Chapter Six
Sharing of textures: crossovers in contemporary art
Roy Exley

They said, 'You have a blue guitar / you do not play things as they are.'

The man replied, 'Things as they are / are changed upon the blue guitar.'

<div align="right">

Wallace Stevens, *The Man with the Blue Guitar*

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The crossover as a breaching of (arbitrary) boundaries

Back in the eighteenth century, when Henry Fielding was inspired by the drawings of William Hogarth (such as the notorious image of *Gin Lane*) to embark upon his classic novel *Tom Jones*, the concept of 'crossover' did not even exist. Neither the hoi polloi nor the gentry could have possibly foreseen the unbridled hybridity that would permeate the arts two centuries later. Cross-fertilisations between the arts became commonplace, not only cross-genre, but also cross-cultural, and this sort of hybridisation took place in the work of such modernist artists as Pablo Picasso, Ernst Ludwig Kirchner, Henri Gaudier-Brzeska and Jacob Epstein, who all created work inspired by traditional African tribal masks. In the 1960s the American jazz saxophonist Joe Harriott and Indian violinist John Mayer collaborated to create a fusion of classical Indian music and modern jazz. This was all part of the ferment that included Ravi Shankar's tutelage of George Harrison on the sitar and the traditional Indian raga, which led to a change of direction in the music of Harrison and The Beatles, and all that followed under their influence.

As a parting gesture to accompany the final curtain on the currency of modernism, in the late 1960s the partitions between artistic disciplines were decisively torn apart along the seams of their increasingly brittle, perforated and sutured integuments. The manifestos of individual disciplines were turned into a miasmic epilogue that succumbed to an unstoppable, burgeoning swell of hybridity – a hybridity that became the forerunner of the conceptual movement of the 1970s. The seeds of this disjunction had, of course, been sown long before, in the works of artists such as Marcel Broodthaers, Robert Rauschenberg, Andy Warhol, Daniel Buren, Bruce Nauman, *et al.*, whose work and ethos anarchically, and fatally, punctured the already decaying modernist edifice and its shrine, the white cube. They were precursors, preparing the way for the advent of events, performances and mixed media installations – the age of pluralism had not just arrived to besiege the citadel of modernism but had stormed its gates and broken through. Could the provocative and often visceral performance work of such artists as the Americans Adrian Piper and Carolee Schneemann, or the Austrian Hermann Nitsch, have prospered without the pioneering work of these forerunners?

Between 1956 and 1958 the French-based Greek architect/composer Iannis Xenakis collaborated with the French architect Le Corbusier (Charles-Édouard Jeanneret-Gris) to create the Phillips Pavilion at the Brussels World Fair, the form of which was inspired by Xenakis' composition *Metastasis* and in which his composition *Concret PH* was performed, where an empathy between architectural space and sound dynamics was needed to achieve a

perfect realisation of the composition for an audience seated within its space. Le Corbusier had conceived the idea of an 'electric poem' to engage with that space and in turn be enhanced by it, in which, in his words: 'Light, colour, image, rhythm and sound join together in an organic synthesis'. Xenakis' *Concret PH* was performed at the Phillips Pavilion in 1958 alongside Edgard Varèse's groundbreaking electronic composition, *La Poème Électronique*. The latter work was fed, with spectacular results, through 350 revolving speakers, giving the impression of sound moving through space, and creating the illusion of a tangible material entity. This calculated synthesis between architecture, lighting and electronic sound created a novel and spectacular holistic experience for the audience and was a prime example of successful cross-fertilisation of previously separate artistic genres.

In 1998 the contemporary dance company The Featherstonehaughs (pronounced Fanshaws) paid homage to the Austrian painter Egon Schiele in their performance *The Featherstonehaughs draw on the sketchbooks of Egon Schiele* (made into a film by the BBC in 2010). It included references to Schiele's self-portraits, with all their straitened emotions, stiff gestures and sclerotic presence, in a performance choreographed by Lea Anderson, with costumes by Sandy Powell, and galvanised by an accompaniment of haunting and discordant electroacoustic music by the contemporary composer Steve Blake. Here, painting, modern dance, costume and contemporary music combined to create a dramatic, electrifying performance that toured the UK to great acclaim, becoming a legend in its time. A close and empathetic collaboration between disciplines like this creates something that is far greater than the sum of its parts. Around an armature of modernist painting, an energetic and contagious synergy had been generated that was truly postmodern and inspired all concerned, producing a vibrant and unforgettable spectacle, a notable work of art, now immortalised on film.

Crossovers and cross-fertilisations might be perceived as calculated risks. The elements of a symbiotic collaboration between artists using different media should, of necessity, be equable; the creative energies involved should achieve an empathetic balance. In pushing boundaries, these crossovers perhaps resurrect the phenomenon of a now defunct avant-garde, bringing a revived sense of experimentation – a new, while retrospective, turn of an evolutionary spiral. Effie Paleologou, a Greek photographer living and working in London, has been inspired by literary references that drive the aesthetic of her images. In particular, the writings of Michel Leiris inspired such series as *24 Hours*, for which she photographed a different aspect of the ceiling and walls of her bedroom every hour through a period of 24 hours, mirroring the claustrophobic sequences from one of Leiris's novels.

Why should artists and writers not cross the thresholds of their particular disciplines? The sources of creativity, their energy and passion, transcend what are, after all, arbitrary boundaries of convention. What is expedient for one generation is usually irrelevant for the next. The American female rock band Tilly and the Wall features the crossover skills of music and dance (a hybrid between traditional tap and flamenco dancing), as illustrated by their tracks, 'Bad Education' and 'Rainbows in the Dark'. But let us look at the area where applied arts coincide with fine arts. The American artist Andrea Zittel, in her series *A to Z*, has undertaken to construct and aestheticise domestic, household items in a way that presents them in a new light, designed for a mobile lifestyle. Working through a series of fabricated artefacts and at the same time working through the alphabet, she creates installations that are both visually engaging and utilitarian, milking the everyday of its subliminal aesthetic pull. The German artist Isa Genzken has created dazzling glass maquettes: expository models of architectural designs that never existed – space-age high-rise edifices, fabricated on fantasy. This is work that combines applied-arts skills and architectural vision in a fine-art context. More recently, the Turner Prize winner Grayson Perry has combined the art of the ceramicist with that of the fine-art painter, with his jokey and often provocative pictorial pots.

The examples of such crossovers are too numerous, of course, to elaborate upon further. Plurality and hybridity have, without any doubt, provided both a powerful driving force and navigational aid in directing the course of contemporary art during the past 40 years. Right across the cultural spectrum, from pop music to opera, from commercial design to avant-garde artistic performance and installation, from popular theatre to contemporary dance, we have witnessed a dissolution of fixed boundaries – pigeonholes have been torn apart and trashed.

