean and then he would compile them—very much neurologically focused sounds. It reminds me a little bit of that. It's an opening up. It's pleasurable. It doesn't put me in suspense so I can listen, I can let it happen. I can literally feel my brain doing this sort of—[hand motions]—feeling it. Sorry I'm a bit lost for words here because it's so physical. But it's sort of about opening a relationship—opening up a conversation, so it's not just a conversation anymore. (Karin)

I love this sort of stuff, because although it's ambient, or whatever people want to call it, in actual fact I find it focuses—because I want to pay attention to it. I want to hear all the things that start to layer. I know the principle of ambient is a sound track we're not supposed to notice, but I've never understood that. That's lovely. I live with a tin roof. This is intensely domestic for me. (Brian)

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### *Non-figurative soundscape\**

I could picture things straight away. I pictured an anxious scene in a movie. Someone on the run. The music doesn't have to have a narrative because it's just trying to reinforce a tone or emotional state. I could picture someone anxious—the heartbeat—that sort of adrenalin. And then the other sounds were just to give it atmosphere.

I suppose I was picturing a city. It would work just as effectively if they were in a field running, because to me, without words being spoken, it was the reflection of an internal state.

There was a man and he was looking around, moving between buildings. It was wet and it was dark. And that was probably because it sounded a bit like rain, that fuzzy sound. I wasn't picturing whether it was 1800 or the future, but I could just see this emotional state. The man being very wary, looking around, suspicious, worried... anxiety and panic and the urge to run. I'm not saying he was running, just when you feel that compulsion to run

I'm very conscious, when I watch a movie, of the music and sometimes that agitates me because I don't want so much. I just think: "Pull back, pull back. You don't need it." But that sound could be something in the background that could cue you to that emotional state, without him having to be melodramatic. I picture it as a low key state really. I'm not sure why it was a man... (Rosemarie)

At the start I felt very sad suddenly and my chest was tightening and I had to work to breath. And I got sadder and sadder. Then I sat amongst it and I got comfortable with it and accepted it. It was like being a very long way away and just observing and being unable to change it or to touch it to understand it. Almost like dying. Being physically very unwell and just observing and not being able to mentally understand. The tone at the start felt really intense. And then it lifted. It was like it was just pouring down...

It's just that there was nothing out [there]—it was all [here.] It was quite intense. There was with nothing to break it up.

I wasn't searching [for the source of the sound] at all. There was something sad in it for me in that it made me more aware of things that I'm not aware of. That there's so much I'm not aware of and I'm missing it all the time. Not a longing... I don't know... (Georgie)

It sounds like Morse Code. I liked the sounds right at the beginning. I like electronic music so it sounded very much like a new Thom York track or something. This is sounding more like Radiohead every minute. It's good. Now it sounds like Aphex Twin... I like that kind of music. (Rob)

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It feels really heavy. Now that feels heavier—like double. That’s piercing... There’s that other little part coming into it. The little tapping reminds me of Morse Code.

I like it. I don’t think I could listen to it for too long but I can hear the beat, there’s that constant in the background. When you’re listening to music you have your background with the drums and then you have the other instruments over the top. I think I’ve taught myself to try and listen to both and then find a beat, and then follow it so that it’s not so disconnected.

That feels like water coming in—a waterfall, a loud waterfall like when you’re at Niagara Falls. I like the sound of a waterfall. Sound puts you in a place if you can’t be there physically.

That’s a bit harsh, like someone’s trying to tune in a radio and there’s white noise—and now it’s stopped.

Those sounds are bearable. I find it hard listening to jazz sometimes, because it’s very disconnected. [I try to listen for] something that creates a balance—harmony—I’m trying to find harmony in something. Trying to find that balance and understand it and trying to delete the disconnecting things.

That’s very much how I’m trying to work at the moment. Thinking of memories, finding the positive memories and blending those with what I know now. And sound is very much part of that....We’re listening to the rain [outside] now... (Sharon)

Sound and space really connect for me, be it real sounds in real space or these. That start, it felt like the first drone came from me rather than an external source and then the sounds later on felt like they were external. The first sounds we listened to felt located outside, but I felt located in the midst of this sound and I like that experience—to be literally immersed.

It was more the scratch noises, the static towards the end that felt slightly intrusive for me.

