Sounding Identity:

extending the traditional visual portrait form with sound and music as its initiating media

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Signed certificate of original authorship

I, Carla Thackrah, declare that this thesis is submitted in fulfilment of the requirements for the award of Doctor of Creative Arts in the School of Communication, Faculty of Arts and Social Sciences, at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise reference or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

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List of Author's Creative Works with Links

Links to the creative works are also provided throughout chapters four and six.

- Practice Led Research Case Study: *Voyeur Series* (Thackrah, 2017)
- Major Project One: *Self-portrait #1: Fragments of Presence and Absence* (Thackrah, 2018c)
- Major Project Two: *Self-portrait #2: Multiple Heads* (Thackrah, 2019e)

Abstract

This thesis examines the traditional portrait form, that is, a single moment captured visually via paint or photography, and the limitations of this form when it attempts to represent a contemporary post-structural identity. Missing in the form is an awareness of the potential contribution that could be made by the intertextual addition of music and sound. While video and documentary portraits combined with sound allow more intertextual information about an identity to be represented, this form too has its limitations, in particular, the sound, which is usually synchronous and treated as subservient to the image. Hence, this research investigates in what ways can music and sound be most effectively utilised to extend the traditional practice of portrait making? Chapter one introduces the problem of portraiture, and chapter two reviews key texts across the disciplines of portraiture, music, sound, and film to understand music/sound's intrinsic power and the contribution it could make to the representation of a human identity. A series of case studies on key artists' work is included to demonstrate the point of departure the author has chosen to pursue. Beginning with a discussion of two significant historical artists who mark the changing depiction of 'self' within visual portraiture, the contextual review moves on to cover contemporary artists working in fine art video portraiture and sound portraiture. A creative work by the author is detailed in chapter four where two findings emerge; the place for music and sound as an intertextual element in the traditional portrait and the implications for the subject of portraiture when portraits, particularly these image/sound portraits, are created by a single artist. From these earlier chapters, a rigorous methodological framework is developed that provides a systematic set of eleven creative principles, the use of which enables the author's creative work to reveal new insights into the image/sound relationship, thus extending the traditional portrait. These principles are demonstrated through a series of portraits examining the role of music/sound as an equal partner to moving image. The findings confirm that the use of the eleven image/sound creative principles enables a new approach to the making of portraits, for artists, filmmakers, and scholars. Given the interdisciplinary approach, this research could also present a contribution to the emerging discourse of transdisciplinarity, in which the boundaries that define the artistic and academic disciplines of sound and image are questioned.

CHAPTER 1: EYES: Introduction to the Problem

1.1 A Reflection on Significance

We are all voyeurs. How many of us watch the faces around us and imagine who the 'real' person is behind them? As newborn 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, reflective windows; we watch each other in public places - on buses, in the car beside us at the traffic lights, at parties and cafes.

We attempt to capture these faces in portraits and self-portraits. Family photos, social media, selfies, passports, identification cards, police mug shots, advertising, painted, and photographic portraits in museums and galleries - all these images of faces are ubiquitous in our lives. And the remarkable thing is, in all representations of the human form, there is something to intrigue us, to spike the imagination and, whether accurately or not, to inform us.

Portraits and self-portraits attempt to capture not just a physical good likeness but also some sense of the 'inner self' of the sitter. And yet can we really attain, with any consistency, some deeper understanding of the other by looking at a portrait presented solely as an image, a captured single moment in time, a face with a single expression? And on another level, we could question the very existence of that essential identity in each human being; is there, in fact, anything real to be represented? Or, as Jean Baudrillard contends, is every moment of reality, including our inner selves, merely a "model of a real without origin or reality"? (Baudrillard, 1988, p. 166) A dark view, but one that perhaps sums up the world of virtual identities, 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 twenty first century.

1.2 The Problem

The reflection above summarises the significance and limitations of traditional portraiture. The portrait has a place as an historical artefact, or as an iconic trace of memory, but, the research for this dissertation suggests, the traditional portrait has only limited expression and cannot fully achieve its intention of capturing both the outer and inner manifestation of who we are in the twenty first century. From this section to section 1.2.5, the dissertation details portraiture's limitations via its history, culminating in the research question, which asks in what ways might music and sound be used to ameliorate these limitations and extend portraiture.

Visual art theory has written voluminously on the subject of portraiture, primarily because of its long portrait tradition beginning in the Renaissance (Reiss, 2003; Walker, 1984). It is the visual arts that have defined portraiture as a form. From the stick figures and handprints of cave paintings, the primitive featureless forms of Neanderthal carvings, the 'spirit catching' Egyptian tomb portraits, the perfect idealised forms of Greek and Roman portraits, to the Renaissance when modern portraiture and the first self-portrait was created, the simple definition of a portrait fits each and every one of these eras; that is, a portrait refers, usually in bodily form, to a human being that, in some way, exists outside the portrait.

Many scholars including Richard Brilliant (1991, 2007), Cynthia Freeland (2010, 2007), Marcia Pointon (2013), Van Alphen (1977), Catherine Soussaloff (2006), Joanna Woodall (1977), offer a similar definition that a portrait is a representation of both an 'inner' and 'outer' manifestation of an individual. Pointon says that portraits are the representation of "an individual known to have lived, depicted for his or her own sake. Some might add that a portrait should aim to represent body and soul, or physical and mental presence" (Pointon, 2013, p. 48). She goes on to say that a portrait also shows the history and social milieu of the time; a good portrait "captures the essence of the sitter by being much more than a likeness. A good portrait is about history, philosophy, milieu" (p. 59). A portrait then, can and should be replete with information about a sitter and the purpose of this research is to explore how music and sound might play a part in revealing that information.

1.2.1 Embodied likeness and interiority

> The standard of likeness cannot be maintained in the object portrait with any consistency, but the expectation that we can potentially or actually recognise an individual in a portrait makes the genre what it is (Soussloff, 2006, p. 6).

The face was traditionally the central place for representation of both the external 'good likeness' and the 'inner self', from pre-Renaissance onward. J.C Lavater's *Essays on Physiognomy* (1774-78) particularly amplified the powers encapsulated in the representation of the face. These essays offered a scientific codification of the features of the face and asserted that these features could also reveal the inner psyche (Lavater, 1789). Charles Le Brun, the court painter to Louis XIV, applied these studies to his portraits, and they became the guide for portrait painters for at least the next 100 years.[1] Franz Joseph Gall followed with his science of phrenology[2]. Charles Bell[3] and Duchenne de Boulogne,[4] both developed theories to measure the expressions of the face, and Charles Darwin's work, *The Expression of Emotions in Man and Animals,* published in 1899, conclusively identified the emotional facial expressions.