The sharing of textures

The play of textures – whether they are visual, aural or haptic – is a prime concern of many artists, ranging across a diverse field of artistic genres. Our perception of and desire for textural stimulation, while often unsung or unacknowledged, is, nevertheless, boundless. Maybe it is this field of textures, and their elevation from the prosaic into the exotic, from the peripheral to the focal, through the attention of artists and the subject of their procedures, that connects many art forms across those artificial boundaries that otherwise strive to demarcate and preserve disciplinary structure. After all, exploration, of whatever persuasion, should be undertaken with an open mind that is not restricted by such concepts of boundary. Cross-fertilisation of the arts has become even more apparent and important in today's age of burgeoning plurality. The internet has been one of the greatest catalysts for the increasing ubiquity of 'crossover' between the arts and will become progressively more influential in this respect. A brief examination of the history of the crossover phenomenon, in terms of textural empathies, may give us an idea where we are currently positioned in its increasingly prominent evolution. To bring this examination right up to date, this chapter also surveys three contemporary arts (painting, textiles and music) that meet in the work of two artists in one exhibition.

Textures are very much to do with surfaces and their contrasts – whether they are contrasts in size, frequency of elements, rhythm, orientation, or delineation of surface elements. Surfaces can be rough, smooth, regularly, evenly or randomly marked, undulating, corrugated, reticulated, muricate or pitted – the permutations are boundless. Painted surfaces are inherently textured, as are the three-dimensional surfaces of sculptures or of fabrics and textiles. The nature of these surface textures, along with their colour, are an integral part of their essential characteristics and their material sense of identity – the sign that becomes the signified when recorded or reproduced. The third area of this survey, however, that of electronic, electroacoustic or acousmatic music, is a different matter. Music can have only a metaphorical 'surface': music has an inherent depth, but as we perceive the sounds of music through our tympanum, our ear drum, surely this means that we actually, physically experience music through the way it acts upon the plain surface of the tympanum. It is only through cognisant perception that we afford music the depth that we experience it to have. So it is the way that music interacts with the plain surface of our tympanum that imbues it with a textural effect. Whether or not this is illusory is a moot point, but what is certain is that this planar perception or interception of a series of musical sounds (as interpreted by ear and brain) imparts it with an auditory quality that we experience as texture.

Music and painting share certain characteristics in the descriptive nomenclature that is used to convey their qualities to a reader. 'Pattern', 'repetition', 'colour', 'tone' and 'noise' are all terms that are used in addition to 'texture' to describe the nature of a particular painting or passage of music. A patterned fabric might be described as 'busy' or 'ordered', 'garish', or 'muted' – all qualities that could be shared by painting or music. According to the Canadian auditory scientist, Nicolas Saint-Arnoud:

There currently exists no meaningful way to describe a sound texture to someone other than have them listen to it. The vocabulary to qualify sound textures is imprecise and insufficient, so humans tend to identify them by comparison to a known
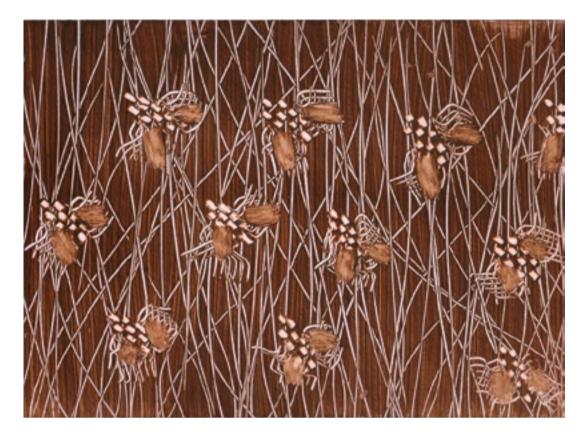
Figure 6.1 Dickens, *Harvest of the Bees*, 2009, oil on paper, 17.5 x 24 cm.
© Pip Dickens

sound source ('it sounds like a motor, like a fan, like a group of people'). This method of qualification does not transpose easily to machine classification.[1]

This might raise the question, of course, as to whether a painting can offer us a more meaningful representation of a sound, or series of sounds, than a textual interpretation. Sounds have an emotive register as much as an acoustic one, where the acoustic triggers something in the human mind that transcends the mere registration of sound waves as neutral neural responses. The immediate retort might be that this is totally dependent upon the skill, sensitivity and subjective orientation of the painter who might undertake such an interpretation of sound. An interesting adjunct to this consideration is that many of Pip Dickens' paintings, such as *Harvest of the Bees* (2009), *Stripe 3* (2009) and *Block 1*

(2009), all have a visually musical quality: there is a sense of delicate rhythmic movement in their loosely patterned abstract forms, across the picture plane.

What if, however, we were to reverse the tables and consider how qualified a sound artist might be to interpret and transform a painting into sonic form? Monty Adkins, with his delicately chiming and metallically ringing sonorities on such tracks as 'Memory Box', 'Etched in Air' and 'Remnant' on his album *Fragile.Flicker.Fragment*, sensitively picks up the mood of Dickens' paintings – not in an attempt to emulate them, but to echo and reflect their moods through textural analogy. On both counts here, an intuitive approach to collaboration far outweighs any analytical approach when attempting to convey the mood and spirit of the work in these cross-genre interpretations.

Visual and aural textures

Most definitions of our experience of texture describe it in terms of the haptic, or perhaps the oral – surface texture that relates to touch, the roughness or smoothness of texture, etc. When talking about visual or aural textures, the experiential responses have to be couched in terms of this relationship to the haptic. In the case of our experience of textiles we can, of course, describe both haptic and visual stimuli, and even, given the right textiles and circumstances, the aural. Catherine Vasseleu has examined the subtle relationships between vision and our bodily experiences: how vision and touch are interminably intertwined. She states that: 'The body as a sensing and sensible thing – as always other or divergent in self – is the invisible structuring element that constitutes a common visible'.[2] In other words, self, or subject, can only connect with the world, or object, as 'other' to our senses. The structuring element is a combination of all our senses with the visible, so that the relationship between touch, taste, hearing and scent is indivisible in terms of our subjective relationship to that 'other'. Since texture is a key element in the perceptible nature of the 'world as other', it can therefore be understood to cross the thresholds of our different modes of perception as they contribute to our sense of 'self' in opposition to that 'other'.

