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The Portrait Now: the unfolding moment in sound and film portraiture and its place in the representation of identity

Question: While mimetic representation has formed the basis of high art portraiture for centuries, as we move forward into the 21st Century, this way of portraying has become increasingly problematic. The postmodern portrait, while still attending to its traditional definition, has subverted the form from within, by deconstructing the concept of the existence of a solid inner identity that has its outward manifestation in the face and body of the sitter; no longer is a 'good likeness' to a sitter's face or bodily form a necessary precondition or a guarantee of a true reality within a work of portraiture.

How can a **portrait artist** using **temporal music / sound as their initiating media**, in combination with moving image, create the basis of an extended form of portraiture, **satisfying the traditional definition to intimately depict an individual in both inner and outer manifestations** while capturing the **fluctuating, de-constructed contemporary identity**?

Proposition: The digital time-based realm gives portrait artists resources that, since the beginning of modern portraiture in the Renaissance, have not been on offer. The addition of sound and music to film image manipulated via montage, extends the traditional canvas for the portrait artist and this is the most obvious area to address in my research and creative work; that part of human expressiveness that has been neglected in traditional portraits to date. Music/sound, unlike the visual arts, has been recognized to be a largely non-representational art because it lacks the reference characteristic of words and images; that is, as a signifier or sign that stands for some other thing outside of itself. Rather music/ sound has been shown to be an effective conveyer of the inner world of human emotions and meanings that are in large part ineffable. It is this essential characteristic of music and sound that holds the potential to place it beside image in a portraiture whose claim can no longer be to satisfactorily represent an inner identity via an outward manifestation of the face of the subject alone, but rather might be more completely represented with the addition of the intangible, morphing sonorous event.

I will create a series of intimate human portrait fragments utilising sound, to re-present the elusive internal individual. In response to the sound and as an anchor or signpost to meaning, will be placed film image fragments which will, as traditional portraiture has for centuries, re-present the tangible bodily presence and absence of the individual

The broad conceptual framework of my creative work will be postmodern theories of identity, truth and reality. These will act as a lens through which to view the ways in which theories of identity have grounded portraiture. In particular, I will create portraits that use the theories of identity that saw their first stirrings in the Cartesian dualism of the Renaissance, and attempt to extend and develop my practise through the lens of the radically different postmodern thinking around self, truth and reality in the 21st Century.

While the eyes have long been considered the 'windows to the soul' as the multitude of portraits paying homage to this maxim attest, with time based sound/music, the auditory world that the ears perceive can fill a gap in portraiture that has hitherto been neglected.

My research, will explore the proposition that by utilising significant music and sound and incorporating its contribution into portraiture, one can ameliorate the vulnerability

encountered by visual portraiture - both visual art and documentary - in its attempts to convey the truth of an individual, offering an ideal place to situate, in partnership with the visual and other texts, a depiction of a post-modern, fluctuating, fragmented and decentred identity.

Articulating Significance:

We are surrounded by portraits. They inhabit our personal world whether we are conscious of them or not. As conscious beings, we are voyeurs; we have an endless fascination with watching the expressions of the other.



As new born babies, our eyes are constantly drawn to the face of the mother; as children, the first figures we draw are usually stick bodies with oversized faces, and even these faces, primitive as they are, have expression; as adults, we overtly and covertly catch glimpses of ourselves and others in mirrors, plate glass shop fronts and reflective windows. We watch each other in public places; on buses, in the car beside us at the traffic lights, at parties and pubs. We attempt to 'capture' these traces in many ways; Facebook with its billions of portraits, of others and ourselves; profile pictures, 'selfies'; passports, police mug shots and security cards used for identification; press photography, film, TV and family photos, ubiquitous in our lives; modern portrait prizes introduce high art portraiture to millions who have access to museums or news media.

And the remarkable thing is, in all manifestations of the human form, there is something to intrigue us, to inform us, whether accurately or not, to spike the imagination.

And yet, how satisfying are our bodily forms when presented as a portrait? Can we really attain some deeper understanding of the other by looking at a portrait presented as an image, a captured single moment in time, a face with a single expression?

And on a deeper level again we could be questioning the very existence of that essential identity in each human being; is there, in fact, anything real to be represented or is every moment of reality, including our essential selves, merely a *"model of a real without origin or reality"* a *"simulacrum"* as Jean Baudrillard contends. (Baudrillard, 1988a)

A dark view indeed but one that perhaps sums up the world of virtual identities, avatars and the multitude of 'selfies' and profile pictures on social media, the photo-manipulated reproduced images, the "fake news" photos and "alternate facts" of personal and social narratives - the endless circuit of simulacra that are the hyperreal, edifice of reality in the 21 Century.

So I ask, can we really attain some deeper understanding of the other by looking at a portrait? As a historical artefact, it has something to offer; or as an iconic trace of a memory but its expression is limited, and I claim, cannot achieve its most noble intention of capturing the 'truth' of an individual.

Hence my aim throughout my dissertation and creative works, will be to offer an additional text to the hitherto silent world of traditional visual portraiture. I aim to make portraits of individuals that exist in an extended time and incorporate as an integral part, their 'soundtrack' to express the moving, fluctuating de-centred nature of their identities and in this way, explore the possibilities of extending portraiture to create a portrait that is both satisfying and meaningful.

Situating the Research in the Literature:

I've chosen the topic 'portraits' within the context of music/sound paired with film. The idea fascinated me because it would enable me to approach the research in equal detail across the three disciplines that would be involved in the creative practise; visual arts, documentary and music/sound.

Visual art theory has written voluminously on the subject of portraiture largely because of its long portrait tradition, beginning in the Renaissance, when modern portraiture began.

(Walker, 1984) (Reiss, 2003) It is from the visual arts that we define portraiture as a form. It was necessary to look at this discipline first in my research. In its most basic form, it has provided a definition that could be stated as *"a representation or depiction of a living being as a unique individual possessing*

1. *A recognisable physical body along with*
2. *An inner life. That is, some sort of character and/or psychological or mental states"*

(Freeland, 2010)

That is, an expression of both an external and an internal identity. It is within this art form that theories of identity are met head on and addressed.

While visual arts, due to their history, have defined portraiture, documentary has taken up the form with its own supplementary 'added values'; (Chion, 1994) both image, sound and temporality. While documentary has more resources at its disposal, it has economic and cultural constraints - funding, broadcast requirements and the fallibility of its claims in regard to objective truth in reporting. (Eisenstein, 1949) (Eisenstein, 1943) (Corner, 1996) (Nichols, 2010) (Nichols, 1993) (Winston, 2008) (Minh-ha, T, 1990) (Breitrose, 1964) (Renov, 1993)

Music/sound is the least experienced in this. Ironically, its particular strength lies in its minimal representational ability, (Langer, 1953)(Cox, 2011) (Raffman, 1993) leaving space for an openness not available in the other two disciplines. As well, the particular emotion and meaning that can be conveyed by significant sound, words and music, alone of all the arts, is an effective 'added value'. (Daltrozzo, Schön, & Scho, 2008; T. Fritz et al., 2009; T. H. Fritz, Schmude, Jentschke, Friederici, & Koelsch, 2013; Janata, 2004; Koelsch et al., 2004; Kuchinke, L Kappelhoff, H Koelsch, 2013; Painter & Koelsch, 2011; Slevc & Patel, 2011; J. Sloboda, 2005; J. A. Sloboda, 1991; John A. Sloboda, O'Neill, & Ivaldi, 2001)

To approach the portrait form with music/sound combined with film, I'm choosing to return to the first principles of portrait, documentary theory and music/sound; to ask what they each brings to the form - the limitations and the strengths determined by the specificity of their form - so it becomes clear where significant music/sound is able to fill the gaps and extend the traditional portrait art form.