I’m not conscious of any images, I just surrendered to being in it. I tend to operate from that point as much as I can—gut and head. I just surrender to it. A bath—literally immersion. (Brian)

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### *Non-figurative soundscape\**

It was on the edge of being a bit too loud for me but I tried to not let that override me, It was pretty full on actually...Is it still going? Because there was a bird sound and I didn't know where that was from [a currawong outside the window].

First of all I loved that point zero entry because I'm practicing a lot of how to be not in thought. For me that is a very a fascinating space, and the most alive space. So that opening is just out there somewhere in space. No language. I just had a bit of a conception story—that's weird.

*Like in a movie format, creating scenario in your head?*

No like being it, living it. That sort of open space, the water the sea, the sea meeting the land... But then that sort of clash, or that rupture between water and land. Something about that. Then just a whole lot of stuff—I have to deal with this—I have to deal with that.

*There's a lot of information that you have find relationships between.*

Yes, exactly. It sort of had parts, that first and then that second and third—navigating and negotiating—that's the only way I can say it. And then that big sound dropped away—"pshew"—and then I could hear a bird... but it was so beautiful because it was pure. Because all I had was space and this one sound—just this bird. I kept thinking I really don't know where that is. It's here, it's here. At the same time it was also in the sound that was very vast and very universal.

*What were you seeing when you said you were seeing it?*

A visual sense of spaciousness—landscape but not in a particular sense—in more of a universal sense. (Karin)

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Kind of scratchy and textured. Fuzzy and fizzy. Actually it's climbing up something, or around something. And diminishing, but also extending, like it's got volume. It's like it's carving something out. [Sean]

It definitely sounds edible. It sounds like something coming up and out of a person as well. It also sounds a little like milk frothing. Like a really gentle version of an espresso machine. Not as violent. [Hannah]

What I actually like are the last little blobs of bubbles that are quite separated and pitched high. It tickles my ears. [Julia]

It's really nice, the tapering at the end. Just the way it fades out naturally. Of course it's fluid but it has this really coarse nature to it which I really like. Is it pouring a coffee? [Lochie]

It sounds a lot like being out in the desert, sand being kicked around or flying around. It also sounds a bit like a bong. It feels a bit more outdoorsy. If I were hearing this, I don't think I'd be with anyone. You can hear the steam escaping...reminds me of crunching on gravel. [Liam]

The top of it sounds like wind and then it sounds like pouring. What I would guess, if it were on a TodayFM guessing game, I'd probably guess that it was a kettle, or water pouring. But it also sounds a bit like tearing, paper tearing or sort of separating. It's like air passing through a small space, like blowing or sucking or something. We're hearing the volume as well, how much is in the pour, the size of the spout, the volume of the vessel that you're going into. [Halcyon]

It's a milkshake. Or maybe coffee, heating the milk. Or slurping up a straw. Actually no, it's pouring a glass of champagne and the bubbles fizzing. [David]

Sucking up something out of straws, milkshakes. Coffee too. A coffee pot isn't it? At first I thought it was sucking, then I realised it's boiling over. It definitely has a fire quality. Boiling over, heat. Fire and heat which is very satisfying. [Michelle]

Well it sounds a little bit like some sort of coffee machine. At the same time, towards the end of it, is that a record player? There's a bit of a scratching, crackling thing happening there. [Gabrielle]

I have a couple of pictures. One would be like the end of a record when the needle just scrapes across that last piece of vinyl before picking itself up and that little [tounk] of the [arm]. But the other is actually — and I'm tasting coffee — like pouring the hot water into a plunger. The little ending, disconnect of the microphone or whatever is recording the sound, doesn't really make sense. It does give a relationship to the person recording the sound, but not necessarily to the sound of the beaker or the coffee. It's quite hot. Maybe I'm just looking for coffee. And the steam. You can hear the steam coming off the water as it's building up its body of liquid, changing pitch. [Jay]



I feel like it is a marching band, or a marching group of people. I have this feeling that there is a really big mass of alive things marching. But also they're all whispering something in my ears that I can't quite get. [Julia]

It has a trotting sound that's really nice. It brings in this organic feel [drums fingers on table]. It has a pattern to it, a rhythm, which I tend to look for in sounds. You look for the pattern. I think the earliest interaction we have with sound and sound approaching music is through rhythm. [Lochie]