Figure 6.2 Dickens, *Block 1*, 2009, oil on paper, 22.5 x 32.5 cm.
© Pip Dickens

How do we approach any definitions of texture outside the realms of the haptic? Our haptic experiences are primal in our perceptual mapping of the world as 'other'. Prior to developing our sense of sight fully, as a new-born we relied on the haptic for survival. We bonded with our mothers through our sense of touch, primarily to obtain sustenance. When our sense of sight was fully developed, after 14 days or so, we were then able to relate those initial haptic experiences to our visual perception of those objects beyond and outside us. Gradually we began to relate the visual stimuli from the outside world to those primal haptic experiences/perceptions, and thus build up a more complex and sophisticated visual repertoire. We could now 'see' textures; that is, we could relate our early haptic experiences of texture to the visual qualities of those textured surfaces we had come to know. This direct or 'figurative' translation of the haptic into optical perception of the exterior world, the 'other', has subsequently been adapted to translate more unfamiliar and novel visual environments and events through and into cross-sensory perceptions by relating back and comparing these to our rich visual repertoire. It is to this phenomenon that Maurice Merleau-Ponty refers when he states:

> What we call a visible is a quality pregnant with a texture, the surface of a depth, a cross-section upon a massive being a grain or corpuscle borne on a wave of Being. Since the total visible is always behind, or after, or between the aspects we see of it, there is access to it only through an experience which, like it, is wholly outside of itself.[3]

In a similar way to how we grapple with the Gestalt effect, we have to examine things through a whole prism of sensory receptors, from as many angles as possible, in order to gain as full an impression of reality as is possible. Cross-referencing enhances this process. If sound, sight and touch coincide in this perceptual/conceptual process, then so much the better – and the richer are our impressions of the 'other'. We are less likely to be deluded by illusions if our perceptions are

filtered through a whole panoply of sensory processes (but we are by no means immune from illusions – in fact Paul Virilio claims that 'the world is an illusion and art is the representation of the illusion of the world'[4]). Stopping short of synesthetic perception (where sounds might be perceived as colours, colours as having flavours, or where sights spontaneously prompt sounds), a *mélange* of perceptual messages gives us the ability to obtain a richer impression of the world, getting as close to what we might call reality as possible, while minimising error.

One contrast between haptic and optical texture is that optical texture can be described not only in terms of individual, specific surfaces, but also in the way a series of surfaces might interrelate or the way in which a figure relates to the ground – the field of vision encompasses a field of textures. The world of touch is much more restricted, due to our limited capacity to explore our surroundings through the sense of touch (visually impaired people would of course experience the reverse). Similar sensitivities apply, perhaps even more emphatically, to the way in which we perceive our world aurally. We are able to pick out and separate different aural sources within the field of sound that surrounds us: this generally requires a more conscious effort on our parts, and can be and often is an extremely complex perceptual process.

The composer Pierre Schaeffer, in relationship to his work in electronic music, classifies qualities of sound production into six different categories: mass, dynamic, harmonic timbre, melodic profile, gain and inflection.[5] This very simplified key gives some idea of the complexities of sound production. We are able to distinguish different sound sources in a variety of ways: directionally, tonally, by pitch, by volume, and by the distinctive textures of contrasting sound envelopes and their patterns, in terms of their resonance, cadence, timbre, rhythm, etc. For instance, a sound with a high frequency would be experienced as having a 'fine' texture and low resonance, whereas a sound of low frequency would be experienced as 'coarse' in texture and having a high resonance. In this way sound might be

created to reflect visual experiences, with textures of sound being generated to mirror the textures of a particular visual experience. Alternatively, depending on the motivation of the composer, musician, sound artist, etc., sound could provide a contrapuntal or an oblique texture to the visual experience being addressed.

Synthesised or sampled sound textures, the stuff of sound art, can have as their subject either mimetic or abstract sounds. They may be generated digitally through the medium of digital synthesisers, using sampling techniques, or may be generated purely electronically. But even if they are abstract in their concept, they inevitably conjure up connotations of sounds from the real world. However obscure the sound, we always experience the desire to 'make sense' of what we hear – this is to do with our primitive survival strategy. Just as we always try to make sense of abstract images in terms of forms or patterns that already exist within our visual repertoire, based on our memories of previous experiences or through the synthesis of imagination, so we do the same with sounds that we hear – whether they be natural or synthetic, mimetic or abstract.

The origins of electroacoustic music lay in the industrial or urban sounds of early *musique concrète* by such composers as Pierre Schaeffer, François Bayle, Pierre Henry and Ilhan Mimaroglu. It was created from the collated sound materials of recordings of the

Figure 6.3 Dickens, *Stripe 3*, 2009, oil on paper, 22.5 x 32.5 cm. © Pip Dickens

mechanical, machine-driven sonic panoramas of the late industrial revolution, using early reel-to-reel magnetic tape recorders. Sample sounds were serially fused or juxtaposed, coordinated in parallel, or manipulated into rhythmic patterns, looped or cut, to create complex soundscapes that echoed the harsh, strident sounds of industry and the urban scene. As the technology for sound production became more sophisticated, and sound generators and synthesisers were developed in the 1960s to facilitate the creation of wholly synthetic passages of music, the palette of the electronic music composer widened dramatically. Particularly notable was the invention of the Buchla synthesiser in the USA, which was the room-sized electronic behemoth on which Morton Subotnick composed some of his early works, including *Silver Apples of the Moon*, *Wild Bull* and *Touch*.

Today, of course, digital sound production and manipulation make almost anything possible. The infinite sonic capabilities of laptop software place the onus on the composer to use those possibilities inventively and creatively – be that the aleatory use of various sound combinations and patterns or the restructuring of pre-existing sounds or their effects – despite, rather than because of the wider but nevertheless formulaic parameters of that available digital technology. The technology should be a tool, or rather an instrument, to be used in the process of composition – not a component that shapes that process. It is an instrument played with consummate ease by Adkins in his sensitive and aurally seductive compositions, such as those on his albums *Five Panels* and *Fragile.Flicker.Fragment.*

The shapes of sound, its sound envelopes, shards, waves, walls, bubbles, sheets and caesuras, although creating different soundscapes for different listeners, ultimately offer sound textures that can be dramatically mood inducing. All music is, of course, to a greater or lesser extent, mood inducing. However, through electronic sound generation the possibilities are infinitely more diverse and expansive. When discussing his use of film sound as a refrain, the Russian filmmaker Andrei Tarkovsky explains that it does more

than just prop up the visual elements of a film, but opens up new possibilities for the ontology of the film: 'Plunging into the musical element which the refrain brings into being, we return again and again to the emotions the film has given us, with our experience deepened each time with new impressions'.[6]

Collaboration: textures across thresholds

Creative collaboration must, obviously, work through empathy, but does it have as the source of its process a dialectical or a catalytic basis? What is the difference? If a dialectical process operates, then surely each side of the dialectic duality act as a catalyst for the other – between these two operating modes. A catalyst is much more than just a mirror or an echo of the subject or object for which it acts as a catalyst: it acts as both a trigger and an enabler. A dialogue is undoubtedly and essentially the impetus for a meaningful relationship between the two partners in a working partnership. The reflections of the Japanese philosopher Keiji Nishitani are interesting in this respect, since he discusses the idea of the 'home ground' of a person, which closely resembles a sense of identity, a sense of 'self': it is through this sense of self and its interplay with the 'other' that we are able to orientate ourselves within the world. The meeting through this 'home ground' with that of another expresses a feeling of being at one with that other – the home ground is somewhere where 'all things are assembled together into a "world" … This must be a standpoint where one sees one's own self in all things.'[7] To share, to empathise, to cross-fertilise, to reflect: these are all positive, creative acts underpinned by our own sense of self. They are firmly secured in Nishitani's 'home ground' – a syncretistic response to a creative trigger.