These disciplines are very much separated in scholarly realms as well as in practise. What unites them are the theoretical considerations that cross all the areas - from Cartesian ideas in the Renaissance to the Post Structural theorists - Barthes, Derrida, Baudrillard and others -

who bring the same theoretical considerations equally to all of these disciplines and to whom practitioners in each discipline, refer to in their considerations and practise

Methodology 30/11/2017

Portrait Installation: *Fragments of Presence and Absence*

"I was making a continuous succession of the statement of what a person was until I had not many things but one thing" (Gertrude Stein quoted in W. Steiner, 1978)(176)

Post-structural theory of the self, demands a depiction of the inner truth of an individual as fragmentary, re-structuring from moment to moment, formed by the play of words and other means of communication within relationships.

I will create a series of intimate human portrait fragments, utilising sound to re-present the elusive internal individual. In response to the sound and as an anchor or signpost to meaning, will be placed film image fragments which will, as traditional portraiture has for centuries, re-present the tangible bodily presence and absence of the individual.

I will make many portrait fragments about one subject in different moments of time, until I have, by the mere fact of their plenitude, one thing which as a whole will be called a portrait.

Conceptual Framework:

The Cartesian ontological dualism which formed the Cartesian view of self, and the radically different postmodern thinking around self, truth and reality, are the lenses through which we create and also through which we observe, analyse and criticise the visual arts and music/sound. The broad conceptual framework of my practise will be to use the postmodern theories of Barthes, Lacan, Foucault, Derrida and Baudrillard as a lens through which to view the ways in which theories of identity from the Renaissance and the 21 Century, have grounded portraiture. In particular, I will create portraits that use the traditions of portraiture that saw their first stirrings in the Renaissance, and attempt to extend and develop my practise through the lens of postmodernism.

While observing and reflecting on the developments and debates within Documentary Theory that focus on the search for a reality objectively separate to the filmmaker, my conceptual framework will instead be based around the long historical context of visual art making where the artist's subjective contribution is acknowledged and embraced as a player in the creation of the represented self. I aim to reach an outcome, via the context of late 20th century theories embraced by the visual arts, that allows for an openness to discover new ways of portraying, where meaning and truth can evolve, fluctuate, expand and fragment.

The postmodernist thinkers, Lacan, Barthes, Foucault, Derrida and Baudrillard, each with their own variation, discarded the Cartesian model of self as unique and stable and recast the self as linguistically constituted. They claimed that the reflective powers the Renaissance and Enlightenment thinkers considered gave human individuals free agency were constructed by the very language and culture that restricts them because words themselves have no stable meaning; without a stable centre the self itself is destabilised and decentred and in a constant state of reconstitution.

Foucault saw the knowing self as a function of discourse. He saw that an individual, rather than having a discoverable nature, is constantly being reconstituted as a subject and object for herself. (Foucault, 1984) Derrida, Foucault's student, developed his thinking, claiming "there is nothing outside the text", that is, while we have no choice but to use them, words and concepts including the self are open to question. However, aware that they are open to question, we should put them "under erasure" and never lose sight of the fact that their meaning is ephemeral, inadequate and unstable. (Derrida, 1976, 2007) Lacan saw the self as a moment in discourse rather than based in biology as Freud postulated, and that individuals, rather than being unique and stable, are social, general and constantly in motion; they are socially and linguistically constituted, destabilised and decentred. He saw Freud's ego as part of this illusion and therefore the self as an illusion. (Klages, 1997) Barthes sees the subject as not whole. Instead of literature (or equally, the portrait) being a plenitude of description of a whole subject, it is a void around which the artist has woven a discourse. Our reflective ability does not lead to a freedom of thought and self-definition, rather we as human individuals are largely and determinably relational, bound by language, with no freedom. Instead of there being a reality out there that the individual self can reflect and act upon, the very words we use to reflect determine that reality. In other words, our 'self', the subject, is not the centre but rather is an absence. (Barthes, 1977b, 1977c, 2000, 2004) Baudrillard's ideas, possibly the most extreme of the theorists, postulates that in our postmodern times, copies, or simulacra, are more real than reality. In fact, there is no reality, only simulacra. In the Renaissance, reality did exist and the simulacra were place markers for the real thing. However, by the Industrial era with mass production and commoditisation, the connection between the copies and the real thing were beginning to break down; the sheer number of copies made the copies more 'real' than the original. For human identity, he saw the same process in action; is there, in fact, an essential self to be represented or is every moment of reality, including our essential selves, merely a *"model of a real without origin or reality"*. Simulacra now have no reality to begin with; the originals, if they still exist, no longer have any meaning or import. We live with a procession of simulacra; our real world has been rendered unreal and meaningless through the saturation of simulacra or copies. (Baudrillard, 1988a, 1988b) Warhol's and Cindy Sherman's portraits are a prime example.

For portraits then, the overriding view of all these thinkers leads to the speculation that subject, identity and representation are interlinked with no clear boundaries because there is no solid self to be represented; the interplay between viewer, artist and sitter or within the psyche of the artist, viewer and sitter, all exist within the self being represented, and the question (with no one answer) becomes: Who is the one giving this sitter an identity - is it any one at all?

Other theorists that are of interest for my research are those that postulate a dramaturgical model for self. In this view, one's social identity is more fundamental than personal identity. That is, the ways one thinks of oneself in relation to groups is more fundamental in defining self than individual characteristics. Irving Goffman in his book *Presentation of Self in Everyday Life* develops the idea that every self is both a performer and a character in a drama, where the individual becomes a performing team (with those who support his presentation of self) and the observers of this performance become the audience. Actions which appear to be done on objects become dramatic gestures addressed to an audience. (Goffman, 1959)

I will look to the Renaissance artists Durer, in particular his self portraits, Holbien and others; the contemporary artists Cindy Sherman and Warhol and others; the moment music and

sound of Morton Feldman, Stockhausen, Musique Concrete and its modern counterparts in sound design and radiophonics, to inform my portrait fragments. I will create and analyse the portraits fragments within the context of post structural theorists Barthes, Lacan, Foucault, Derrida, Baudrillard, with Cartesian views of the self as background.

Method:

Self Portrait:

I will construct myself through portraits of the other, thereby creating a self-portrait with postmodern theory of the self as its framework.

If the self itself is in question, can there be such a thing as a self-portrait?