The conclusions drawn and the authority the face was granted, based on the ideas first presented by Lavater, could appear naive to contemporary thinkers - the study of a face was considered a science that could reveal the true soul, images of faces subjugated individuals and races via their study as 'types', portrayed faces played a part in political, monocratic and theocratic power, even placing themselves on the canvas with God. Nonetheless, rather than having abandoned the naive idea of faces holding the key to representing an inner self, we still attend

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[1] Charles Le Brun *A Method to Learn to Design the Passions* (1667). Le Brun based his ideas on Descartes's earlier work *Passions of the Soul* (1649).

[2] The eighteenth century saw two alleged sciences of the head flower; phrenology and physiognomy. Franz Joseph Gall (1758-1828) wrote *Physiology of the Nervous System in General, and of the Brain in Particular* (1810) and it was upon this work that the science of phrenology was developed. Gall developed a system whereby he believed the shape of the face would reveal the true 'self' of the subject.

[3] Bell, C. (1806) *Essays on the Anatomy of Expression in Painting*. His ideas influenced artists, particularly the Pre-Raphaelites.

[4] Boulogne, G.D de. (1862) *Mecanisme de la physiognomie humaine.* Boulogne followed through Bell's work with his photographic experiments on the faces of mental patients.

to and interpret the expressions of the face. It continues to be rare indeed, even in the postmodern twenty first century, to find a portrait without at least some manifestation of a bodily part, and usually, it is a face. For many contemporary artists working since the middle of last century, however, the portrayed face has become a playground to reflect the many disparate contemporary concepts of human identity, by trivialising, subverting, endlessly reproducing, and distorting the portrayed human face.

1.2.2 The fluctuating self

Portraits are a unique form of representation in that they represent a human individual. 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, 2006, p. 122). The "I see another" of portraiture is a complex plenitude of interactions that supplies endless questions for theorists and artists alike. Perhaps the most pressing question is - what is the 'I' that is attempting to see, and what is the 'other' that portraitists have been attempting to capture? What is an identity? It is this question that inextricably links psychological and philosophical ideas about identity 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" (Jaireth, 2003, p. 37). Portraits link not only just a face to a painted image, but also profound cultural, philosophical, and psychological ideas about who we are. As such, portraits often reflect a human identity appropriate to their era's cultural paradigm.

One such epochal change came with a decline of religious repression and the rise of the individual during the Renaissance, with portraiture reflecting the new theories of identity that flowered during this time (Doy, 2005; Walker, 1984; Woodall, 1977). Descartes formalised the radical new ideas when he began publishing his philosophical works in the 1600s. The Cartesian view saw the human as dualistic; the body and mind were two distinct elements, and an individual's stable 'self' was discoverable by this rational mind. This view was a radical shift away from the ancient world and the Christian West, where individuals did not have a 'self' that

exercised free will, but rather, a soul that was inextricably bound to God. This idea of the soul could not survive the impact of science in the 17th and 18th centuries, and Descartes's view of the 'self' as consciousness was recruited to take its place. It was this unified and stable 'self' that became the subject of portraiture (Reiss, 2003). As a consequence, realistic portraits, and the first self-portraits, of ordinary middle class men and women with the defined form of an individual face, highlighted front and central, and a dark or disappearing background utilising perspective, flourished (Walker, 1984).

The Cartesian self, it has been argued, is no longer entirely viable within the context of post-structural ideas of the subject, object, and the 'death of the author' (Barthes, 1977b). By the 2nd half of the twentieth century, post-World War II, largely because of French post-structuralism, theories of reality and identity had become comprehensively fragmented and dethroned (Martin & Barresi, 2006). After WWII, building on the semiotic theorist Saussure, the structural theorist Levi-Strauss and the psychoanalyst Freud, the post-structuralist thinkers, Foucault, Derrida, Lacan, Barthes, and Baudrillard, each with their own variation, discarded the Cartesian model of self as unique and stable and recast the self as fluctuating and unstable because it is linguistically constituted. Foucault saw the knowing self as a function of discourse. He saw that an individual, rather than having a discoverable and special nature, is constantly being reconstituted via discourse 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. Aware that they are open to question, we should put them "under erasure", and never lose sight of the fact that their meaning is inadequate and unstable (Derrida, 1976, 2007). Lacan saw the self as a moment in discourse rather than based in biology, as Freud postulated. Individuals, rather than being unique and stable, are social, general, and constantly in motion; they are socially and linguistically constituted, destabilised and decentred (Klages, 1997). Barthes saw 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. Instead of there being a reality that the individual self can reflect and act upon, the very words we use to reflect, determine that reality. In other words, our 'self' is not the centre but rather is an absence (Barthes, 1977a,

1977b, 2000, 2004). Baudrillard postulates that in our postmodern times, copies, or simulacra, are more real than reality. From this could be interpreted that the original 'inner self' that portraits attempt to represent is merely a "model of a real without origin or reality" (Baudrillard, 1988a, 1988b).

It was into this new mid twentieth century reality that confidence in the definitions of a portrait begins to become undermined by the new theories of identity, which saw identity as unstable and constantly fluctuating. With its imperative to convey both an authentic inner as well as an outer likeness of the sitter, the portrait was placed in an untenable position at the centre of these debates about the nature of reality and human 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 self, and to engage in new ways of thinking about the intersection between portraits and human identity (Van Alphen, 1977).

1.2.3 Visual art portraits and the fluctuating self

These new ways of thinking about identity offered artists a broad and open field to explore as the twentieth century unfolded. As Wendy Steiner has said, it is through
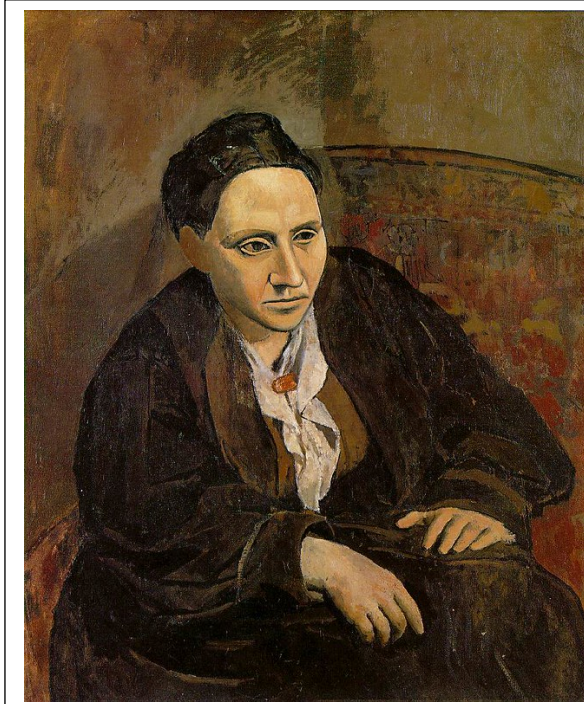
Figure 1: Pablo Picasso *Gertrude Stein* 1906 - oil on canvas. © Succession Picasso/Copyright Agency 2020

these potential paradoxes of portraiture that postmodern thinking around identity is being, and has been, most powerfully expressed (1987, p.171). Mimetic portrayal was the first victim of this contemporary thinking. Abstraction, cubism, and impressionism undid the mimetic imperative, with Picasso's mask-like *Portrait of Gertrude Stein* being one of the first radical departures from earlier mimetic portrayal. The deeply subjective expressionists Kokoshka, Munch, Beckman, and Sheile, portrayed the 'inner self' alone,

almost wholly neglecting the 'good likeness'. Bacon desecrated his faces, rendering them almost unrecognisable. The mimetic 'good likeness' becomes merely a simulacrum, with no real 'self' behind the portrait, in the postmodern work of Sherman, Niki S. Lee, and Close.