Is that the record? No. That actually reminds me of the races. Or dragging a stone, or even an old timber-wheeled cart over rocky ground. It's quite a dense sound. But I feel like it's earthy. It's a kind of very marketed sound because if you listen to the Melbourne Cup and you're not actually watching it, I think this is the kind of sound you'd be hearing. [Jay]

It feels a lot deeper, like it's under water...not under water but like under something, hidden by something. Is this somebody smoking a cone? The draw. The reason I say that is that it doesn't sound like it's being pushed, it feels like it's being drawn through the bubbles. [Sean]

Bubbles and temperature. It's a beautiful kind of oscillating sound. It's a little bit like shortwave radio. And you've got some birds in the background too which is nice. Sounds like a good morning waiting for boiling water. [Hannah]

You've even got some cheerful little birds to get the morning feels. Because I drink coffee from a stove top, espresso, I'm like a rat at the pedal, waiting for the coffee, for the reward. It's a rewarding sound. There's something outer space-like about it as well. It sounds a bit like old Doctor Who sci-fi. Like it could be a sound that would be associated with a robot. It's like the voice... [Halcyon]

We get to the espresso pot eventually, right? I like that noise because you know that just as it changes slightly, you've got to get the pot off the stove, otherwise your coffee gets scorched. So making coffee is a real listening art. It's a nice round sort of noise. [Gabrielle]

That's a nice happy sound. Satisfying. Ready. That last feeling, it's finishing something. It's a pleasurable sound for sure. [Michelle]

This one's like being at someone else's house. I can hear the kettle boiling and I think there might be some birds in the background. It feels a lot like [being at] one of my grandmother's friend's house that I keep in touch with. They have a place up in the hills. It's nice because the sounds are all different. I reckon it would be really pretty where the recording is. Just a guess. It's like when you're inside and it's raining. It feels safe, homely. [Liam]

Coffee pot. It reminds me of mud, boiling mud. Or tar pits. Birds in the background. It's black and the other [first] sound is white or clear. I imagine the coffee bubbling away. Black, frothy, thick. Some other quality to it as well. I can't quite put my finger on it on. [I like it] I because it reminds me of coffee, makes me feel like a coffee, I can smell the coffee. [David]



Sounds crystalline, and it sounds like it's happening in multiple places. It's very cold. There's a kind of squeezing, like something small and kind of viscous. Or it's jelly spheres being squeezed through

fingertips. Something like that but multiply. It's actually got a really metallic sheen to the back end. You know like Costa Rican coffee has got this weird little bitter ting at the back of it. I like how it echoes just a tiny bit higher. [Sean]

It makes me think of insects talking to one another. It's like some sort of dripping or something like a bell. There's something dripping on metal...[Halcyon]

Rain. Or a shower. It's quite light though, tinny. Draining. Bouncing off... tin. Glass! It's glass! Glass is a bit richer. Tin is more reflective, like it just bounces off, echoey. [Michelle]

Glass. Little droplets. Is it ice?. Something being poured on ice. It's got a crackly sort of liquidity — feels clear — like a clear liquid. It's got a high-pitch dripping. Is it in a glass? Sounds like a wine glass or something. [David]

Coke in a glass. It's very light, a very very light sound. It's a very crystal sound. It's also trapped. It's a self-contained popping. Even though the glass is probably open, I can't imagine this sound having the power to make it out of the glass. It's obviously a very soft sound, amplified in its recording to this. [Jay]

It's lovely. It's got a beautiful fragility. Thinness, Fineness too. [Gabrielle]

It's just beautiful. It's definitely got a, 'What are you trying to say' SOS. It's really pretty. Squishy. There's that little squeaky kind of sound in between the tapping. [Hannah]

The only thing I have with that sound is I feel it's a lot of points on one long line. This one is nearly too minimal for my listening to imagine something more. I can only get an abstraction of it. Something geometrical in shape, mathematical. There's a bit of a tapping thing, morse code... [Julia]

It has a duality to it. It has the point where it's dripping but then it has that contact moment where it's actually very static. Very electric. It's got varying levels of frequencies. [Lochie]

I'm not sure what to think of this one. It's kind of a little bit similar to the tin roof I was saying before. It also feels like waiting at a bus stop. That's a weird thing to say but I feel I can hear cars or something very slightly...[Liam]