The self is elusive; the self is recreated in every moment; the self is defined by how the other sees it; the self is defined by social relationships and mediated through language, the self is never defined except as forever shifting moments of perception.

If the self itself is elusive, what is there to capture?

This will be the challenge created by the postmodern lens - to embrace the fragments of self and to bring them into dialogue with each other. Rather than concluding that the late 20th Century deconstruction of a stable self means there can be no such thing as a self-portrait, we could instead draw the conclusion that the self-portrait is not at all dead, but rather it is the generic form of all portraiture; all portraits capture the self and the other, simultaneously. Hence, each person I know will have their presence and absence captured via many fragments and moments and in this way, the question will be posed; who is the subject of a portrait - the artist or the sitter?

I will start with sound; that long neglected sense, the intangible, uncanny sonorous event that can't be touched; almost like a ghost we capture a glimpse of it out of the corner of our ear, search for it, but unless the source is present and obvious, we could be fooled into thinking it an hallucination, faded into old air, no remnant left. What more perfect place to attempt to re-present the elusive internal individual.

To the sound, as equal partner, I will add vision; digital film and other subtexts which will, as traditional portraiture has for centuries, re-present the tangible bodily presence and absence of the individual.

My portraits will be fragments; fragments of the energy of presence, and the energy of absence; *Fragments of Presence and Absence*.

I will play with portrait traditions; from mimetic portrayal utilising perspective, sound/music utilising hierarchical tonal structures and other closed textural additions informed by works from the Renaissance; to contemporary, fragments of sound vision and text within open, chaotic relationships. I will attempt to capture a plethora of moments of sound with subtexts of vision, narrative and style referencing portrait traditions

I will evaluate: The creation of these portrait fragments will entail questions, not necessarily prior to creation, but certainly the questions will come with the ongoing reflection on outcomes, critique and assessment. I will constantly reflect via analysis and criticism and modify so as best to achieve the outcome of extending the traditions of portraiture. This will be documented in the exegesis.

I offer below, a summarised outline of a full Literature Review (26,000 words) incorporating each of the disciplines I am researching. In an effort to limit the word count for this 1st Stage Document, I have removed most of the scholarly detailed argument relevant to my research, to only present an outline of the arguments with the references collated. If any assessor would like to refer to the full document, it is available.

PORTRAIT LITERATURE REVIEW (with portraits¹)

The arguments most relevant to my research within portrait theory concern portraiture's imperative to represent a subjective inner identity by means of an outward manifestation of face and body and as a consequence, how identity theories intersect with the portrait form.

What is a portrait?

From the stick figures and handprints of cave paintings; the primitive featureless forms of Neanderthal man's carvings, through to the spirit catching Egyptian tomb portraits; the perfect idealised forms of Greek and Roman portraits to the Renaissance when modern portraiture as we know it began, the simple definition of a portrait fits each and every one of these eras. That is, the portrait refers, in bodily form, to a human being, either real or imagined, that in some way exists outside the portrait.

Scholars Richard Brilliant, Cynthia Freeland, Marcia Pointon, Van Alphen, Catherine Soussaloff, Joanna Woodall, offer a similar definition: a portrait is *"a representation or depiction of a living being as a unique individual possessing*

1. *A recognisable physical body along with*



¹ A whimsical idea of mine to add the portraits of the various scholars I review and yet, a point is made. On their own, images mean very little - particularly the more recent portraits which appear mugshot-like in their blandness. None the less, placed beside the text, they immediately take on a deeper meaning; the image and the words each inform and enrich the other. For Barthes, the text forms the 'anchor' to the image, directing the reader to 'see' the portrait in a certain way and the image adding meaning to the text. (Barthes, 1977b) For Benjamin, the text turns all images into literature and without this, the photograph may remain meaningless. *"This is where the caption comes in, whereby photography turns all life's relationships into literature, and without which all constructivist photography must remain arrested in the approximate... Will not the caption become the most important part of the photograph?"* (Benjamin, 1997) (256)

2. *An inner life. That is, some sort of character and/or psychological or mental states*" (Freeland, 2010)(5)



Or from Sousaloff:

"The truth claim of an indexical exteriority, or resemblance, to the person portrayed simultaneously coexists in the genre with a claim to the representation of interiority or spirituality. Both are said to reside in the portrait representation itself and in the eyes of the beholder." (Soussloff C. M., 2006)(5)

Van Alpen comments on the importance of the artist of portraits; as he says, both the portrayer and the portrayed exist as an original reality and as this double act, they create a special relationship that increases the 'being' of the represented and the representation. It is the double act itself that authenticates the portrait and that makes us as viewers believe that the signified (sitter) and the signifier (portrait) form a unity that conveys a true reality. (Van Alphen, 1977)

Wendy Steiner suggests that the interaction is so profound that one could question who is being portrayed; is it the artist or the sitter?

In other words, portraits are not only indexical documents of identification and recognition in that they evidence a person's interior and exterior existence, but, as works created by an artist, they are also works of fiction with an aesthetic form and an interaction that can act to intensify the 'being-ness' of both the person represented and the artist (who is also represented).

(Brilliant, 1991, 2007; Freeland, 2010; Pointon, 2013; Soussloff C. M., 2006; Wendy Steiner, 1987; Van Alphen, 1977; Woodall, 1977)



By this interaction they *"take us away from the passive state of 'It is painted'"* as one would claim when viewing a painting to, *"the complex action of 'I see another'"* (Soussloff C. M., 2006)(122)

Self

"I see another" is a complex plenitude of interactions that supplies endless questions for theorists and artists alike. What is this 'other' that portraitists have been aiming to capture as that special distinguishing element? Concepts of identity are inextricably linked to the history of portraiture. Because portraits re-present human figures, *"their seeing and showing also contains the ways through which a society learns to imagine human essence, in other words discourses and practices about body, self, soul, mind, identity, and subjectivity"* (Subhash Jaireth, 2003)(37)

An explosion of portraiture came with the decline of religious repression and the rise of the individual during the Renaissance and in particular, with the theories of Descartes. The Cartesian view saw the human as dualistic; body and mind were two distinct elements. The self was seen as separate and stable, with a self-determining will that enabled the individual to act independently; a will that could abstain from believing things (even in God) and that



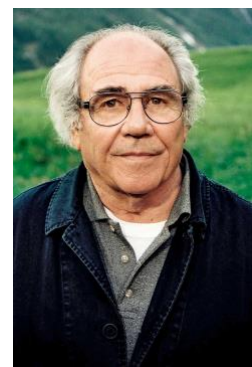
exempted the individual from being subject to Him. This was a radical shift away from the ancient world and the later Christian West, where there was no concept of a self that exercised free will, intent and choice; where there was no private individual separate from the social and religious community and where the human self was inseparable from their soul which was embedded, like all other souls, within a universal integrated whole. The idea of the soul could not survive the impact of modern physical science in the 17th and 18th centuries. Descartes's idea

of the self as consciousness was recruited to take its place, and this unified stable self, discoverable by a clear rational mind, became the subject of portraiture. (Reiss, 2003) Realistic portraits of the growing numbers of middle class, with the defined form of a face highlighted front and central and a dark or disappearing background utilising perspective, were widespread. (Walker, 1984)