Textures are all part of our sensual environment and can equally have connotations of the intimate, the homely and the secure, or of the alien, the sinister and the threatening. They are an integral part of our discrimination between what is of our 'self' or what is of the 'other'. Jacques Lacan, the French theorist, also reflected on the theme

of the 'other': 'Man's desire finds its meaning in the desire of the other, not so much because the other holds the key to the object desired, as because the first object of desire is to be recognised by the other'.[8] In this sense the 'other' becomes a threshold that needs to be recognised, understood and then crossed in order for us to meet the world, and also, of course, across which we can be recognised and understood by that 'other'. Given the right circumstances, it is across this threshold that a meeting of minds might take place – such as occurs between Dickens and Adkins in their *Shibusa* project.

We tend to envisage interior spaces as something we can move about in. We think of them as volumes, defined by their physical boundaries such as walls, doors, windows, floors and ceilings, whose very different qualities qualify the experiential opportunities offered by that space. Textures can, in turn, define the surfaces that characterise that space. Anything placed on those surfaces, interrupting them, can immediately transform them. Thus the French writer Georges Perec describes how his room is transformed when he hangs a picture there:

> I put a picture up on a wall. Then I forget there is a wall, I no longer know what there is behind this wall, I no longer know there is a wall. I no longer know that in my apartment there are walls and if there weren't any walls there would be no apartment.[9]

Despite the hyperbole, this passage is instructive about how we experience, often subconsciously, interior spaces. Whereas in the West we experience light, its reflections, its radiance and its diffusion as an intrinsic index of interior space, the Japanese experience is very different, as indicated by Junichiro Tanizaki: 'And so it has come to be that the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows – it has nothing else'.[10]

The reverse side of the coin, however, is that space can also define and qualify the materiality of things that occupy that space, and also, just as importantly, the sounds that

enter, leave or reverberate in that space. Our perceptions of the relative masses or volumes of similar objects in different spaces change according to the varying proportions of these spaces. To an even greater extent, sound is shaped, transformed and distorted by the reflective surfaces, and their textures, that form the boundaries of a space, which in turn modify our perception of that space. In 1968 the American artist Michael Asher famously transformed the La Jolla Art Museum in California by adding thick carpeting on the floor and sound baffles on the ceiling, effectively damping any resonant sound in the space. He then played a simple electronically generated tone in the space, whose dynamic quality changed according to the position in which a listener stood in the space. Consequently, the varying interfaces between the space, a listener and the electronic sound offered an almost infinite range of dynamic permutations to the aural experience that Asher had presented.

Another American, Max Neuhaus, has worked for many years with the architecture of sound: the interplay between architectural spaces and both electronically generated sound and ambient urban sounds. He encourages audience participation in his works and installations, literally training people to *Listen* (the name of one of his best-known series of works, 1966–76). Describing his installation *Sound Work*, in a proposal to the Museum of Contemporary Art in Chicago in 1978, Neuhaus stated:

> The work occupies two extremes of the sound spectrum. The lows are composed of resonances of the space, and though loud, are hidden in their resemblance to the sounds of flowing air. The highs are soft lines that penetrate the space at various levels. Together they form a sonic structure both delicate and massive, which nevertheless remains more of a presence than a sound.[11]

So Neuhaus uses synthesised sounds to imitate, or replicate, the subtle ambient sounds one might anticipate in such a space. Going one stage further, the German sound artist

Rolf Julius set up an installation in the Goethe Institute, New York, in 1996, where he placed a combination of sensors, amplifiers and speakers around the gallery space so that visitors were able to interact with the soundscape of the space simply by moving around the room. This created infinite possibilities, whereby each visitor became a conductor for a serendipitous, aleatory soundscape. In the catalogue accompanying the exhibition, Julius stated that:

> I'm interested in the surface of a sound. Is it round or angular; is it dragging and rough, or wet? I'm interested in the distance and direction of a sound: when it's from above does it sound different than when it's from below?[12]

So-called 'sound art' would seem to be a comparatively recent phenomenon, but this is far from the case. It is simply a new recognition and classification of a wide spectrum of work, involving sound, that has been around since at least the early 1900s – for example, Marcel Duchamp's *Musical Sculpture* (1912–21) and Kurt Schwitters' sound installation *Ursonate*, as part of his *Merzbau* installation (1922–32). So wide has the net been cast to categorise 'sound art' that Neuhaus has claimed that this appellation is totally arbitrary and inappropriate. He states that:

> It's as if perfectly capable curators in the visual arts suddenly lose their equilibrium at the mention of the word sound. These same people, who would all ridicule a new art form called, say, 'Steel Art', which was composed of steel sculpture combined with steel guitar music along with anything else steel in it, somehow have no trouble at all swallowing 'Sound Art'.[13]

Here he seems to be corroborating the view put forward by Theodor Adorno:

> The universal aesthetic genre concepts, which have ever and again established themselves as norms, were always marked by a didactic reflection that sought to

dispose over the quality, which was mediated by particularisation, by measuring them according to particular characteristics even though these common characteristics were not necessarily what was essential to the works.[14]

It is within this context that we should examine the nature and concept of 'texture' and its straddling of much of our sense-perceptible environment, regardless of any categorisation – experienced, in other words, as a unique cognitive phenomenon, and perceived syncretistically. The inescapable fact is that by using sound as either an accompaniment or an integral component of a work of art, an artist is able to alter our perception of that work in a way that radically shifts our initial visual perception of the work.

The use of sound in artworks lends them an immediacy that is missing in purely visual work. The texture that sound brings to a work is more transient – more a signifier of a moment than any visual texture that the work offers. As Salomé Voegelin points out: 'Sound … is its immediate sensibility: unordered and purposeless, always now. The opaque and ambiguous process of living manifests itself in its sounds and appears in an engaged listening.'[15] The engaged listening that an audience of *Shibusa* might undergo effectively reduces any opacity in their experience of the total work (as Voegelin's statement might suggest), as a result of the temporal shift that the immediacy of the sound triggers. The texture of sound also has a temporal ingredient and this brings a linear element to what would otherwise be a series of singularities.

In general, the experience of texture is dependent upon a subjective, cognitive judgement – there is a certain degree of the arbitrary. According to *Grove Music Online*, the term 'texture' is used in music when referring to the vertical aspect of a musical structure – usually the way individual parts or voices are put together, and may be used in descriptions such as polyphonic, homophonic, etc.[16] The term can also be used of a melodic part, referring to its context, its level of activity, etc.