For Warhol too, the inner person becomes a surface representation of celebrity, rather than a real 'self'. For twenty and twenty first century artists, the creation of one's face and body as a mimetic 'good likeness' was no longer the imperative.

Figure 2: Cindy Sherman *Untitled Film Still* #7 1978 - gelatin silver print. Courtesy of the artist and Metro Pictures, New York.

Figure 3: Egon Sheile *Self-portrait with Physalis* 1912 - oil on canvas. Public Domain

As a consequence of the loss of mimesis, intertextuality has become essential - titles, narratives, and other signs became the defining element in portraiture (Steiner, 1985).[5] Barthes contends, text can act as an anchor to meaning. It is a "parasitic message designed to connote the image" (Barthes, 1977c, p. 25). Derrida, in *The Truth in Painting*, devotes a chapter to the *Ritratto di Walter Benjamin* by Valerio Adami, in which he speaks at length 'around' the title of the portrait, claiming:

"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, p. 178, emphasis in original).
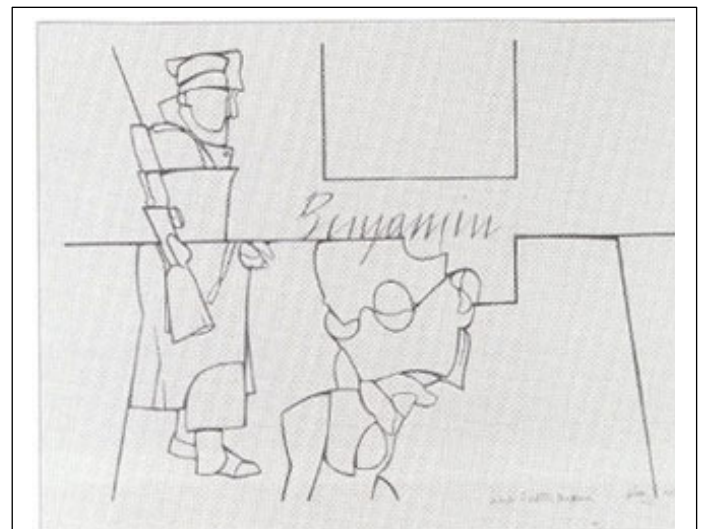
Figure 4: Valerio Adami *Ritratto di Walter Benjamin* 1973 - ink on paper. © Valerio Adami/ADAGP

The contemporary portrait is no longer able to sit comfortably within its simple definitions because the concept of the existence of a solid inner identity, that has its outward manifestation in the face and body of the sitter, can no longer be sustained. To quote Siegel, "the idea now seems to be that the face hides so much of

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[5] Intertextuality is a significant research area in itself with Julia Kristeva first coining the term and Gerard Genette broadening it to include paratextuality, metatextuality, architextuality and hypertextuality. This dissertation will use the term intertextuality in the way it is introduced by Wendy Steiner in relation to the visual arts; that is, as a broad term encompassing all semiotic signs that in some way enrich an artwork past its frame (Steiner, 1985).

the person's reality that the true markers of autobiographic revelation are anything but the person's face" (Seigel, 2005, p. 73). With the loss of a solid inner identity, contemporary artists have also lost the face as a justifiable means to represent a human individual; artists can no longer sustain the fiction that the face represents an inner self. At the same time, the inner self itself has been so fundamentally questioned that extended forms of portraiture must develop for the genre to be maintained with any credibility, into the future.

1.2.4 Film portraits and the fluctuating self

The 'self' captured in film and television documentary portraits has also been subjected to the pressure of the postmodern lens, with both documentary portraiture and fine art portraiture encountering the same problems with reality, subjectivity, and identity. Looking at the history of film and film theorising, we can see the issues argued in a concertinaed version; a debate that plays out over a hundred years, from the first public showing of a film by the Lumiére brothers in 1895, against the five hundred years since modern visual art portraiture began in the Renaissance. The belief that there was a reality 'out there', that could be captured identically by an image has been called into question in both art forms. However, this was amplified in documentary because the camera has always been enshrined as the ideal of scientific truth. It was this scientific presentation of reality that provided a convincing canvas in which to turn unreality into a *pretence* of reality.

Traditionally, both documentary portraits and visual art portraiture have the same artistic imperative; to create a realistic representation of an individual. For visual art portraiture, the scholarly problem has focused on identity theory, particularly the changes in the late twentieth century, as already outlined. For documentary, the arguments come from two places; the economic and political influences on filmmakers and the potentially covert nature of the filmmaker's subjectivity. As well, there is a third issue that applies particularly to documentary portraits, and that is the legitimacy of portraits created by a film crew or team of collaborators rather than a single-artist-originator.

The strength and longevity of the style of expository broadcast documentary[6] spearheaded by Grierson (Winston, 2008), and the studios funded by government and other business interests, were testament to the effects of politics and funding on an art form. Film prepared for broadcast consumption is an expensive pursuit, and it is the dominant cultural paradigm that will determine the financial winners (Adorno & Eisler, 1947; Minh-ha T, 1990). In contrast, while visual art has been driven by the economic imperative of patronage at various stages in its history, in the twentieth century visual art has been able to, with the beginning of independent government funding bodies, at least partially wrest itself from being tied to sources that would actively direct the final work. Unlike the production of broadcast film, creating small, independent artwork is affordable and hence able to be created for a broad audience without significant financial support. This has altered the raison d'etre for both art forms. Visual artists can explore aesthetic and philosophical considerations, and such subjective musings are considered visual art's primary 'reason for being'. The artists' aim is self-expression; the 'hand of the artist' is actively sought in a portrait, and it is applauded.