According to Martin and Barresi, by the 2nd half of the 20th Century, post World War II, largely because of French post structuralism, this 'self' had become comprehensively fragmented and dethroned. (Martin, R. & Barresi, 2006)



After WWII, building on the semiotic theorist Saussure, the structural theorist Levi-Strauss and the psychoanalyst Freud, the post structuralists, Lacan, Barthes, Foucault, Derrida and Baudrillard, each with their own variation, discarded the Cartesian model of self as unique and stable and recast the self as socially and linguistically



constituted. They claimed that the reflective powers considered by the Renaissance and Enlightenment thinkers to give human individuals free agency, were constructed by the very language and culture that restricts those powers because words themselves have no stable meaning; without a stable centre the self itself is destabilised and decentred and in a constant state of reconstitution. (Martin, R. & Barresi, 2006)

"It is a matter of depriving the subject (or its substitute) of its role as originator, and of analysing the subject as a variable and complex function of discourse... The author has been decentred, that is, relegated to linguistic structure - a subject position not a centre. In p[lace] of a centre is an author that creates a clearing."(Foucault, 1984)(118)

It was into this new mid 20th Century reality that the simple definitions of a 'portrait' offered at the start of this review, begin to become undermined by the new theorists. The portrait genre, in its imperative to convey an authentic likeness of the sitter both in their inner psyche

and external features, was placed in an untenable position as centre of a storm of debates about the nature of reality and identity. It could have been the end of portraiture as a genre however, instead, the portrait artist's dilemma about the nature of the self to be represented became the perfect place to deconstruct and subvert prior thinking about the definition of the self and to engage in new ways of thinking about the intersection between portraits and human identity. (Van Alphen, 1977)

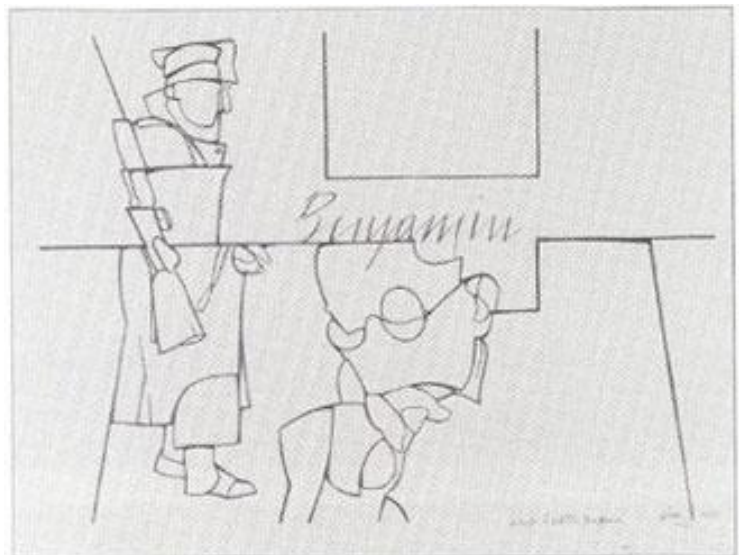


Mimetic portrayal became the victim of the new thinking. The abstraction, cubism and impressionism of Picasso and Matisse, beginning with Picasso's Portrait of Gertrude Stein; the deeply subjective expressionists Kokoshka, Munch, Beckman, Sheile; through to the un-personed postmodern portraits of Sherman, Lee, Close; the celebrity constructions of Warhol; and the desecrated faces of Bacon; the creation of one's face and body image as a 'good likeness' was no longer the imperative



As a consequence of the loss of mimesis, intertextuality has become important - titles, narratives and other signs became the defining element in portraiture. (W. Steiner, 1978) As Barthe contends, text can act as an anchor to meaning. It is a "*parasitic message designed to connate the image*" (Barthes, 1977d)(25) And Derrida in his work *The Truth in Painting*, devotes a chapter to the portrait of Walter Benjamin in which he speaks at length 'around' the title of the portrait, *Retrato di Walter Benjamin*.

Derrida says:
"When the face begins to disappear, or as here, no longer to occupy the top of centre, the legend becomes necessary... Disappeared is the subject. What has disappeared appears, absent in the very place of the commemorative monument, returning to the empty place marked by his name. Art of the cenotaph." (Derrida, 1987)(178)



"The idea now seems to be that the face hides so much of the person's reality that the true markers of autobiographic revelation are anything but the person's face." (Seigel, 2005)(73)

The contemporary portrait has moved far from the classic definitions, to a place that questions the traditional markers of 'good' portraiture by deconstructing the concept of the existence of a solid identity that has its outward manifestation in the face and body of the sitter.

"Through (portraiture) we realise how powerful a vehicle of postmodern concerns the portrait's paradoxes have become" (Wendy Steiner, 1987)(171)

All that was once accepted, was (and is) now under the probe of the portrait form.

DOCUMENTARY (Portraiture) REVIEW:

Before moving on to music and sound, it is important, given I will be creating what could be defined as mini documentaries, to look at the broadcast documentary form in relation to the research question. I have completed a Documentary Review however it is not included here because of the restrictive word count of this 1st stage document. If the assessors wish to read this review it is available.

In its place, I offer a section dealing with the difference between documentary portraiture as it is most commonly seen, and visual art portraiture in order to explain the reasons for my choice to ground my practise in the traditions of visual, rather than film, art. This is done with the view to more clearly define my area of research by clarifying in broad outline, what it is not. I have not dealt with the less mainstream documentary forms - performative, reflexive and poetic (Nichols, 2010) - at this stage and will address these forms at a later stage.

The issues encountered in documentary theory most relevant to my research are the debates around objectivity and authenticity within the documentary form and the subservient position of music/sound, particularly when paired with film.

Documentary portraiture and high art portraiture sit in a similar dialectic with regard to reality and authenticity. Film's problematic dialectic between the claims of scientific evidence based reality and the subjective expression of the filmmaker, mirrors that of high art portraiture, where traditionally the portrait is expected to be offering as close to a mimetic representation of the subject as the artist's ability allows. Looking at the history of film and film theorising, we can see the issues argued in a concentrated version; a dialectic that plays out over a hundred years, from the first public showing of film by the Lumiere brothers in 1895, instead of five hundred years since modern art portraiture began in the Renaissance.

For both art forms, mimetic representation has been conflated with the reality or truth of the referent. (Bazin, 1958) (Benjamin, 1997) (Mitry, 1998) (Metz, 1985b) (Eisenstein, 1949) (Corner, 1996) (Nichols, 2010) This conflation and the attending debate has been more marked in broadcast documentary film than art portraiture because the work is presented with mimetic images and sound in the form of evidence, with the use of archival and seemingly accurate capturing of reality 'as it happens' as well as interpretation of the image in the form of an authoritative voice-over and interviews. It is these 'supplementary components' as Christian Metz calls them, (Metz, 1985b) incorporated into the time-based motion of film, that most renders its power in appearing to mirror reality. (Nichols, 2010)

The scholars I review argue that it is merely an appearance of reality. The camera was enshrined as the ideal of scientific transparency and this detailed presentation of reality

provided a convincing canvas in which to turn unreality into a *pretence* of reality, particularly seen in mainstream broadcast documentary.