In the sciences, however, the denotation of texture is a far more empirical, quantified, calibrated and enumerated affair. For example, when qualifying the surface textures of sedimentary rocks, a petrologist breaks these down into three categories, depending upon size of particles of which a specimen is composed. These categories are: argillaceous ($\frac{1}{250}$–1/16 mm), arenaceous ($\frac{1}{15}$–2 mm) and rudaceous (over 2 mm). Thus argillaceous rocks are composed of very fine or fine particles, arenaceous rocks have fine or medium-coarse particles, and rudaceous rocks have medium to coarse or very coarse particles. These three classifications of rock also have different resonant frequencies when struck. Additionally, when in silt, sand or gravel form, in other words terminally eroded, they offer different angles of repose when formed into a cone: the coarsest rocks have the greatest angle of repose (or steepest, tallest cone) and the finest, the lesser (or shallowest, lowest cone), so the textures here have visual and physical consequences. This one example shows how there can be many connotations surrounding the discernment of texture – haptic, aural and visual.

Paintings have definitive surfaces; textiles have loose surfaces; sounds have metaphorical surfaces, or envelopes. These 'surfaces' of sounds are more ethereal, mutable and transient, but nevertheless they form an ephemeral carapace that acts as a threshold between the sound and its environment. This of course changes as a sound evolves through generation to dissolution, offering the listener an impression of texture that changes across the passage of time. This innate malleability of sounds, their variable volume, pitch, shape, timbre, duration, etc., gives them qualities that can bring an inherent dynamism that adds an extra dimension to artworks that include other media.

There are many instances of the combinations of kinetic and sound elements in art. Steve Reich's 1968 composition *Pendulum Music* famously employs four microphones, each one swinging over a loudspeaker, where feedback is generated when each microphone passes directly over its speaker. The amplifiers are set up so that the feedback noise from each microphone is of a different pitch. Gradually, as the microphone swings slow down, following the second law of thermodynamics, the sound element creates a contradictory effect as the sound increases – the microphones spending a relatively longer time over their loudspeakers. So, in inverse proportion, as the kinetic energy of the microphones decreases, the sonic energy created by the feedback increases. Finally, as each microphone comes to a halt over its speaker, a continual drone is produced, and that is how the piece ends – when the last microphone comes to a halt.

Another interesting piece that was both visual and 'sonic' was Stephen Vitiello's installation *Fear of High Places and Natural Things*, which was exhibited at the Long Island City Sculpture Center in 2004. A semi-circular array of speakers was hung from the ceiling, and the cones of the speakers could be observed alternately bulging and relaxing as low frequency sound was relayed to them from a range of amplifiers. So low was the frequency of the sound that it was inaudible to the human ear, so the cones seemed to be performing a magical choreography whose accompaniment was inaudible. The only sensations, apart from the bizarre dance of the speaker cones, were the faint traces of air movement created by the pulsations of the woofers, as if they were huffing and puffing their way through their efforts. It is interesting to contrast the fine-grained subtlety of this, in some respects, theatrical piece, to Antonin Artaud's proposals for his *Theatre of Cruelty* in 1931, in which, when interviewed in 1934, he stated his intention to install 'bells ten metres high that would have surrounded the public in the middle of a swirl of vibration, and forced it to surrender'.[17] Artaud's incarceration in the mental hospital at Rodez unfortunately meant that the piece was never realised – had it been, it might have proved to be an historic occasion. If theatricality has a texture, then this proposed cataclysmic performance might have been judged to be coarse-grained – rudaceous in the extreme!

Crossovers in a pluralist culture

In 1957 the French avant-garde artist Yves Klein composed his *Symphonie Monoton-Silence*, as a sonic equivalent to his monochrome paintings. They were designed not necessarily to accompany but to complement his paintings. The first 20-minute movement of the piece consists of a sustained D-major chord, and the second movement offers 20 minutes of silence to allow the after-effects of that agonisingly monotonous first movement to melt away – like a cleansing process of the auditory organs, paralleling the visually cleansing effects of his minimal, monochrome *Klein Blue* paintings.

So, how do Adkins' compositions complement, bounce off or contrast with Dickens' paintings? First we must consider the textural connotations of both, and how their interplay works. Every crossover, every crossing has a finite meeting point, or intersection, whose spatio-temporal permutations offer more than the sum of their parts, often playing tricks with our perceptions. Think of the overtones in music where two discordant notes, or notes from different octaves, meet; think of the *moiré* effect where two grids with different linear intervals are superimposed; think how sweet and sour, or sweet and bitter combinations produce a totally unique flavour fundamentally different from its individual component flavours.

The Japanese musician Ryoji Ikeda composes his synthesised electronic music, then adds dynamic visuals to create spectacular aural and visual performances. Ostensibly he is collaborating with himself, but how does this crossover work? Do the sounds and the visuals evolve in tandem, or does one grow out of the other? In his own words:

> My job as an artist is to compose elements. Composition is the key. So, any elements, which are brushed up carefully, are the subjects to be composed. I compose sounds. I compose visuals. I compose materials. I can't put, or analyse, myself in the context of something between art and music; I am naturally doing what I am doing.[18]

The first project in which Dickens and Adkins began to work together was *Toward the Light*, which was exhibited in the Cartwright Hall Art Gallery in Bradford in 2010. This was the result of a collaboration whereby Adkins responded to a series of paintings by Dickens that were in turn inspired by literary characters from the literary work of Charles Dickens, Gustave Flaubert and Bernard Pomerance. In many ways this project was the expression of a three-way crossover – between the visual, the written word and the acoustic. The term 'crossover' is, of course somewhat arbitrary and dependent upon out-dated systems of genre classification – in a way it is iconoclastic. It is a term that attempts to undermine and subsume its obsolete predecessor the 'category'. According to the French theorist Jean-Luc Nancy, the category neutralises artworks, diminishes their significance and their specificity. The category is merely an expedient filing process and, as we know, what is filed disappears from view. Nancy elaborates upon this theme:

> As soon as it takes place, 'art' vanishes, it is *an* art, the latter is *a* work, which is in *a* style, a manner, a mode of resonance with other sensuous registers, a rhythmic reference back through indefinite networks.[19]

This chapter is not the place for a philosophical discussion on the significance of texture for our perceptual processes – how our perception of texture plays a leading role in the way that we perceive the world. But we need to be aware how our perception of texture plays a vital role in our experience of the world through perceptual discernment. Along with perceptions of form, colour, luminance, distance and movement, texture plays an essential part in making sense of what we perceive visually. Furthermore, it frequently combines with those other perceptual indicators to provide a holistic impression of our environment, whether that is in real time or through the media of recordings.