Documentary film's use of the camera allows a realistic representation of the world-out-there, and this reinforces its claims of authenticity and truth. Yet this seeming objectivity can mask a filmmaker's highly subjective interpretation. Documentary is presented with mimetic images and sound in the form of evidence, with archival and seemingly accurate capturing of reality 'as it happens', and interpretation of the image in the form of an authoritative voice-over and interviews (Nichols, 2010). It is these 'supplementary components' as Christian Metz calls them, (1985b) incorporated into the temporal motion of film, which makes it most powerfully appear to mirror an authentic reality. (Nichols, 2010). While most contemporary film scholars would agree that this objectivity is illusory, documentary is highly invested in appearing to be objective (Corner, 1996; Renov, 1993; Winston, Wang, Vanstone, 2017; Winston, 1993). Brian Winston suggests a solution to this dilemma:

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[6] Throughout the thesis, broadcast documentary film/portraiture is defined as that which is created to be suitable for broadcast on television or film theatres - high quality, broadcast format - usually with a classic narrative structure; that is, a clear start, middle, and end.

> If documentary drops its pretence to a superior representation of actuality, explicit or implicit promises of simplistic, evidentiary, 'referential integrity' will no longer need to be made... Unburdened by objectivity and 'actuality', film of the real world could be creatively treated without a hint of contradiction (Winston, 2008, p. 290).

In this statement, Winston implicitly draws attention to the boundary that separates documentary and fine art. In recent years, that blurred line has been increasingly explored (Pearce & McLaughlin, 2006, p. 9). Renov summarises the division as such: "most often in the documentary tradition, the world, rather than the filtering sensibility, has taken precedence... the visionary artist opts for interrogating vision itself while the documentarist sets his sights on the world around him" (Renov, 2006, p. 14). However, as Renov argues, documentarists drawn to capture world around them are unashamedly shaping it by "their personal experience, cultural and sexual identities, and their political and aesthetic engagements". Renov goes on to claim this highly subjective filmmaking as a "reinvention of documentary practice" (p. 14); however, it could just as easily fall to the other side of the blurred boundary between art and documentary film.

The third issue that applies particularly to documentary portraits again addresses the problematic boundary between documentary and fine art practice; that is, the legitimacy of portraits created by a film crew or team of collaborators rather than a single artist. For contemporary visual art portraits, the single artist is more often the creator of the work. This is inevitably so in self-portraiture. For documentary portraits, however, the single-person-producer (Gernalzick, 2006, p. 3), or single-artist-originator as I will name it, is more often, *not* the creator of the work. Instead, documentary portraits are created by a film crew or team of collaborators. This problem becomes particularly acute for the creation of self-portraits. In defining self-portraits, the clear indication is that the process calls for a single-artist-originator who produces a work about his, or her, life (Haverty-Rugg, 2006). Elizabeth Bruss claims the use of film or multimedia to create self-portraits or autobiography, given the large-scale production needs of most films, can make satisfying this definition impossible. The person in front of the camera (the sitter) cannot also be the person behind the camera (the artist), let alone the person

editing the film, composing the score, and all the other personnel required in a multimedia production.

> Where the rules of language designate a single source (for self-portraits), film has instead a disparate group of distinct roles and separate stages of production (Bruss, 1980, p. 304-305).

Even documentary portraits of 'others' become problematic when the necessarily personal relationship between the single-artist-originator and the sitter is disrupted by a team of creators. Theorists have attempted to open the definition of multimedia portraiture to embrace the 'collaborative' (Haverty-Rugg, 2001) or 'interactive' (Egan, 1994) nature of contemporary selfhood, thereby allowing the creative input of others in a multimedia portrait. This research argues that this an unnecessarily artificial adjustment; as Renov and Gernalzick have pointed out, it *is* possible to create a portrait, or a self-portrait, according to the classical definition, if the multimedia portrait is one that is created and performed by the single-artist-originator (Gernalzick, 2006; Renov, 2004).

The creative research for this doctorate is confined to portraits and self-portraits that are created by the author as a highly subjective single-artist-originator. By this limitation, the research places itself within art practice. The exegesis in chapter six argues from this perspective. Clearly, with more single-artist-originator filmmakers offering a "forceful reflex of self-interrogation" (Renov, 2004, p. 105) in their work, filmmakers wishing to express a subjective truth can and do look toward the ideal of art practice, that is, where the artist's hand is evident and applauded. It is art's very subjectivity that relieves it of the burden of objective truth and gives it its strength and poetry. Films that deal with the outside world can be a fiction whose truth is purely personal and, in this way, straddle those boundaries between documentary and fine art, to create fine art portraits that are 'signed' unashamedly by the filmmaker/artist.

1.2.5. Summary

Therefore, visual art portraiture and documentary portraiture face several problems as they move further into the twenty first century, and they can be summed up in the following way:

- The mid twentieth century post-structural theories of identity saw identity as unstable, continually fluctuating, and, in the most extreme view, as merely a copy with no original (Baudrillard, 1988). With no 'inner self' to capture, this places the portrait genre in an untenable position because the reality of a stable inner self was questioned.

- The depiction, of both this complex and unstable 'inner self' and an ever-changing external 'good likeness', becomes untenable when the medium is limited to a single facial expression captured visually via paint or photography. Information about a portrait is increasingly delivered by extra intertextual information.

- Documentary film portraits, with both temporal image and sound delivering intertextual information, could potentially alleviate this problem. However, further problems are encountered - the economic influences on filmmakers, the possibly covert nature of the filmmaker's subjectivity, and the legitimacy of portraits created by a team of collaborators rather than a single-artist-originator.

Faced with these problems, both traditional visual art, and documentary portraiture have been placed under the harsh and unforgiving spotlight of post-structural thinking. Neither traditional visual art portraiture nor documentary portraiture can survive untainted. It would seem that an extended form of fine art portraiture[7] could have much to offer to meet these contemporary challenges.

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[7] Throughout the thesis, temporal film or video portraits that reference the visual arts is referred to as fine art video portraiture to distinguish it from broadcast documentary portraiture, defined in footnote 5, and photographic portraiture, which is a single still image.

1.3 The Research Question

Hence the aim throughout the dissertation and creative works has been to explore how significant music and sound might begin to address the problems encountered when traditional visual art portraiture attempts to capture a contemporary identity. This dissertation asks, in what ways can music and sound be most effectively utilised to legitimately extend the traditional practice of portrait making?

1.4 Structure of the Dissertation

There are many tasks to be undertaken to reach a framework to produce and evaluate the portraits created for this research. These will occur throughout the following chapters.

Chapter two details the contribution that could be made by music and sound, given that it is missing in traditional visual art portraiture. While focusing on contemporary theory, the chapter includes historic, semiotic, and physiological research to understand music/sound's intrinsic power and the contribution it could make to the representation of a human identity. It concludes with a summary of the arguments which will inform the methodology.

Chapter three details selected case studies of various artists practising in different media and the problems encountered. Beginning with a discussion on two significant historical artists who mark the changing depiction of 'self' within visual portraiture, the contextual review moves on to cover contemporary artists working in fine art video portraiture and sound portraiture. This chapter concludes with a summary of the significant qualities that contribute to the methodology.