Wow, squeezey. I can see something very vividly, a real world thing, an experiment where there was some metal, I think it was lithium, and the teacher cut off a piece and put in a big water-filled jar and it fizzed around. Again it's something squeezing out. It doesn't sound like there's much pressure. It sounds like it's leaking almost. It could be water or it could be air that's leaking out. It sounds quite liquid. Is that the air bubbles [in the ice]? Ice cubes are amazing. When you look at them you can see there are these sheets, crystalline, but they're not ordered. They're not like when water boils and it's all hexagonal and it just seems quite amorphous. [Sean]

That's like someone squeezing a balloon before it starts to whine, or the end of a balloon after it's whined. But again it's wet...It's only a small amount of ice cubes because it's almost like a solitary melt compared to a large body of ice which would have a clink and a chunk. And more intense cracks I suppose because the change in temperature as it's melting is more severe. There'd be more shock and stress. I guess this is also a sound under stress because it's screaming. But I imagine that it would have a different quality considering the volume of ice or the size of the ice block. [Jay]

What is that? [GP: This one is ice]. In the same glass just sort of melting? It's really squeaky isn't it. It feels like it's being squeezed through something. Is the ice right up against the glass? That squeakiness like it's expanding against something. [David]

It seems like some electronic frequency but it also reminds me of insects at night. There's a lot of lovely little high pitched creatures at night. It's quite healing isn't it. It really gets into little zones in your head. [Michelle]

It's just amazing how electronic it sounds. It sounds like those little frequency knobs that you turn making a high-pitched noise. It almost sounds like a kiss, puckering up...Melting...You'd hear a similar thing in a fire wouldn't you. When it's squealing like that, it's kind of like a screaming death, but really small. [Hannah]

That makes me think of nighttime and outside. Although I'm sure it's something else. It's that squeaking, like insects. It makes me think of being outdoors at night. Or like maybe a budgie, at the end, the kissy bit. Like a budgie kiss. [Halcyon]

They're rubbing up against each other. You know that's really surprising. I didn't think it would sound like that. I thought it would be a lot more abrasive. It's having a good conversation there. [Gabrielle]

This one's a little uncomfortable. Is it drinking through a straw when there isn't much left? Not very comfortable...Are they on something warmer...there's definite like some agitation, discomfort there. [Liam]

It's frustrating listening to that. I don't know, it's got that voice aspect to it as it creaks out. The noise is frustrated. So then I project into that. It sounds like a kind of a cry for help. I was just listening to [\[Philip Samartzis' sounds from Antarctica\]](#) the other day. He says it was like ghosts in the ice. [Lochie]

*Sound will open as weblink (internet required).*



Crackle. It's pleasant to listen to it actually isn't it? Crackle and snap. It's brittle. Yes, a brittle sound. You try to imagine the hand — if it is a hand — what the action is that

it's doing. Like hollow plastics or something. You imagine the material and the action of cracking something. [Halcyon]

Paper is it? It sounds a bit scratchy. Crackling and popping. Are you scrunching it up? ASMR normally has quite a breathy [quality] rather than a crackle, I've noticed. I haven't heard [much], I've only really seen folding towels and brushing hair, but ASMR does have a certain quality which is a whispery, swishy. [David]

I think the appeal of ASMR is the human aspect, the integration of voice. I think that's the calming part. A lot of people use it as a relaxation tool. I guess your mother's voice, calming. [Lochie]

Small planar or linear. It feels like something's kind of crunching around inside your ears. That's quite beautiful. It almost purrs at times. [Sean]

I like the panning, It's lovely. I know that it's something being scrunched but I want it to be a fire. Again it's a beautiful crackle. [Hannah]

This one's quite — what's the word — present, touching. This reminds me of fire as well, crackling like a bursting of oil or something, which I guess happens when you're burning wood. [Michelle]

This is a lot of things. It's like crunching up paper but a really stiff heavy weight. Nice paper. Or it's kind of an old fire, just those last embers. With a little bit of flame. It's warm but it's not hot and raging anymore.