Modernity, from its very beginnings, has been a predominantly visual culture – a phenomenon that has been commented upon

by many cultural theorists and historians, including Norman Bryson, Jonathan Crary, Martin Jay and Richard Wollheim. We have now moved into a more powerful and wide-ranging variant of that visual culture, the so-called 'screen culture'. Using smartphones, palmtops, laptops, Game Boys, Xboxes and 'home cinema', many of our negotiations with the world – with the 'other' – are made through the medium of digital screens with their digitally generated images. We must not forget, however, that sound is an integral part of this screen culture, most of whose images would be rendered totally meaningless, random and irrelevant without an audio component – and vice versa, since the sound is totally contextual with its accompanying images. This is a state of affairs that we not only take for granted but also find highly desirable, to the extent that newspaper sales have dropped dramatically during the past two decades as a direct result of this burgeoning screen culture.

This contextual interrelationship between sound and the moving image is a sympathetic and sequential one, which ordinarily serves to inform the audience through commentary or narrative. But what if sound is used as a counterpoint to an image, not to inform about or corroborate the image, but to give it a new slant – creating a message, in that image, that its visuality alone does not convey? This might suggest a change in the nature of this relationship from parasitic (where the sound feeds upon the visual to give it meaning, and vice versa, in order to inform) to symbiotic (where sound and vision work empathetically together in order to entertain and where the result is greater than the sum of its parts). These are the workings of two radically different types of synergy: one creative and the other informative; one documentary, the other fictional – in terms, that is, of imaginative input.

The relationship between sound and image in the work of Dickens and Adkins falls very much into this latter category. Just as every painting has a history, starting with its imprimatura and ending with the final layer of impasto, which has its inevitable but unpredictable final brushstroke, so too

digitally synthesised sound is composed of the superimposition of layers, envelopes, blocks, wedges or veils of sound. Just as with the imprimatura of a painting, the first layers or traces of sound in an electronic composition rarely, if ever, indicate what is to come further on, or in subsequent layers of the piece, and it is impossible to forecast the complexity of the final result. Commenting upon this process in an interview with Bruno Lasnier of *themilkfactory*, Adkins has stated, with reference to his album *Five Panels*:

> What I took from [the artist] Rothko is the idea of working in layers, building a piece up by superimposing one layer on another. The pieces immediately stop working in a teleological manner (building up to a climactic point). What I was interested in is how Rothko let layers show through by thinning his paint whilst others are thick and opaque. In *Five Panels* this is the main way of working. Anywhere between five and twelve layers of material were created and put into the computer. The compositional process then became one of mixing and balancing these layers – allowing some to show through, some to disappear, others to take over completely.[20]

So, when using painting as an inspiration for his work, it is not necessarily the final visual presence of the painting with which Adkins works, perhaps to suggest sonic parallels. Rather, he is interested in the way in which the painting arrived in its final guise, not just physically, but conceptually and philosophically – exploring all the nascent forces that brought it into being.

So where does a collaboration such as that between Dickens and Adkins begin? Could it be with the metaphysical? While the main inspiration behind *Shibusa* is *katagami* stencils, used traditionally in the Japanese textile industry as components in the development of fabric decoration, most notably for kimono fabrics, Dickens' paintings have always had a metaphysical aura around them. It is perhaps the relationship between the physical and the metaphysical that we should examine when exploring the nature of

her paintings. Like many traditional Japanese crafts, the creation of *katagami* stencils has a certain degree of the esoteric about it. The media description of one particular panel is: 'White ground *jishiro* Japanese stencil on mulberry paper treated with persimmon juice and smoked. Silk thread insertion reinforcement. Carved with *tsukibori* or pushed cut technique.'[21] The perfecting of this process was obviously the result of many years of experimentation and trading of ideas.

Shibusa, then, has a triadic foundation: the interplay of electronic sound, painting and its relationship to traditional Japanese fabric stencils. But, to revisit our question, how does this crossover of media and ideas actually work – how does the process operate? Adkins gives us a clear insight into the motivation and process behind this collaborative work in the interview he gave to *themilkfactory* in 2011. Referring to his collaboration with Dickens, he states:

> The important thing about these works is that they are not just illustrative of the paintings. Just like *Five Panels*, I am more interested in understanding the technique and motivations of the painter/artist in order to develop a sound-world and structure that really reflect the artwork. In some cases this produces a way of approaching sound that is rather different – for me, part of the collaborative process is precisely this type of challenge …
> One of the important things about our collaboration is that the art and music both come from the same wellspring but remain independent artworks. The audience can look at the paintings or listen to the music and they make sense on their own. However, when you bring them together there is an amplification of certain themes, ideas and techniques – the result is more than a sum of its parts. [22]

Given the metaphysical overtones of Dickens' paintings, we should not look for rational, sequential or deliberated processes in their creation, but rather the working of intuitive, numinous or reflexive processes – the sort of creative energies that inform works of

'process painting'. However, we should not mistake the whole Victorian panoply of plasma apparitions, of ethereal voices from beyond, or magically shifting ouija boards for the nature of the metaphysical. The fatal error made by the charlatan practitioners involved in such sham events was to claim that the metaphysical could be drawn down into the physical world if only the right (esoteric) techniques were used. This was rapidly shown to be patently untrue and, and even downright bogus. The metaphysical can only be hinted at – conceived hypothetically through the interplay of intuition and imagination. It is a mood, suggesting, rather than demonstrating, the possible existence of levels of reality other than those that we are able to perceive through our senses, or by the use of scientific instruments.

Dickens and Adkins are able to weave ethereal spells through their combination of the visual and the aural, and such spells – the stuff of reverie and daydreams – might be seen to be important distractions in our world of screen culture, where our perception and awareness of our immediate environment begin to play second-fiddle to our awareness and desire for the omnipresence of digitised information systems, and their irresistible and relentless streams of information. Our imaginations begin to atrophy, as we use them less and less. We avoid encouraging any vague and unpredictable meanderings: we want raw information, we want real-time facts and figures, and we want them now. After all, the realms of the imagination have received a very mixed press. According to Canadian psychologist Edwin Hersch:

> *Imagination* is sometimes seen positively, as in 'creative imagination', and sometimes negatively as in 'It's only in your imagination'. Likewise it can be seen as describing a particular *domain* or zone of our experience characterised, primarily, as one of unreality, fiction and falsehood, or, alternatively as an existential *dimension* of our being, namely an essential aspect inherent to all of human reality.[23]

Here are two diametrically opposed philosophical edifices, each with its own

supporting but contradictory foundations. Each is fundamentally sound, but absolutely incompatible with the other. Each is composed of a different system of parts that will fit its own edifice, but not the other. We cannot rationally establish whether or not the metaphysical 'exists', but, according to our philosophical position, we can either accept or refute its credence. If we accept its credence, then the idea of the metaphysical can add a richness to the textures and to the depth of our imaginations, and consequently flesh out and revivify the dry, bare bones of the raw, rational information that increasingly occupies our minds.