Chapter four details the findings from a practice led creative work undertaken by the author, against the backdrop of chapters two and three. This creative work also elucidated other significant findings, which will, when combined with the findings from chapters two and three, contribute to this research's point of departure and methodology.

Chapter five is the methodology that underpins the creative outcomes produced for the doctorate. Based on the observations from chapters one, two, three, and four, the methodology details what is required for the effective use of music/sound as an intertextual element in portraiture.

Chapters six deals with the evaluative framework utilised during the process of completing the two major creative projects, *Self-portrait 1: Fragments of Presence and Absence (2018)* and *Self-portrait 2: Multiple Heads (2019).* The findings, based on the artist's approach, are detailed throughout the chapter.

The dissertation finishes in **chapter seven**, with a summary of research findings and a discussion on future implications.

CHAPTER 2: EARS: Literature Review

2.1 Overview

As detailed in chapter one, it is the visual arts due to their history, that have defined portraiture. Documentary film, through the combined effect of image, music, sound, and temporality, has taken up the form with its own supplementary 'added values' [8] (Chion, 1994). While documentary has more media resources at its disposal, it has economic and cultural constraints - funding a team of personnel, broadcast requirements, and a limitation created by its claims concerning objective truth in reporting (Adorno & Eisler, 1947; Corner, 1996; Minh-ha, 1990; Renov, 1993; Winston, Wang, & Vanstone, 2017). As well, there is a long-standing division in the film industry between the image and sound, with the sonic aspects of film having been historically undervalued in scholarship and practice (Buhler & Neumeyer, 1994; Chion, 1994; Greene & Kulezic-Wilson, 2016).

Music and sound have no portrait tradition apart from a few isolated examples. CPE Bach, for example, wrote a series of 28 musical portraits between 1754 and 1757 because he believed music should be able to portray character analogous to the visual arts. Joshua Walden concludes that "Bach's musical portraits were only identifiable as portraits because they were accompanied by titles that conveyed their genre ... because music cannot convey likeness" (Walden, 2009, p. 383). Music's particular strength, however, perhaps lies in this minimal representational ability (Cox, 2011; Langer, 1953; Raffman, 1993), leaving space for an openness not available in the visual arts and film. To state the obvious, it does not *look* like anything; however, the particular emotion and meaning that can be conveyed by significant sound, words, and music, alone of all the arts, is an affective 'added value' (Chion, 1994). Numerous music psychologists also maintain, based on physiological testing, that music and sound can convey emotion and meaning, and they will be detailed later in this chapter.

The disciplines of visual arts, documentary film, and music/sound are often separated in scholarly realms as well as in practice. This research project unites

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[8] Added values are defined as "the expressive and/or informative value with which a sound enriches a given image, so as to create the definite impression that this meaning emanates 'naturally' from the image itself" (p. 221)

them in two ways. The first way is via the theoretical considerations that cross all disciplines, from the Cartesian ideas in the Renaissance to contemporary, post-structural theories. The second way is via the creative research that requires a single-artist-originator to exercise skills across each discipline of music, sound, film, and visual arts. As a consequence of being the single-artist-originator, the designation for myself is alternately 'author', artist', or 'composer', determined by the role that is being emphasised at the time.

This interdisciplinary approach has necessitated a broad selection of academic ideas to be explored, rather than the narrower field of a single discipline. The research attempts to draw parallels across the disciplines of portrait, documentary, music, and sound theory by examining both contemporary theoretical issues and the historical first principles. In this way, the author asks what intrinsic qualities each brings to the portrait - the limitations and the strengths determined by the specificity of their form - with the ultimate aim being to investigate where music/sound might provide a significant and equal text to extend traditional visual portraiture.

2.2. Eyes or Ears?

Music/sound[9] is the medium that will be used to depict the fluctuating, transient contemporary, ' inner self'. 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. Visual dominance over hearing and other senses has frequently been scientifically demonstrated. (Posner & Nissen & Klein, 1976; Spence, 2009). As film theorist Christian Metz (1985a) 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

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[9] The instrumental music (including the voice as instrument) that is employed, mixed with words, vocalisations, and all other sounds, will be named 'MUSIC/SOUND'. It is named thus because no one element will take priority, but rather, each of these different sounds is used as instruments in the overall composition, the outcome being the soundtrack to which the film images are finally added. Each sound, whether it is produced by an instrument, an object, electronically or vocally, is of equal definition and weight in the overall composition, which is ultimately 'musical'. As needed for explanation in the text, each of these sounds will be called by their different denotations at times, but the overall composed result is always musical 'music/sound'.

primary visual and tactile "substance". Audio has become an experience that has been denied us in its totality because the world is framed as something that is seen (Schedel & Uroskie, 2011). Even Michel Chion, whose writing emphasises the power of music to add value to the image by delivering information and emotion, states it does it with the illusion intact that it is the *filmed image* that is delivering the information.

> Sound shows us the image differently than what the image shows alone, and the image likewise makes us hear sound differently than if the sound were ringing out in the dark. However, for all this reciprocity, the screen remains the principal support of filmic perception. Transformed by the image it influences, sound ultimately re-projects onto the image, the product of their mutual influences. Sound ... has not shaken the image from its pedestal (Chion, 1994, p. 21 & 144).

And not only does film music/sound retreat into the background of our senses, but film music/sound 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, p. ix)

The intention throughout the creative works and writing of this dissertation is to tempt music/sound out of the shadows to firmly take its place within the context of the portrait, where it can share, as an equal partner, the image of the sitter.

2.3. Music/sound and the fluctuating self

Music has always been considered a peculiarly 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 (Cox, 2011; Raffman, 1993). For this reason, music has long eluded the analysis surrounding 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, which are visually representational and viewed in terms of their correspondence to external reality. Kandinsky brought his view to it in 1914, but it is just as relevant today:

> A painter . . . in his longing to express his inner life cannot but envy the ease with which music, the most non-material of the arts today, achieves this end. He naturally seeks to apply the methods of music to his own art (Kandinsky, 2011, ch. 4, para. 4).

The music philosopher's intuitive view that music/sound is effective in expressing the inner life of 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* represent both emotions and meaning. Leonard Meyer led the way in directing the course of early physiological testing of music when he convincingly claimed that music was able to elicit emotions. He suggested music achieved this by fulfilling or suspending musical expectations within the structure of music itself; that is, emotions were produced in the listener when their expectations of what they were about to hear were fulfilled or suspended: "Affect or emotion-felt is aroused when an expectation ... activated by the musical stimulus situation, is temporarily inhibited or permanently blocked" (Meyer, 1956, p. 31). Music philosophers Stephen Davies, with Nicholas Cook and Peter Kivy, all argue for what one could call the 'appearance' of emotions in music (Davies, 2011, p. 7). That is, much like a man can 'appear' sad, music can also 'appear' to sound sad (Cook, 1998). We then, as listeners, tend to resonate or mirror the emotional tenor of the music. As Davies claims, "music is capable of expressing a fairly limited number of emotional types, but it can express these objectively, so that suitable skilled and situated listeners agree highly in attributing them to music" (p. 11).