*GP: Do you have a specific image of a fire?*

I was thinking of the slow combustion fires. Growing up on a farm we had a combustion fire in the lounge room. Sitting and watching that for hours like a TV (because for many years growing up we didn't have a TV). While it's not a match to that sound, there's an approximation which triggered that visual memory. [Jay]

It's really nice...The comfort I'm getting from it has a lot to do with [the fact that] I already feel a little comfortable. If I heard this somewhere else it would be [more agitating]. [Liam]

Lubricated, greased and skipping around. [Gabrielle]





### *Figurative soundscape*

That would be a great introduction to a National Geographic story about lightning or the rain. I would term that as a piece of music even when it's predominantly non-traditional sounds. Of course there is the synthesiser or strings in there. But the build up and the crescendo, from the single drip and the notion of time being introduced with the clock ticking, through to the synthesiser, a kind of imagined source of the clouds building up and rolling in, and maybe that electrical energy, which is starting this storm. To then — and that made me smile, as it's kind of beautiful — the beginning of this storm on the tin roof which was a very, not warming feeling, but nostalgic. And then the build up of the storm as a kind of natural crescendo. I could still hear the rhythm of the clock and the original drop, which were kind of time signifiers, until the storm took over, and from that moment, it also suspended time. [Jay]

I guess there are a few things going on when I listen to that. I really like it and it's relaxing. In a literal way you identify the sounds that you recognise. But then I suppose there's another thing happening [around] the sounds that you don't recognise, what I would call the more musical sounds. Even though I realise it's all intentional, when that starts to happen, then you go into creating a space in your mind, which somehow asks the question, or feels like you're being shown, how a storm is something other than a storm, or the way in which a storm means something else. So there's a feeling of expectation. You as the listener are being carried along somewhere, or invited into a created space that starts to build. As those elements are working together, the literal identification game of 'this is a raindrop' or a thunderstorm becomes something else, the creation of a kind of feeling or atmosphere. [Halcyon]

A tap dripping into the laundry sink, or the bath. I don't mind the tap dripping but whatever that scratching is underneath, sounds like a footsteps or something, gravel, it's a little bit grating. I suppose the dripping tap could be irritating if I knew I could get up and turn it off, but just hearing it in this context it's quite nice. The fire's nice, I like that sound. It feels like it's building up to something, I'm waiting for something to kick in, anticipating...We're in for something. I'm curious about where it's taking us. Even if it goes nowhere it's cool.

Feels like it's getting out of control. Is that rain on the roof or rocks on the roof from a landslide? It's got a bit of a landslide quality, thundering rocks falling. But now it feels like heavy droplets of rain. It's probably my favourite sound, rain. It means you've just got to stay inside you can't go out and do stuff all. You just have an excuse to snuggle up and read a book, or just sit by the fire. And when it goes away, it's like damn, now I've got to do stuff.

I don't see the tap I just see the surface of the water, the drop. And the rain, I see underneath a corrugated iron roof. Fire. It's not really a specific image just a nice vibe of a campfire or wood heater. It's a feeling more than a picture. [David]

I couldn't help myself have immediate images of what the source was, so I was in front of a fire, under a storm...A very specific fire, in Taruna, where we housesat when we came here 5 years ago and we were waiting for everything [to arrive]. That fire was so special.... just comforting even if everything else was violent...[Julia]

*\* This soundscape is compiled live for each interviewee so timings may have varied. Sound will open as weblink (internet required).*



[Dripping] One of my favourites. I would spend a long time in the bath just listening to the jazz of it. Just getting off on it thinking 'it's actually making so much sense' and then actually turning the tap so that it would just play for me.

That's a nice contrast isn't it. For me this is just incredibly soothing. Except I'm a bit concerned about the tap because it might mean putting the fire out. For some reason there's a tap dripping into the fire while watching the storm roll in and it says danger, danger it's coming. There's an anticipation. An expectancy. Holding your breath. Waiting for it to come. Waiting for it to happen. There's the warmth on your face with the cold drops cooling you down. I can smell some kind of saté chicken being cooked on the fire because we're in tropical rain and it must be somewhere north. Not here. Definitely not here. And then the beautiful comfort of "Quick. Let's go inside and cuddle and watch the rain'. So beautiful. [Hannah]

It's very rhythmic, I could dance to this. This is a really beautiful complex rhythm. Sort of filling out, really expansive. There's a lot of rain happening. It's probably a soundtrack for what happened here last Thursday: advance of the flood. Thunder is an amazing sound. I know it's supposed to have a threat there. It's just got so much power, the turbulence and the energy.