Such is the artistry of traditional Japanese craftwork that objects whose decoration was peripheral to their purpose are now sold and collected as 'art objects' for the aesthetic richness of that decoration. Such objects include *katagami* stencils, *netsuke* (decorated or sculptural purse-string toggles) and *inro* (lacquered boxes made to hold wax seals). The designs on these objects often depict mythological or folkloric scenes or characters; or they might be natural scenes showing flowers, fish, birds or insects. These designs can be very elaborate, with a strong element of the imaginative that conveys a sense of romantic 'other-worldliness'. It would seem to be this quality of traditional Japanese design, along with its labour-intensive intricacy, that attracted Dickens to these *katagami* stencils. If we were to replace the description 'metaphysical' with another word, with reference to Dickens' paintings, it might well be 'dreamlike'. Significantly, in another part of the above interview with Adkins, the interviewer Bruno Lasnier says: 'The music on your latest album [*Fragile.Flicker.Fragment*] often has quite a dreamy feel, which comes through the music itself but also through the sound you use'.[24]

By working on the peripheries of reality, at its threshold with the world of imagination and our world of dreams, the possibilities for creative expression are enhanced. It is from this region that the collaborative work of Dickens and Adkins would appear to grow and evolve. While the inspirations behind *Shibusa* are probably multivalent and wide ranging, it is clear that Adkins and Dickens share an interest in and an empathy with many of those sources of inspiration – if not their specifics, then those more intangible elements of feel and quality. They also share an interest in textures. When they employ aural and visual textures alongside each other, an holistic ambience is clearly present in their work: there is a powerful impression of two like minds combining to create a tangibly empathetic whole.

The art critic and writer Andrew Benjamin, writing about the work of the German artist Anselm Kiefer, sums up concisely how the painter calls upon different resources and transforms them to inspire the creative act of painting:

It is not as though the paintings of Anselm Kiefer turn around the interplay of history, memory and representation. It is, rather that these three topics provide what comes to be framed within the paintings as their own proper topos; and within that topos their presence is complicated.[25]

Benjamin might also have mentioned, of course, that Kiefer's imagination offers a unifying thread that connects those three topics, so that reality and its 'other' become unified in a newly configured creation. How, then, do the different histories that inform the work of Dickens and Adkins conspire to create a work equally inspired by both?

Ludwig Wittgenstein, examining the aesthetics of genre paintings, wrote: 'I should like to say "What the picture tells me is itself". That is, its telling me something, consists in its own structure, in *its* own lines and colours.'[26] In a similar vein, the renowned American minimalist painter Ad Reinhardt explained that:

The painting, which is a negative thing, is the statement, and the words I've used about it have all been negative statements to keep the painting free. I never say anything *explicit* about my paintings. I never explain them or interpret them.[27]

Paintings, Reinhardt is saying, speak differently to each viewer, and to limit them to one explanation, to one interpretation, is to fix them artificially. They offer a different gift to each viewer – a unique message that transcends any single rational exegesis. In fact, the British painter Howard Hodgkin has been quoted as saying:

> The only way an artist can communicate with the world at large is on the level of feeling. I think the function of the artist is to practice his art to such a level that like the soul leaving the body, it comes out into the world and affects other people.[28]

It has to be agreed that true art is essentially altruistic, a sharing by the artist of their passions with others. So in the *Shibusa* project it becomes evident that this process of sharing is two tier: first, Dickens and Adkins share the essences of their work with each other, before subsequently colluding and sharing their resulting creation with the world.

It is, therefore, useful to look at the *Shibusa* collaboration between Dickens and Adkins not merely in terms of its synergy, or its intentionalities, but in terms of its ontological presence: its unique being as an integral body of work. Again, we have to take one view or the other, either analytical or cognitive. But in order for this to be validated as a unique work, then it needs to be perceived cognitively – as 'itself', according to Wittgenstein. Knowing too much about the histories of the sources of this work would almost certainly compromise such a perception of the work. It is not the mode or manner of the synthesis that underpins this work that empowers it, but the intuitive sharing of passions and the empathetic act of artistic creation of these two artists.

A different take on this theme has been offered by the American abstract expressionist painter Franz Kline:

> You don't paint the way someone, by observing your life, thinks you have to paint – you paint the way you have to in order to give, that's life itself, and someone will look and say it is the product of

knowing, but it has nothing to do with knowing, it has to do with giving.[29]

The philosopher Roland Barthes' post-structuralist declaration of and writing about the 'death of the author' and the eclectic, coalescent nature of the art of literary creation can equally be transferred and applied to the visual or the aural arts. Any 'creative' work is in fact a 'cumulative' aggregation of previously experienced creations or scenarios, put together, uniquely ordered, and within a fresh context. It is part of a historical river of ideas, just like the sequential merging of confluent streams within a river system continually adds to and transforms the nature of the effluent river of which the streams are sources. Although this river is unique in any one stretch, its uniqueness is a consequence of its multiple sources. Barthes explains that to use the name of an author (or artist) to qualify or characterise the work subjugates and ultimately stultifies that work. He expands on this when he writes:

> We know that a text does not consist of a line of words, releasing a single 'theological' meaning (the 'message' of the Author-God), but is a space of many dimensions in which are wedded, and contested, various kinds of writing, no one of which is original: the text is a tissue of citations resulting from the thousand sources of culture.[30]

This is equally true, often in a more transparent way, in the visual and aural arts. However, this of course diminishes the importance of our awareness of crossovers between different art forms: in terms of Barthes' thesis, they become totally irrelevant and, what is more, obfuscatory. A crossover process is a 'junction', of sorts – an ontological moment in the history of the completed artwork, which we must negotiate to reach its ultimate destination. Like the 'ferryman' Vasudeva in Hermann Hesse's story *Siddartha*, who led Siddartha to enlightenment and then departed,[31] it is a transient vehicle – an enabler, which, once its task is completed, becomes detached from its consequences.

Completed paintings are prone to assume a certain 'thingness' – to become objects that can be possessed. The process of their creation is halted and terminated, as ossification sets in, and their dynamic presence becomes progressively sapped, as the tag of temporality weighs them down. The inherent miscibility that they possessed during their creation has been irreversibly disabled. At best, paintings are open to an infinity of interpretations; at worst, they become marketable commodities whose fixed identity becomes a necessity in order to prop up, or massage, their market value. The very presence of Adkins' sound works rescues Dickens' paintings from this plight – their temporal fluidity imbues those paintings with an ability to shape-shift, and to metamorphose into the many apparitions that the complexities of those paintings invite.