It was Meyer's ideas that formed the basis for many studies that were to come explaining, in particular, how *film* music works; that is, how music acts to enhance the image and narrative when they are combined. Rather than detail this literature on film music, however, I will outline studies that approach the semiotic and physiological effects of music and sound, to understand the *intrinsic* power of music and sound to express and represent emotions and meaning.

2.4. Music as Semiotic

While the term 'semiotics' rarely appears in Meyer's work, he, like Susanne Langer, dwells on semiotic problems, and both would maintain that despite not being visually representational, music/sound has structural elements that form signs that can be 'read' and understood. During the last forty years, musical semiotics has become common-place in musicology, and physiological and cognitive studies looking at the neural networks of the brain have supported this with scientific evidence that music and sound can convey significant meaning and emotion.

According to Tarasti (Tarasti, 2002), music is "semiotical par excellence" (p. 4); in other words, music is both meaningful and communicative. In his book *Signs of Music*, he describes that moment when music "comes alive; it begins to 'speak' and 'move'. Now the message has been 'understood'" (pg. 16), and because this understanding is contingent and varies over time, he outlines fourteen ways he believes a listener can gain understanding through music. There are certain of his ways of understanding music that are particularly relevant and useful for portraiture. For Tarasti, "to understand (music) is to move from 'surface' to 'deep' structures" (p. 22) or to be able to read the deep-felt but invisible expression that is behind the sounding of the tones. This way of understanding is particularly relevant to portraiture, in that the artist wishes to depict both the surface external 'good likeness' and the deep 'inner self'. Tarasti also says, "understanding (music) is based on morphology over time: it is to see how things unfold, one from the other" (p. 23) or, to live through the temporal narration of the music and sound as the sitter's inner being is revealed over time. And finally, "understanding (music) is basically an internal, cognitive process by which the subject comes to understand herself" (p. 24), which allows the act of understanding to be audience-driven rather than driven by the composer. This allows the outcome to be an understanding of the inner self of both the sitter and oneself. These ways of understanding confirm that music, when attached to a portrait, could directly lead to a deeper understanding of its sitter.

The two broad divisions of understanding music, though, see the process as either through "external" communication, when the composer and listener share a similar musical competence and, therefore, understand the codes or as an "existential" communication that brings the listener inside to discover something about herself. This more contemporary view of semiotics sees the musical language not so much as a set of codes but rather as a study of unique events. From a music history viewpoint, the 'external' mode of understanding is best suited to the Classical-Romantic musical tradition where there are specific harmonic and melodic codes that a listener could learn, thereby allowing an understanding of the 'musical language'. The 'existential' way of understanding music is more appropriate for contemporary twentieth century minimalism, electronic, and musique concrète, where the dissolution of the unified tonal 'language' and a rejection of the composer's control over the composition became the priority. John Cage, who is detailed further in chapter six, lead the way in this philosophical and compositional stance with his 'chance' music, the dictum being that the less control the composer applied, the more room there was for the imagination of the listener in the musical process (Lejeune, 2012, p. 173). That is, it is the listener's experience that becomes the centre of an existential meaning.

The following cognitive and physiological findings could be considered, according to Tarasti, as a sub-discipline of semiotics (p. 64), and conversely, cognitive scientists have turned semiotics into one of their specialised branches. Certainly, they both support the other by sharing philosophical and scientific evidence in turn.

2.5. Music as Physiology

2.5.1 Emotion

Sloboda found that specific musical structures lead to specific psychophysiological reactions, and he showed that new or unexpected harmonies, as Meyer had claimed, *can* make listeners shiver with emotion (Sloboda, 1991). Koelsch extended the findings on music and emotion and determined that (1) music was capable of inducing emotions with a strong intensity, (2) such emotions could usually be induced quite consistently across subjects, and (3) music could induce not only unpleasant but also pleasant emotions (Koelsch, 2005). Various measurements of

the components of emotion have been systematically studied over the years, which point to the clear evidence that the emotions evoked by music are 'real'. For instance, Sloboda et al. reported that emotions were felt subjectively, and could be described (Sloboda et al., 2001); Koelsch et al. showed that the emotion centres of the brain were activated with music (Koelsch, Fritz, Cramon, Müller, & Friederici, 2006); Becker showed that measurable facial expressions were induced by music (Becker, 2004); and North et al. showed music could induce people to action (North, Tarrant, & Hargreaves, 2004). All things that any listener to music could confidently state from their own experience. It was these and later studies (Juslin & Västfjäll, 2008) that conclusively confirmed and extended Meyer's initial claims, that music effectively expresses emotions.

2.5.2 Meaning

Semantics is a key feature of language, but there was no evidence that music could elicit brain mechanisms related to processing meaning as language could. It was a groundbreaking study by Koelsch et al. in 2004 that changed the thinking about music and meaning (Koelsch et al., 2004). Previously, Meyer considered that music did not have referential meaning outside itself as language did, but rather an embodied meaning; that is "a musical stimulus (be it a tone and phrase or a whole section) has meaning because it points to, and makes us expect, another musical event" (Meyer, 1956, p. 35). As for referential meaning, however, most music philosophers and psychologists alike agreed that music had no semantic content. Davies stated that music is not meaningful because it is not a symbol aimed at denotation, nor is it depictive like painting (Davies, 1994, p. 201). Langer claimed that while music has many elements, like words, that can be perceived and that come together to form a complex whole, those elements are *not* words that denote a thing. Rather the elements have no meaning in themselves: "Just as music is only loosely and inexactly called a language, so its symbolic function is only loosely called meaning because the factor of conventional reference is missing from it" (Langer, 1953. p. 31). And Diana Raffman: "Music may be intended, but it isn't intentional: it isn't <u>about</u> anything ... music does not refer or bear truth" (Raffman, 1993, p. 41, emphasis in original).