We don't get a lot of thunderstorms here in Hobart. Rain on the roof is a really beautiful sound. Because you're inside. There's a sort of a smugness to the sound. What's really strange with rain on the roof is when you step outside and the rain wasn't that big. It just makes it into an event. [Gabrielle]

That was really good. At the start with the clock, and the water dropping it made my heart beat weirdly, because the beat was a bit wonky. It didn't match up. I really liked, towards the end, how the sounds transformed into completely different things. Like the doors, they were normal at first then they became this very stressful flurry, all around. Then I'm not sure if the doors stopped and it was rain or if the doors transformed until it sounded like rain. Then all of a sudden there was no more doors and there was rain on the roof.

*GP: I'm wondering what you are hearing as the doors...the hard rain on the roof?*

It's like going out one door and into another. That's what I was hearing. It was like... If you're in the middle of an intersection but instead of people walking on crossroads they're walking through doors all around you. And it changed from being comfortable. The electronic thing came in and it kind of helped the transition. [Liam]

That was really homely, especially for me, as a Tasmanian. It's such a consistent sound that you hear all the time. I like how dense the soundscape was. There's something really appealing to me about things like that. Really dense, compact big cities always feel comforting. I know a lot of people find that claustrophobic and containing but I like soundscapes where there's not really any gaps between the sounds. You've kind of filled all the frequencies. That's really comforting. I love the density and it makes me think of home. [Lochie]

Bathtub. Just you in a cavernous space. A bit lonely. Rumbling fire again. Elastic, strings and elastic, nylon. Vibration. Some lovely thunder. Twang. Rain on a tin roof. Hail.

*GP: So are you seeing these things?*

Yes. But more archetypal. I guess I just go straight to the future. I just started thinking about a rain room that were thinking of doing somewhere. That's not memory-based, it's more what can I do with it. A lot of that last bit was taking me into my own home because they're regular sounds there. There's a lot of corrugated iron around and fires going and rain and little tiny hail drops. I'm thinking of my home, but I'm not really just going back to there. It's kind of inspiring, it takes me somewhere else. [Michelle]



### *Non-figurative soundscape*

I just love this kind of sound. I just love it. I was thinking, what is it like that I feel, and what came in my mind — in my mouth actually — was eating a velvet moon. There is something very big and round and soft but unknown, and feeling too big, but that's fine also. [The sine tone] is something like a moon. I don't want to say a ball, because a ball is too small. Something mineral, but covered with something soft. It's way more personal, very very internal. Maybe that's why I feel like eating the moon, or a velvet moon, because it just goes in there and I digest it and it's delicious. [Julia]

So that to me is more like a car wash experience, where I just wanna give over to it. Not attach to it, just actually let it do its work. Which is good work in that healing kind of way. Just let it have its effect on my brain and not get in the way. Just step outside. I was reminded of a car wash because I love car washes for that reason — they're an experience. But yeah I just wanted to get out of the way and let it take over, physically take over, vibration-wise. [Michelle]

I closed my eyes that time and I think that it changes how I was listening because I'm listening to how the sound is moving inside my head. It feels like you follow the way that it moves in the sound design and that there's not a lot of room for much else. It's quite a full experience following the movement and the build. It's quite a pervasive kind of experience of following its direction for me, or being taken.

Maybe it does the thing that meditation, or a mundane task can do, which is that it occupies a certain conscious part of your brain. What does that cancel out? Perhaps the other things that you're thinking when your eyes are open, like that cord over there and that funny little dictaphone and the yellow scissors. That sort of listening takes the place of that because you're following the movement and direction. That occupies your mind. It's commanding. It commands your attention. [Halycon]

Sounds like the relentless conversation going on in my head most of the time. The wanting to be calm with the low noises but the incessant bleeping of the other noise that goes on in your head. They certainly can agree with each other though. It's not anxiety inducing for me. I think it could be quite meditative if you actually allowed yourself to hear it.