If we examine the synergies that drive the genre of electroacoustic/visual performance, we become aware that they are part of a very wide spectrum of work. Where does the Adkins–Dickens collaboration lie on this spectrum? Near the summit of the high-energy end of the spectrum must come the Japanese artist mentioned above, Ryoji Ikeda. His *Test Pattern* series includes a restlessly shifting pattern of dry staccato clicks, bleeps and beats that assails the ear, while scrolling, flickering visuals of rapidly metamorphosing gridded black and white test patterns bombard the eye. Ikeda's performances offer a legal substitute for the use of amphetamines, with their speedy, stuttering and clangorous, adrenaline-pumping spectacle. Near the other, gentler end of the spectrum are the more cerebral electronic compositions of Francois Bayle, particularly the opening sections of his 1997 dedication to Karlheinz Stockhausen, *Morceaux de ciel*. At this end of the spectrum, too, perhaps materialising those invisible pictures that Bayle's work might suggest, is the collaborative work of Dickens and Adkins. In *Shibusa*, tranquil, languid and gently sonorous bell-like notes roll across the space, first advancing then retreating with a low-revving warble between the headphones. Sounds lap against your eardrums, alternately like viscous liquid crystal dripping on crisply resonant glass rods, and a gently fluctuating bagpipe

drone pressing down on the modest undulating hum of a freezer motor. This cool restraint is complemented by Dickens' spatially expansive, delicately textured and enigmatically patterned paintings, spreading their precise abstraction across the walls with a slow-burning confidence. Here we find an empathy with the Japanese craft ethic that is their inspiration, affording them not only a loose, while sensitive, reference to their inspirational source material, but also a sensuous and imaginative extemporisation upon its classically honed thematic.

The overall effect is that of an audio-visual moiré, where colliding rhythms and patterns generate an interference pattern that in erasing its origins creates an entirely new entity. This is an entity that suggests a tranquillised world embedded in the muffled ambience of the chill-out room: we are lulled into the sense of a cosmic dusk that has a benign horizontality, in contrast to the brusque verticality that keeps Ikeda's sounds breathlessly jumping about and leaping over the listener. With *Shibusa* we are not pinned back by such raw, manic energy, but we are seduced and drawn in by the intriguing possibilities, as, invitingly, it opens up its spaces for us to explore. *Shibusa* is just a wayside stop, from which we are relaunched on a long journey – reminiscent, perhaps, of the journeys that itinerant zen monks used to undertake, and exemplified by that documented in the journal of Basho, *The Narrow Road to the Deep North*.[32] We are reminded, perhaps, of that old maxim, 'still waters run deep'.

If the idea of crossover between disciplines or genres is ultimately exposed as an irrelevance, or essentially an artificial construct, for the exploration of this work, it has at least offered us a way to circumnavigate the essence and subsequently the uniqueness of this work as a 'thing in itself' – Heidegger's 'Ding an sich'. This process has allowed us to become familiar with the landmarks around which the landscape continually changes, evolves and revolves, transmutates and metamorphoses. Through the actions of mutation and miscibility, through the infinitely permutable receptions of *Shibusa* by diverse audiences, the work can never be halted.

So, as it changes from moment to moment, it must always necessarily be more than the sum of its parts.

Notes

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3   M. Merleau-Ponty, *The Visible and the Invisible*, trans. A. Lingis (Evanston, IL: Northwestern University Press, 1973), 136.

4   P. Virilio, *The Aesthetics of Disappearance* (New York: Semiotext(e), 1991), 35–6.

5   B. LaBelle, *Background Noise: Perspectives on Sound Art* (New York: Continuum Books, 2006), 29.

6   A. Tarkovsky, *Sculpting in Time*, trans. K. Hunter-Blair (London and Boston: Faber & Faber, 1989), 158.

7   K. Nishitani, *Religion and Nothingness*, trans. J. van Bragt (Berkeley: University of California Press, 1983), 281.

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9   G. Perec, *Species of Spaces and Other Pieces*, trans. J. Sturrock (London: Penguin Books, 1999), 39.

10   J. Tanizaki, *In Praise of Shadows*, trans. T. Harper and E. Seidensticker (London: Vintage, 2001), 29.

11   M. Neuhaus, 'Notes on place and moment', *Rivista Tecnica* 2 (1998), Lugano, 78.

12   R. Julius, *sound – spaces*, exhibition catalogue (New York: Goethe House, 1996), 3.

13   M. Neuhaus, 'Sound art?' in C. Kelly (ed.), *Sound* (London: Whitechapel Gallery, 2011), 73.

14   T. Adorno, *Aesthetic Theory*, trans. R. Hullot-Kentor (London: Athlone Press, 1999). 201.

15   S. Voegelin, *Listening to Noise and Silence* (New York and London: Continuum Books, 2010), 169.

16   *Grove Music Online*, www.oxfordmusiconline.com

17   D. Hollier, 'Artaud's sound system', *October* 81 (spring 1997), 34.

18   Ryoji Ikeda, interview with Donald Eubank, *Japan Times*, 6 March 2008.

19   J.-L. Nancy, *The Muses*, trans. Peggy Kamuf (Stanford: Stanford University Press, 1996), 36.

20   M. Adkins, interview with themilkman, www.themilkfactory.co.uk, 17 April 2011.

21   Allinson Gallery Index, Allinson Gallery, New York, www.allinsongallery.com

22   M. Adkins, interview with themilkman.

23   E. Hersch, 'Imagination and its pathologies: domain of the unreal or a fundamental dimension of human reality?' in J. Phillips and J. Morley (eds), *Imagination and Its Pathologies* (Cambridge MA: MIT Press, 2003), 37.

24   Adkins, interview with themilkman.

25   A. Benjamin, 'Placing history: Anselm Kiefer' in A. Benjamin, *Object/Painting* (London: Academy Editions, 1994), 109.

26   L. Wittgenstein, *The Blue and Brown Books* (New York: Harper & Row, 1958), paragraph 523.

27   Ad Reinhardt, interview with Bruce Glaser, *Art International* (winter 1966–7), Lugano.

28   H. Hodgkin, quoted by Timothy Hyman in 'Howard Hodgkin: making a riddle out of the solution', *Art and Design* 1 (September 1985), 6–11.

29   R. Creeley, 'A note on Franz Kline' in K.D. McClatchy, *Poets on Painters* (Berkeley: University of California Press, 1988), 220.

30   R. Barthes, 'The death of the author', *Aspen* 5–6 (1967), paragraph 6.

31   H. Hesse, *Siddhartha* (London: Peter Owen, 1970), 151–2. Here, after interpreting all the lessons of life that the river can teach and realising that Siddartha has finally reached a state of enlightenment, Vasudeva, the ferryman, departs saying, 'I have waited for this hour my friend. Now it has arrived, let me go. I have been Vasudeva the ferryman. Now it is completed. Farewell river, farewell Siddartha.' The ferryman has been a vehicle for Siddhartha's enlightenment, but now his task is completed he is no longer needed, and he departs.

32   M. Basho, *The Narrow Road to the Deep North*, trans. Noboyuki Yuasa, (London: Penguin Books, 1968).

Figure 7.1 Kimono designed by Zenji Kawabe, father of Yunosuke Kawabe.
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