The differing expectations of artist and filmmaker

The debates in both art forms around the issues of reality/truth and the depiction of such in portraiture come from different places. For visual art practise, the changing discussions around identity theory, particularly with changes in the late 20th Century have created the most discussion. For documentary, the main thrust for the arguments around its ability or not, to depict truth and reality comes from two places; economic and political influences and the covert nature of the filmmaker's subjectivity.

The strength and longevity of the style of Expository broadcast documentary spearheaded by Grierson and the studios funded by government and other business interests, is testament to the effect funding can have on an art form. Film prepared for broadcast consumption, is an expensive pursuit.

While art, at various stages in its history, has been driven by the economic imperative of patronage, certainly in the 20 Century, with the beginning of independent government funding bodies, art has been able to wrest itself from being tied to sources that would strongly direct the final work. Unlike the production of film, creating small, independent art work is affordable and hence able to be created and shown to a wide audience without major financial support.

This has certainly altered the *raison d'être* for both art forms. Art is able to take space for aesthetic and philosophical considerations and such musings are considered its major 'reason for being'. The artists aim is self-expression; the 'hand of the artist' is actively sought in a portrait and it is applauded.²

When the instrument (the camera) is enshrined as the ideal of transparency the link between the image and reality can very easily shrink to the point of unreality. And yet, as the scholars I have reviewed have argued, broadcast documentary is highly invested in appearing to be 'true'.

"If documentary drops its pretence to a superior representation of actuality, explicit or implicit promises of simplistic, evidentiary 'referential integrity' will no longer be need to be made... Unburdened by objectivity and 'actuality', film of the real world could be creatively treated without a hint of contradiction. The restrictive boundaries of the observational documentary strictly defined, would disappear" (Winston, 2008)(p290)"

Rather, filmmakers wishing to express a subjective truth can look toward the ideal of art practise, that is, where the artist's hand is obvious and applauded. It is art's very subjectivity that relieves it of the burden of objective truth and gives it its strength and poetry. Documentary then, like art practise, becomes fiction; a fiction whose truth is purely personal; creating portraits that are 'signed' unashamedly by the filmmaker/artist; at once, portraits equally of the portrayed, the portrayer and the viewer.

² Indeed the more famous the 'hand' the more it is applauded financially

Problematising the Literature: The Gap:

I am attempting, in my research, to offer a broader cross disciplinary approach incorporating visual arts, documentary film and music/sound. While utilising sound and music within its form, the available sound world has been sorely neglected and relegated to an almost invisible position within the documentary portrait. The visual arts increase the invisibility to silence. It would seem then, that an obvious area to address is the sound world of human expressiveness that has been neglected in portraiture to date. While the eyes have long been considered the 'windows to the soul' as the multitude of portraits and literature about portraiture paying homage to this maxim attest, I suggest the sound world that the ears perceive can fill a gap in portraiture that has hitherto been neglected.

To both art and documentary portraiture, could be added significant, time-based, sound and music. I contend sound and music could offer portraiture a new and legitimate text, one that can embody the traditions and ambitions of portraiture and carry them through to create a meaningful and satisfying expanded portraiture for the 21 Century.

MUSIC/SOUND³ LITERATURE REVIEW

Again, I offer a summarised broad outline of the issues that are more completely dealt with in the full review. The main issues relevant to my research encountered within music/sound is its claimed non-representational characteristic, its ability to convey emotions and ineffable meaning and its subservience to sight's dominance, particularly when paired with film.

We live in a world dominated by the visual; media in general prioritises the visually perceptible - advertising, film, TV, tablets and computers, visual art, projections - our eyes dominate to the neglect of hearing.⁴ As film theorist Christian Metz pointed out, our physiology and perceptive hierarchy holds us in thrall to sight; sight that signifies being, space and presence; while sound, which is spatially vague and with no solid form, signifies absence of the material and as such can only have the status of a secondary "attribute" in relation to the primary visual and tactile "substance". (Metz, 1985a) Audio has become an experience that has been denied us in its



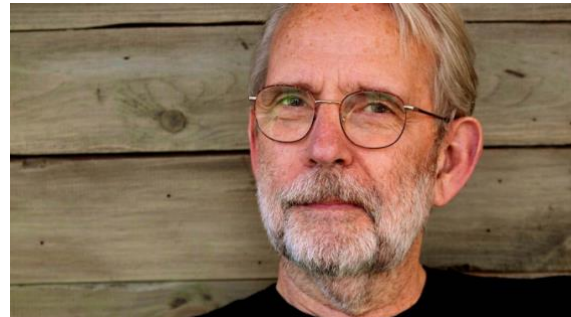
³ For the purposes of this research I will largely use the combined word 'music/sound' to cover anything on the soundtrack. While acknowledging that sound, (as in non-diegetic, ambient or foley which has an ability to re-present in the conventional sense however limited) has different characteristics to music (which comes with cultural and ontological attachments and no re-presenting ability), for the purposes of my research and creative projects, I will be considering the soundtrack as a single organically structured entity in which the three basic types of film sound - music, voice and sound effects will form a coherent whole. Where necessary for a specific point, I will acknowledge the specific characteristics of the elements of the soundtrack.

⁴ In fact, visual dominance over audio and other senses has been frequently scientifically demonstrated. eg. (Posner, M.I & Nissen, M.J & Klein, 1976; C. Spence, 2009) however there are a few studies that show some factors can mediate this dominance. eg. (Sinnott, Spence, & Soto-Faraco, 2007)

totality through framing the world as something that is seen. (Schedel & Uroskie, 2011)

And not only does sound retreat into the background of our senses, but film sound/music has also floundered in the background of scholarly observation and exploration:

"For it is also part of Sound's effacement that she respectfully declines to be interviewed, and previous writers on film have, with uncharacteristic circumspection, largely respected her wishes." (Murch, 1994)(ix)



But why need it be one or the other? I will try to tempt music/sound out of the shadows and to firmly take its place in the realm of portraiture at least, where it can share the portrait with the face of the other.

Representation 1



Music/sound has often been named to be a non-representational art, because it lacks the reference characteristic of words and images; that is, as a signifier or sign that stands for some other thing outside of itself. (Langer, 1953)(Cox, 2011) (Raffman, 1993) For this reason, music/sound has long eluded the analysis that has surrounded the visual arts in terms of representation, signification and reality and, as a result, has been considered to be purely formal and abstract. Many philosophers have seen music as the 'ideal'; the 'absolute'; the one that offers us 'significant form' precisely because its abstract nature leads it to be most suited to expressing emotions as opposed to the visual arts and portraiture which are highly representational and viewed in terms of their correspondence to external reality. Therefore, a recurrent theme in the history of music scholarship is that music symbolises abstract human emotions; that music is the *"tonal analogue of emotive life"*. (Langer, 1953)(p27)(Davies, 1994, 2011; Kivy, 1990a; Langer, 1953; Meyer, 1956) More recent theorists have disputed the certainty of this description of music/sound as purely non-representational (Cox, 2011), a point I am in agreement with and which I'll discuss later in this review.