Koelsch's work, however, added *meaning* to the list of attributes that music could elicit, showing that physiological measurements were triggered by music in the same way as they were by language (Koelsch et al., 2004).[10] These measurements showed, not that a musical sound directly represented something (one could not order a take-away for instance), but that the brain processing required for matching a conceptual meaning to a word was also elicited when the conceptual meaning was matched to a musical sound, in the same way, and with the same strength and consistency. Koelsch's study began to open the way to the possibility that music and sound can hold extra-musical meaning; that is, meaning outside itself (Daltrozzo, Schön, & Scho, 2008; Orgs, Lange, Dombrowski, & Heil, 2006; Schön, Ystad, Kronland-Martinet, & Besson, 2010). Later studies showed that extremely short (250 msecs) musical excerpts, and also unidentifiable single sounds, could elicit both semantic processing and emotional responses, indicating that they occur automatically and prior to the brain being able to verbalise or name the sound (Daltrozzo et al., 2008; Orgs et al., 2006; Schön et al., 2010). The assumption from this was that it was the music or sound *itself,* not the listeners identifying or naming of the music/sound that conveys the meaning. From this can be taken that it is not the verbalising of the sound nor the musical structure (harmony) alone that conveys meaning, but a more likely candidate is the timbre of the music or sound. One study 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).

Diana Raffman, in her book *Language, Music and Mind*, has tried to develop a model of music as a form of language to explain this ability to carry meaning. Susanne Langer first hinted at this idea when she wrote, "we are so deeply impressed with the paragon of symbolic form, namely language, that we naturally carry its characteristics over into our conceptions and expectations of any other mode" (1953, pp. 28-29). It was Lerdahl and Jackendoff (1983), who wrote what is considered to be the paradigmatic reference to the links between linguistic and

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[10] 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 and sounds.

musical structure. Raffman extended their ideas claiming, "what sets music apart, lending it unique kinship to language, is its apparent possession of grammatical structure - or, more properly, the listener's apparent possession of (domain-specific) psychological rules for apprehending that structure" (1993, p. 41). While this quasi grammatical similarity to language gives music a sense of meaning, Raffman claims this meaning is in part '*ineffable*' and cannot be translated either into direct representations or words. Raffman says that music's similar structure to language makes us believe something is being conveyed by the music that we hear and that we have an innate desire to *speak* it: "since music (more than the other non-linguistic arts) is kin to language in certain important respects, an expressivist conception might account in part for the impulse to <u>tell</u> what we know of a musical work" (p. 41, emphasis in original). However, this meaning that we sense so strongly and wish to speak of cannot be put into words. As Langer says:

> It seems particularly difficult for our literal minds to grasp the idea that anything can be known which cannot be named ... but this ...is really the strength of music expressiveness: that music articulates the forms that language cannot set forth (Langer, 1942, p. 198).

While it can convincingly be argued that music and language share a similar generative grammatical structure, it is the idea of the *ineffability* of the meaning generated that holds the most appeal for this research. Perhaps John Dewey sums it up in its simplest terms: "If all meaning could be adequately expressed by words, the arts of painting and music would not exist" (1934 cited in Raffman, 1993, p. 2).

2.5.3 Identity

A final group of studies, relevant to this research project, are those carried out on the correlation between identity and music. (Folkestad, 2012; Hargreaves & Meill & MacDonald, 2012) The study writers believe that, while the areas of cognitive and emotional aspects of music psychology have been well studied, the social aspects, and in particular the role music plays in forming and developing an individual's sense of identity, has been neglected. They postulate that music is similar to language in its ability to determine and mark identity. The studies have located different ways people engage in music that amount to a "network of

associations", or their "inner musical libraries", and as a consequence, "people's musical identities are determined and influenced by these networks which are based on their accumulated lifetime's experience of different music, all of which are further associated with socially and culturally-situated experience" (Hargreaves, Hargreaves & North, 2012, p. 170). Folkestad has coined the phrase, "the personal inner musical library" (Folkestad, 2012). He uses it in relation to the inner library that a composer may draw on to enrich their creativity and imagination, but by inference, we all, even non-musicians, hold within ourselves our inner musical library - the 'soundtrack of our life' - that can be accessed and used in a portrait. In other words, the continual fluctuations of identity will interweave with one's experience and identification with genres of music and sounds, both mirroring and constructing our sense of 'self'.

All the studies outlined in sections 2.4 to 2.5.3 offer compelling results in that they confirm music can elicit emotional reactions, and even impart meaning, which, when used as an intertextual element within a portrait, can offer additional information for a viewer. However, many of the studies are carried out in a laboratory setting with a narrow focus on the minutiae of the aural experience. This raises the question of whether 'music alone' (Kivy, 1990)[11] can actually exist? 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, p. 92). As he concludes, and other theorists confirm, (Tobias, 2004) 'music alone' rarely happens. I will look briefly at the film and TV industry's exploitation of the intrinsic qualities of music/sound when attached to film image to illuminate one of the points of departure for this research project.

2.6. Music & Film

Eisenstein wrote extensively about the way image and music could interact well before the Hollywood juggernaut overwhelmed filmmaking last century. In his *Statement on the Sound Film,* he called for the non-synchronisation of sound with image. By 'synchronised' sound he meant the use of sound recorded on a

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[11] Peter Kivy names music that is independent of non-musical representation - such as a text, title, program, lyrics - pure music or 'music alone'.

"naturalistic level, exactly corresponding with the movement on the screen" that he believed would limit the art of filmmaking and open film up to populism and commercial exploitation (Eisenstein, Pudovkin, & Alexandrov, 1949, p. 158).[12] Eisenstein, followed by Adorno and Eisler, was in a minority in his criticism of the 'culture industry' as it existed, and still does, in Hollywood. All three 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 & Eisler, 1947; Eisenstein, 1949; Hufner, 1998).

The synchronisation and subservience of music/sound to the story and image play an important part in creating the 'filmic illusion' that still maintains this economic status quo in the Hollywood studio system. Buhler and Neumeyer point out (1994) that the discourse on film music 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. Gorbman, Flinn, and Kalinak (Gorbman, 1987; Kalinak, 1992), 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, p. 37).

Cook, Chion, and Murch, however, claim that the narrative and image are not, as the film industry contends, the most important elements, rather the music/sound, image, and story, 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)

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[12] "ONLY A CONTRAPUNTAL USE of sound in relation to the visual montage will afford a potentiality of montage development and perfection... THE FIRST EXPERIMENTAL WORKS WITH SOUND MUST BE DIRECTED ALONG THE LINE OF NON-SYNCHRONISATION WITH THE VISUAL IMAGE" (Eisenstein et al., 1949, p. 258 emphases in original)

The film and TV industry understand the powerful double-act that is in play when sound and image come together, and, as a consequence, the film composer's role is often firmly controlled by the director and producer. The convention is for film composers to preserve the Classical-Romantic style of music composition, which has a long tradition that stretches forward into contemporary popular music, broadcast film, TV, and gaming today. The film industry requires film composers to reuse these Classical-Romantic leitmotifs, harmonies, and melodies, varying them to suit the needs of the film because the semiotic codes are understood by most Western (and now global) audiences. In this way, music can be used to manipulate the reactions of an audience. This demand of the film industry for film music that can be easily read both maintains the narrative dominance in filmmaking and holds film composition in conservatism (Burch, 1969) because "the danger is that music may do more than just supplement the images... music may instead become an alternative site of moral authority" (Buhler, Neumeyer, 1994, p. 381). "Sound, much more than the image, can become an insidious means of affective and semantic manipulation" (Chion, 1994, p. 34). It is this ability of music/sound to affect our psychological and cognitive responses that have seen it held in check within the film industry, and it is this affective power that also gives it the potential to be a potent signifier for portrait making.