There was definitely a bit of tension and release or suspension and release. It was nice that sound, more like a kind of wash, a sort of whiteness coming in. Maybe it was like giant waves coming into a train or something. For me there was something solid and then something taking over. I was trying to associate it to something but it didn't necessarily take true form. The nature of that washy wave sound, that's where the suspense and then relief comes in. It's that kind of an oceanic sense, that it pulls back, it doesn't overwhelm you. [Hannah]

*\* This soundscape is compiled live for each interviewee so timings may have varied. Sound will open as weblink (internet required).*



We just traveled back in time from the modern age to the Industrial Revolution. Again I will describe it in terms of a narrative although there are a couple of disconnected pictures. Again I had quite defined progression from beginning to crescendo.

So the initial kind of hum made me think of diving and being underwater. The kind of all-encompassing white noise of being underwater. Or maybe I was just imagining being in a large expanse of water. It's an incredibly expansive still yet enveloping space, which is, I think, why I would go for water because it wouldn't work as an image in my head up on land. But then there was also a kind of an image, I guess like *Tron* or *Neuromancer*, of being inside an electrical system and the pulses of that. The old school kind of dial-up modem internet sounds. The passage of information, a digital hum that disconnects from the natural world which was the first image.

But then there was the introduction of the static or [something] mechanical, which actually sounded like the distortion of a train. But also within that distortion, it located me back in the sea or back in a large body of water where that sound kind of became the lapping of the water up against a stony, not a sandy beach, stony or shelly. There's more rasp and there's more grain to the sound. And then that oscillated back to a digital disruption towards the end where it was like it was still grasping for a connection but not quite making it yet. And then it ended. [Jay]

It was a lot more difficult to think while listening to that last one. I was probably listening a little closer to the sounds because it was all I could really focus on... seeing it more all together as well rather than maybe each little part...I was talking to one of tutors recently and we were talking about harsh noise and he said that the point of it, is that it's super chaotic for a period but then you get like a bit of a glow period after it...directly after it...I was waiting for it to kick back up. [Liam]

It's got ominous tones to it but something about it excites me. I like that high-pitched sound coming in. It increases the tension in it. Again it increases my curiosity about where it's going. I like that moving between. Morse Code quality. Makes it more dynamic. That other high-pitched sound coming in adds another angle to it. Starting to get a bit more intense and ominous. I'm wondering what's about to hit me. Something sneaking in there. That white noise is like a waterfall... It's cool. In that last part I wasn't talking because I was enjoying it, and wanting to feel in it.

*GP: Do you feel like you go to a different place when you listen this compared to when you listen to figurative things?*

Yes. I guess because it feels like there's an intention, someone's created it. So I'm curious about where it's going because somebody has chosen to do it like that and I guess I sit more attentively. I suppose it's an adventure. Whereas with the thunder [piece], I just relax into that.

I find myself putting my own narrative on it. I mean there are associations, obviously, with other music...like in the movies...particular sounds that cue the idea of 'there is something just around the corner'. But it's not a narrative in the sense that I formulate a whole story. It's fragments probably. Pulling different narrative bits together. Dreamlike I suppose. [David]

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It hurts my ears because I've listened to too much loud music. It was a real relief, the lower pitched kind of washing sound that comes in to kind of mask, or overwhelm the more electronic, electrical pulse. That frequency was really intense. It's a kind of an alien world but a lot of sounds that we have are like that. It's very dehumanised but it really produces some really interesting...the energy again and the shifts and the relationships. That [swooshing] sound is kind of smoothing, soothing, counteracting and I just felt like it was washing, was a great relief.

Strangely enough it's more figurative to me. My father was a civil engineer and when I was a kid, on weekends he'd take me into the laboratory that they had to test the stress of materials. And there was quite a lot of stuff that made those noises. And it was all really alien. It was all very mechanical and cold and hard. The lab was really cold. When I was listening to that it had that story, it was a background mood. It's like entering into that world of life that isn't carbon-based. It's raw energy. [Gabrielle]

I always look within the sounds for the character behind the sound. That's what I pursue when I listen, but then I try to hear those different transitions between the sounds. I really like how a switch turns over as they both meet. There's always a moment in between the different tones where they meet and I think that's a really nice moment. There's heavy walls [of sound] but then

there's these little moments where everything kind of blends in. I think that's what a lot of noise artists aim for. Little balances between the sounds they create. People who haven't really been exposed to it hear a big body of [sound] but when you listen to those moments...I think that's the key to noise for me, those little of things. They represent the technical capability of the artist. I always draw comparisons to classical music, that moment when everything else stops and then the lead just keeps going. It's like this breathtaking moment. Getting your head above water as if you're drowning, drowning in all this different percussion, these different strings, and then suddenly this one string section will just keep playing. [Lochie]