Psychology

The music philosopher's intuitive view that music/sound is effective in expressing abstract human emotions is borne out by psychological and cognitive studies. Physiological testing particularly from the 1980s onwards, has shown without doubt that music and sound can convey both emotions and meaning. In reading the many psychological studies (Daltrozzo, Schön, & Scho, 2008; T. Fritz et al., 2009; T. H. Fritz, Schmude, Jentschke, Friederici, & Koelsch, 2013; Janata, 2004; Koelsch et al., 2004; Kuchinke, L Kappelhoff, H Koelsch, 2013; Painter & Koelsch, 2011; Slevc & Patel, 2011; J. Sloboda, 2005; J. A. Sloboda, 1991; John A. Sloboda, O'Neill, & Ivaldi, 2001) it is clear that music/sound effectively conveys emotion and meaning via a complex process, taking into account the structural properties of music itself, the personal

and cultural background of the listener, the physiological, aesthetic and emotional experience of the listener, and the timbre of the sounds heard.

Music philosophers Stephen Davies, with Nicholas Cook and Peter Kivy all argue for what one could call the 'appearance' of emotions in music rather the theories that claim music arouses or contains emotions (though it can do this); it's a position one could call "*appearance emotionalism*" (Davies, 2011)(p7) (Cook, 1998) Even cross culturally, music is able to convey the four basic emotions effectively. (T. Fritz et al., 2009)



A ground breaking study by Koelsch changed the thinking with regard to music and meaning. (Koelsch et al., 2004) Their study showed that physiological measurements⁵ were triggered by music in the same way as they were by language. These measurements showed, not that a musical sound directly represented something (we couldn't order a take-away for instance) but that the processing required for matching a

conceptual meaning to a musical sound was elicited in the same way and with the same strength and consistency across different test participants, as when the concept was matched to a word. Koelsch's study began to open the way to the possibility that music/sound can have extra-musical meaning (that is, meaning outside itself) One study in particular, particularly emphasised this point when it showed that a single unrecognisable sound, even when presented to the listener outside of a musical context, could convey meaningful concepts. (Painter & Koelsch, 2011)(Daltrozzo et al., 2008; Orgs, Lange, Dombrowski, & Heil, 2006; Schön, Ystad, Kronland-Martinet, & Besson, 2010)

The quasi grammatical similarity to language is also a factor that has been postulated, gives music a sense of meaning not found in the visual arts, however it appears this meaning is in part ineffable and can't be translated either into direct representations or words. (Raffman, 1993) (Lerdahl, F & Jackendoff, 1983) As well, it has been shown music plays a part in the formation, marking and fluctuations of identity, each of us holding within, our own "*inner musical library*" (Folkestad, 2012) or "*soundtrack of our life*"(Hargreaves, D & Meill, D & MacDonald, 2012) that constructs and re-constructs as our identities shift throughout our life.



While these studies offer compelling, and for my creative work usable results, one must question the narrow focus on the minutiae of the musical experience, its artificial measurement in laboratory settings and the fact that experiments use almost exclusively tonal music, and ask - can the 'music alone' that formed the main element of these studies, actually exist?

⁵ The measurement used for electrical activity in the brain observed when an individual is processing semantic meaning in language and music, is the N400 which is a component of the event-related brain potential (ERP) measured by electroencephalography (EEG). It was discovered to be related to semantic processing and first began to be used in 1980. This is the method that has been used in most studies since then to measure the normal brain response to words and other potentially meaningful stimuli, in this case music/sounds.

Cook says there is no such thing as 'music alone'. He asserts: *"pure music it seems, is an aesthetician's (and music theorists) fiction: the real thing unites itself promiscuously with any other media that are available"* (Cook, 1998) Susanne Langer names music as an *"unconsummated symbol"*; that is a symbolic representation that is missing the final moment of representation or meaning. As such, music is constantly urging toward consummation and it achieves this by attaching to other media. (Langer, 1953) As Cook concludes 'music alone' rarely happens, and by this model, the key to meaning in music is not found in music alone but within all the elements (media) that make up a musical discourse.

Music & Film

The scholarly imposition of boundaries created by the long institutional separation of the academic disciplines around musicology, music philosophy and music psychology and film music studies, have created an historical and ideological chasm between the disciplines. (Buhler Jim, Kassabian Anahid, Neumeyer David, Stilwell, 2003) Whereas the field of musicology came from the European, classical 'ideal' of absolute music and its research questioning tended to be narrowly focused on the internal structures of 'music alone' (Kivy, 1990b), film studies, because of the prioritising of image, tended to ignore music/ sound altogether. Sound has made inroads into the scholarly literature of film studies, but primarily in terms of the voice and, to a lesser extent, sound effects. Music has been left out almost completely; the main writings on film music were practical texts for and/or by film composers themselves. It was not until the 1990s that scholars began to look at sound/music in more depth and begin to postulate the possibility of a cross-disciplinary perspective. In these last two decades, studies of film music have risen from practically nothing to at least a small but significant number, incorporating perspectives from cultural theory, musicology, psychology and other disciplines. (Stilwell, 2002)



Eisenstein wrote extensively about the way the image and music could interact, well before the Hollywood juggernaut overwhelmed filmmaking. He called for the non-synchronisation of sound with image. Eisenstein, followed by Adorno and Eisler, were ground breaking and sadly alone, in their criticism of the 'culture industry' as it existed (and still does) in Hollywood.

They argued

that film had become standardised for mass consumption and film's value judged solely in terms of its exchange value in the market. (Adorno T and Eisler H, 1947; Eisenstein, 1949; Hufner, 1998) The total synchronisation and subservience of music/sound to the narrative and image played an important part in creating the 'filmic illusion' that served to maintain the economic status quo.



Buhler and Neumeyer point out that the discourse on film music since then, has consciously followed the same two opposing paths; that is, those who are invested in the classic Hollywood ambition to preserve the filmic illusion, and those who see this as a blatant

attempt to sustain the dominant ideology. Put simply, synchronisation of music and image perpetuates the illusion, counterpoint creates tension. (Buhler, J. Neumeyer, 1994)

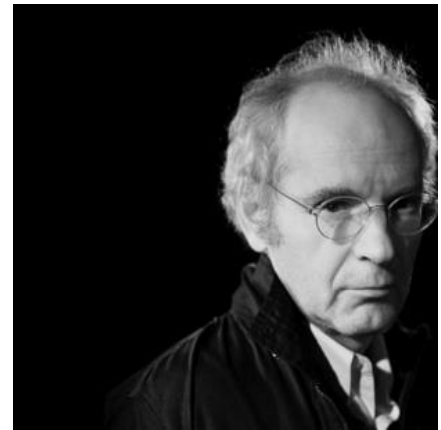


Gorbman, Flinn and Kalinak explain the most pervasive general rule, film music *"was supposed to 'repeat' the activity or mood of the film image and was not supposed to deviate from this nor draw attention to itself qua music ... it is really quite simple: bad cinema music is noticed; good scores are not"* (Flinn, 1992)(37)(Claudia Gorbman, 1987; Kalinak, 1992)

Cook, Chion, Murch, however, claim that the narrative and image is not, as the film industry contends, the most important element, rather the music/sound, image and narrative all work together to create meaning. French sound theorist, Michel Chion, in his book *Audio-Vision* claims music addresses

neither the eye nor ear separately but at one and the same time - what he calls the *'audio-visual illusion'* or the *'added value'* (p 112) that sound and image bring to each other. His contention, put simply, is that sound and image act together to signify. (Chion, 1994; Cook, 1998; Murch, 1994)

Although Hollywood film, TV and commercial media in general, has embraced music/sound and put it to work for its narrative and emotive ends, it has done so reluctantly, with the walls around music's expansion well-guarded and the funding limited. As a result, commercial music/sound has languished in conservatism. (Burch, 1969) I suggest that as long as music/sound remains corralled behind high walls restraining its intrinsic properties and power, it will be ignored and neglected in the visual/film arts in general.



So, where lies the power of non-synchronous music? According to Chion it lies "in the gap"; for Eisenstein it is the 4th dimension; for Barthes the obtuse meaning. Both Eisenstein and Cook critique at length the synesthetic ideals of Kandinsky, Scriabin; synaesthesia being the extreme form of synchronicity. (Eisenstein, 1943)(Cook, 1998)

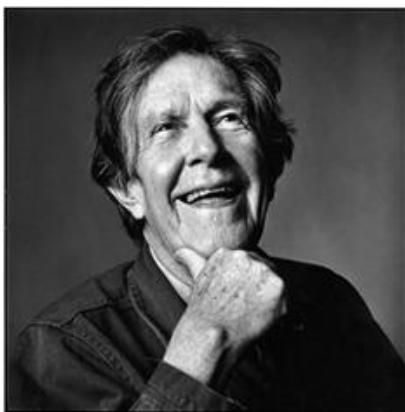
For Chion, by choosing what to keep and what to eliminate or by associating sounds that don't match or even conflict with the image, they thereby invite the viewer to step into "the perceptual vacuum" and their imagination will follow. (Murch, 1994)

As Eisenstein eloquently puts it:

"Art begins the moment the creak of a boot occurs against a different visual shot and thus gives rise to corresponding associations..." (Eisenstein, 1949) It is at that point, Eisenstein says, the 4th dimension is revealed or as Barthes explains, *"the signifier is not filled out, it keeps a permanent state of depletion"* and thus the *"obtuse meaning"* can emerge; (Barthes, 1977d) or as Chion would say the relationship between sound and image has been stretched in such a way as to create a tension between what is on the screen and what is in the mind of the viewer; we have moved "into the gap". It is this tension, mindfully created, that holds the power in an un-synchronistic sound and film relationship. (Chion, 1994)

Representation 2

Late 20th Century semiotics, post structuralism, psychoanalysis and deconstruction rejected the naive idea that images and signs can represent or signify some reality in a pre-existing world out there. They rejected closed systems with predicted outcomes and instead embraced chaos and loosely bound moments in time. Some artists working with music/sound have embraced these ideas. Sound art, spearheaded by the Futurists, led by Russolo (Russolo, 2004) at the turn



of last century, the coming of recording in the 1930s, and Pierre Schaeffer's Musique Concrète, a term he coined in 1948, held the most promise for a radical deconstruction of musical thinking. It gave composers access to what John Cage called "*the entire field of sound*", making conventional distinctions between music and sounds increasingly irrelevant. (Cox, 2011; Kim-Cohen, 2009)



Cox explains that, like earlier music philosophers, the sounds produced by Musique Concrète were seen as pure, unadulterated 'sonorous objects'; entirely non-representational "*presentations of the sonorous object itself*". (Cox, 2011)(p156). Cage summed up the attitude when he said in 1961 "*let sounds be themselves, rather than vehicles for man-made theories or expressions of human sentiments*". (Cage, 1973)(p10) This model allows sound to escape the dialectic of the visual that constantly bumps up against the relationship of image and words to reality.

I agree with Kim-Cohen when he says it is this view of music/sound as being purely non-representational and pre-language that must be questioned. (Kim-Cohen, 2009) Sound and music can be and is representational, but in a way wholly different to the visual. Certainly recorded sound can be seen as representations of those very sound objects, in the same way as a painting which captures a representation of a sitter posing or film that captures the movement of objects and subjects within space. There is a difference, but one merely of surface, not structure, which is that the captured film or painting is confined to the two dimensions of a canvas or screen, as opposed to the multi dimensionality of the sound recording which matches the original. Nor is music or sound an unadulterated or 'clean' sign. As with painting and film, the sound literally must pass through the 'bottleneck of the

signifier" (Kittler, 1999) subject to the artist's interpretation. In the case of music/sound, like film, it must pass through the bottleneck of the editing process, marked by the absence of what the composer chooses not to record, what the engineer chooses to adjust, to overlay, to extend, or to cut.

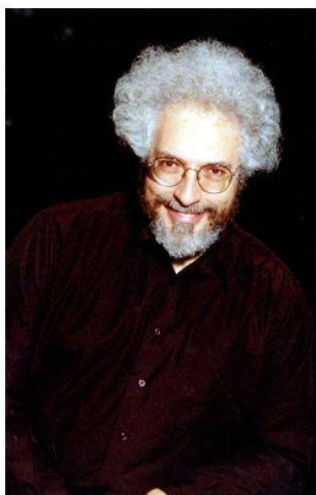
Having stated its similarity as a sign to the visual, music's ability to re-present is different to visual representations. Music can evoke and convey 'ineffable' emotion and meaning highly effectively. However, while it contains no words, it is not pre-language. Rather, it allows space for the listener to evoke words, or not, in its processing. It is this feature that gives music/sound the unique ability to create the very space, free from the imposition of language, to find the self within the absence that Postmodern theorists call for; that space within which our elusive, slippery inner psychic world can reside and be revealed

Fragments

"Out of the broken pieces of the self will come a subjectivity that acknowledges the fragmentation process, but which encompasses and embraces the parts and brings them into dialogue with each other" (J. Spence, 1988)(198)

There is nothing solid, there is no clear delineating walls defining a single 'who we are' in the postmodern identity; all we have is the multiplicity of our own fragmented thoughts Paul Mumford comments on the fragmentation of postmodern society in reference to his own fragments of visual music:

"time no longer unfolded in a linear way and space was no longer governed by Cartesian laws ... the present was being understood from a bombardment of multiple perspectives of singular moments." As discourse theory tells us, our personalities are assemblages of stories, beliefs, networks of connections that require a hyper-narrative to tell; that is a "collection of small story pieces designed to be arranged in many different ways or told from different points of view. The production of these stories are a logic of reverse deconstruction - a re-construction" (Mumford, 2009) (155)



The postmodern, constantly fluctuating identity, according to Jonathon Kramer, is best expressed by the "vertical time" of "moment music" and sound, as described by Stockhausen, Feldman, Cage and others.