It's kind of weird because going through this and actually talking about it adds another layer of thinking about it. Being aware, conscious of it, trying to decipher it or put it in words. When I listened to that it seems like there's this search, this kind of testing out of things and this kind of metering out of approach or space or something. And then there's a settlement on something and it just peters out. It's almost as if it's like one block of a whole heap of movements or kind of searchings of things. I think normally, if I'd just been listening to it and it wasn't in this context, I would have just sunk into it. But here you're trying to pull yourself out of it and make sense of that in words. It's always about a movement or a shape for me. [Sean]



# About the artist

Gail Priest is a Sydney/Katoomba-based artist whose practice features sound as the key material of communication and investigation. She has exhibited sound installations and performed electroacoustic compositions nationally and internationally including at ISEA2016, Hong Kong; Werkleitz Festival, Germany; the Sonoretum, Kapelica Gallery, Slovenia; Tokyo Wonder Site, Japan; Artspace, Sydney; and Performance Space, Sydney. She has undertaken several commissions for ABC Radio and released five albums. She is also a curator of concerts and exhibitions, and writes factually and fictively about sound and media arts, in particular for RealTime magazine (2001-2017).

In 2015-2016 Priest was the Australia Council Emerging and Experimental Arts Fellow, developing a body of ficto-critical work exploring what art will sound like in the future. Her upcoming projects explore an 'ideasthesia' of sound and text by developing a hybrid form of 'sound-writing'.

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photo Samuel James



# Credits

## SonoLexic

Concept, text, sound and video by Gail Priest.  
Object design and fabrication by Thomas Burless  
(tomikeh)

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## Experimenta Make Sense Tour 2017-2020

RMIT Gallery, Melbourne: 2 Oct - 11 November, 2017  
The Lock-Up, Newcastle: 3 Feb – 18 Mar, 2018  
UTAS - Plimsoll Gallery, Hobart: 21 Apr - 27 May, 2018  
Tweed Regional Gallery And Margaret Olley Art Centre, Tweed Heads:  
27 Jul - 23 Sept, 2018  
Rockhampton Art Gallery, Rockhampton: 13 Oct - 18 Nov, 2018  
Latrobe Regional Gallery, Morwell: 6 Apr- 30 Jun, 2019  
USC Art Gallery, Sunshine Coast: 7 Jun - 15 Sept, 2019  
New England Regional Art Museum, Armidale: 18 Nov 2019 - 9 Feb, 2020  
Albury Library Museum: 1 Apr 2020 - 1 May, 2020

## Language of Listening (e-publication)

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Image page 8, photo Theresa Harrison  
Produced by Gail Priest

### Interviewees RMIT Gallery, Melbourne, Vic 6-7 November 2017

Juliana España Keller -  
[www.julianaespanakeller.com](http://www.julianaespanakeller.com)

Michael Furner

Rudolf Keller

Kate Lingard

Jonathan Parsons

Dianne Peacock

Jutta Pryor - [vimeo.com/pryorart](https://vimeo.com/pryorart)

Kieran Ruffles -

[soundcloud.com/ruffles](https://soundcloud.com/ruffles)

Laura Scaglione

Jessica Tran

Michelle

### Interviewees The Lock-Up Gallery Newcastle, NSW

3-4 February 2018

Rosemarie Milsom

Georgie Read

Rob Ward

Sharon Williams

Karin Lettau

Brian Joyce

### Interviewees Plimsoll Gallery University of Tasmania, Hobart, Tas, 18-19 May 2018

Michelle

Hanna Bella Bowden

Julia Drouhin -

[www.juliadrouhin.com](http://www.juliadrouhin.com)

Liam Kenna

Halcyon Macleod

Sean O'Connell -

[www.oneorangedot.com](http://www.oneorangedot.com)

David Patman -

[www.unconsciouscollective.org](http://www.unconsciouscollective.org)

Gabrielle Rish

Lochie Smith

Jay Song - [www.byjaysong.com](http://www.byjaysong.com)