Every present moment counts, as well as no moment at all: a given moment is not merely regarded as the consequence of the previous one and the prelude to the coming one, but as something individual, independent, and centred in itself, capable of existing on its own." (Stockhausen, 1963) quoted in Kramer, 1998)

Moment music reached its pinnacle in the late 1960s with Cage, Glass, La Monte Young, Stockhausen, Reich and Feldman to name a few, and certainly they owe their lineage to the Futurists. Kramer calls the time created with this music "vertical time" where *"a single present is stretched out into an enormous duration, a potentially infinite 'now' ... the music exists between simultaneous layers of sound, not between successive gestures"* (p55) and is defined by stasis

rather than process; that is, it is going nowhere, it just 'is; it is 'being' rather than 'becoming'; it doesn't 'begin' it 'starts'; it doesn't 'end' it 'stops'. Noel Burch amid the flowering of "moment music" called for atonal music/sound to take its place within a multimedia art specifically to break the inescapable linear temporality, the hierarchical structure and ultimately to allow the form to become open and less dominated by the narrative. (Burch, 1969)

Working Across Disciplines

Writing the literature review to accompany my creative practise has been an enlightening experience on many levels but I mention one here of particular importance; that of academic disciplines and the divisions between them. Working across the divides between the disciplines - visual art, philosophy, psychology, film music, musicology, and film theory began to be a strange and desperate task of attempting to understand a whole methodological field that is artificially divided into bordered disciplines.

In the postmodern view, emphasis on the 'purity' of separate mediums is historical and ideological and far from 'the natural order'. What clearly is more relevant and workable in such a view is the context as a whole in which all the arts operate. It must be about the broader context in which we all work rather than the outmoded formal separation that Modernism embraced.

Recent theorists Mumford, Kim-Cohen, Shaw-Miller, suggest if we wish to embrace Postmodern thinking, the



barriers between the disciplines of film, visual arts and music/sound must be broken.

According to Shaw Miller, our academic and common understanding of the disciplines, far from having finally reached their 'correct' delineations, have simply reached a point in the continuing flux of change that will continue into the future. (Shaw-Miller, 2002)



Barthes calls for an overthrow of the single discipline 'work' in favour of a new object obtained by the subversive overturning the former categories; that of the 'text' which is "*a methodological field*" rather than a "*fragment of substance*"; an "*activity of production*" rather than something that can be seen and held; that is "*radically symbolic*" rather than "*moderately symbolic (its symbolic runs out, comes to a halt)*"; and "*stereographically plural of meaning*" and has no need for the paternalistic "*respect*" required of an authored work but rather it is a "*network*" that can be extended and broken. (Barthes, 1977a)

It would seem, contrary to the institutional delineations imposed by the commercial creative industries and academia, that there is not a huge difference between the visual/film arts and music. Hence Shaw-Miller has been moved to say "*music and art are similarly non-exclusive. Rather than conceiving of them as different in kind, it is helpful to view them as merely different in degree*" (Shaw-Miller, 2002) (141)

If we were able to embrace a broader conception of music/sound within the context of a true multimedia, music/sound would simply take its rightful place amongst the senses, sharing the throne, with all the elements that make up the 'text' - perhaps a multi-headed hydra, at times loving at times warring, but always in dialogue.

Timeline

To date, I have created *Last Portrait of Moshlo*, *Portrait of Ange* and three *Self Portraits*. I'm working on the 4th *Self Portrait* and *Romano's Portrait* at the moment.

These portraits will be reflections on life and death; presence and absence.

The resources and methods available for display will be important in determining the final form of the portraits. I'm in the process of discussing the resources available at UTS with the Data Arena, AVS and private providers. The choices will be limited by availability and cost but I'm well on the way to finding a solution. I expect there will be 2 or 3 exhibitions in the final two years of my degree.

2017

- **July** - Performance of *Strangers on a Train* - a collaboration with Andy Rantzen (poet), and two musicians - Romano (piano) and Rudi Crivici (electric viola, loops) and myself (electric flute, loops, vocals). *Strangers on a Train* is a series of short portrait vignettes to which the musicians will create music and sound live.
- **September to October** - Europe visit - portrait museums in Florence, Paris and London particularly looking at Renaissance and contemporary (late 20th and 21st Century) portraits. Filming images to use in future portraits, particularly backgrounds from Renaissance portraits only available in Europe.
- **November** - 1st Stage Presentation
- **November** - Research resources for displaying the final creative work and a possible interim exhibition toward the end of 2018. It's essential to do this before launching in to full time content production so I'm working with the correct display options and formats from the beginning. This will influence the way the future work is filmed, recorded and edited. I'm looking at the possibility of
 1. Data Arena for a surround of large scale portraits with directional sound
 2. Bon Marche studio as a possible exhibition space
 3. Researching different display possibilities -
 - Large LED screens that would be display in portrait rather than the normal broadcast wide-screen landscape and possibly up to 2 metres high. Are they available for hire or would they need to be custom made and whether the cost would be prohibitive OR
 - Using the Data Arena and the Data Arena Virtual Machine for creating the content OR
 - Projecting the images onto walls and surfaces in a large space with high quality projectors.
 4. Researching video formats best suited to various types of display

5. Sound, thankfully, has a simpler technology and will require surround sound with a mix of direction and wide spread speakers.

2018

- **January to November** - Continuing creative work on *Fragments of Presence and Absence*, incorporating more subjects. These portrait fragments will be ongoing, using different combinations of sound, vision and other subtexts. Creation, reflection on outcomes, critique and assessment.
- **April** - Extension of *Strangers on a Train* will be shown and presented with vision at Peoples Republic of Camperdown. The largely improvised sound track will be recorded and added to the completed video.
- **November** - The Literature Review and chapter outlines will be completed based on the emerging findings and the critical evaluations that follow during the process of creation and reading.
- **November** - Stage 2 Presentation of advanced progress
- **Late November** - Exhibition of *Fragments ...* completed to date, at an available venue at UTS, largely to test the effectiveness of display options - see below

2019

- **January to November** - This year will be spent combining the self-contained portraits completed in 2018, into a larger whole within the contextual framework. New work will be undertaken to fill the gaps in the work as a whole.

Throughout the creation of the whole *Fragments of Presence and Absence* I will be reflecting, evaluating and completing the chapters as have already been outlined.

Display Options:

The portraits will either be combined via display ie. shown as an installation within a large space or combined via editing into a larger single work. The most likely outcome will be a large installation.

I envisage a large space containing either LCD screens 2 x 1 metres portrait or large projections. Each portrait will be accompanied by both a directional speaker for intimate listening and speakers that project selected portions of the soundtrack into the room as a whole so the audience can experience the layered and overlaid sound/vision scape as well as move in to each portrait to hear that portrait alone.

- **November** - Exhibition of completed installation of portraits.
- **November** - Stage 3 confirmation of readiness to submit

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