2.7. Summary

To address the research question (1.3), key texts on music, sound, and meaning have been reviewed. As is evidenced by this chapter, music/sound does not look like anything, but scholars offer semiotic, philosophical, and physiological evidence that it *is,* nonetheless, highly representational. The following summary dot points will inform the construction of a methodology in chapter 5.

- Historically, music has been considered the most non-representational of all the arts because it does not look like anything, but this is incorrect (Cox, 2011; Raffman, 1993).

- Music/sound can convey emotions, both semiotically and physiologically (Koelsch, 2005; Meyer, 1956; J. Sloboda, 2005).

- Music/sound can convey meaning in many different ways, both semiotically and physiologically (Painter & Koelsch, 2011; J. Sloboda, 2005; Tarasti, 2002).

- Music plays a role in forming and developing an individual's sense of identity (Hargreaves, Hargreaves & North, 2012) (Folkestad, 2012).

- Scholars maintain that music/sound is like an ineffable language (Lerdahl & Jackendoff, 1983; Raffman, 1993).

- Music/sound is overlooked in our modern world because in the film and TV industry and digital platforms of all kinds, it is attached to an image, and the viewer incorrectly attributes meaning to the image alone (Chion, 1994, Schedel & Uroskie, 2011)).

- Music/sound does not have to be matched to a film image to be meaningful. In fact, synchronicity and subservience to the film image diminish or hide music/sound's intrinsic power (Buhler, Neumeyer, 1994; Chion, 1994).

Music/sound can, therefore, stand on its own as an independent site of representation to convey significant meaning and emotions within a portrait. Matched with image, as an equal partner, music/sound has the potential to extend the portrait form significantly. In the next chapter, a review of the selected artists' creative work is examined to find key points to help inform the methodology in chapter 5.

CHAPTER 3: CONTEXTUAL REVIEW OF ARTISTS

3.1. Overview

This chapter details case studies of various artists practising in different media and their influence on the research. It begins by describing one significant historical artist engaged in the changing depiction of identity within visual portraiture. It was within fifteenth century Renaissance portraiture that new notions of an individual self were expressed, and this is well illustrated by Albrecht Dürer's contribution to the emerging art of self-portraiture.

The chapter then moves on to cover contemporary artists working in fine art video portraiture and sound portraiture. The twentieth century saw new notions of selfhood emerge, with post-structural theorists seeing the self no longer as a cohesive whole, but rather fluctuating, de-centred and formed by mass culture mediated through language. This change was reflected in a dissatisfaction with and subsequent subversion of the portrait form, which grew in strength throughout the twentieth century. I explore this subversion beginning with the fine art video portraits of Andy Warhol.

The chapter goes on to explore a small selection of other fine art video portrait artists and sound artists, in order to identify, in combination with the points made in chapters two and four, the key criteria for the methodology that follows in chapter five.

3.2. PORTRAITS WITH IMAGE AND NO SOUND

3.2.1 Renaissance Portraiture - Albrecht Dürer *Self Portrait* (1500)

Figure 5: Albrecht Dürer *Self-portrait* (1500) oil on panel. Public Domain

As has been detailed in chapter two, the Renaissance heralded a radical change in thinking about the human self, and it was because of this change that the modern portrait form, as we know it today, emerged (Martin, 2006; Reiss, 2003; Seigel, 2005). A new sub-genre of portraits also emerged at this time - the self-portrait - and this new genre had the artist Albrecht Dürer as a driving influence. His self-portraits garnered enormous attention in their time, and they continue to be singled out by art historians as an illustration of the profound changes happening, during the early modern period, in thinking about identity (Koerner 1988, pg.84).

Jan van Eyck's *Man in a Red Turban* (1433) is tentatively considered to be the first self-portrait;[13] however, the identity of the sitter as Van Eyck has never been proven. It is Dürer who can be said to have created the first autonomous self-portrait, whose identity is assured, with his self-portrait of 1484. However, it is Dürer's stunning Munich self-portrait of 1500 that is seen as the first genuinely modern example of self-portraiture on several levels. Not only was the idea of capturing an image of one's self for no formal reason a novel exercise, Koerner offers the view that Dürer's 1500 self-portrait combines both his likeness, his powerful signature on the canvas, and the statement translated as "I, Albrecht Dürer of Nuremberg portrayed myself in everlasting colours aged twenty-eight years*",* to not merely declare the image to be created by himself, but also to exemplify the emerging Renaissance concept of the presence and value of the individual self within the work of art.

Figure 6: Jan van Eyck, *Man in a Red Turban* 1433 - oil on board. Image by Carla Thackrah

> It is a painting which appears wholly to validate the art historical belief that Dürer's self-portraits represent a passage from one age to another (Panofsky, 1943). The panel's date of 1500 takes on a special importance, not only because its round number cannot help but being regarded as epochal, but because, in its prominent placement near the center of the darkened visual field at the upper left, one senses that the artist has fashioned the moment of his painting as a point of passage, indeed that his self-portrait is the appropriate emblem of that great year (Koerner 1988, p.35).

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[13] The words "Jan Van Eyck made me as well as I can" are displayed prominently on the frame: "Als Ich Kan" at the top of the frame and "Me Fecit" at the bottom, pointing to the historical conclusion that it is a self-portrait.

Unlike the earlier painting traditions before him that saw the individual, not as an originator but a link in the chain of tradition, Durer had an impulse to "pour out new things which had never before been in the mind of man" (Panofsky 1943, p.45) and this is clearly evident in his self-portraits.

Figure 7: *Head of Christ* - copy after Jan van Eyck from his workshop. Oil on oak. Original lost thought to be painted in 1400. Public Domain.

The 1500 self-portrait shows his likeness as both a continuation of tradition and as a striking departure, revealing a radically new notion of selfhood that associates the human individual with God. The placement of his face is taken directly from vera icons, or true images of Christ, particularly Van Eyck's *Head of Christ,* painted around 1400, which was conceivably the original prototype of Dürer's self-portrait (Panofsky, 1943, p. 43).

This portrait depicts not just a human likeness but also makes a statement about human selfhood - a 'self' raised to the level of religious icon. As Koerner says, "by transferring the attributes of imagistic authority and quasi-magical power, once associated with the true and sacred image of God, to the novel subject of self-portraiture, Dürer legitimates his radically new notion of art, one which is based on the irreducible relation between the 'self' and the work of art" (p.82).

While it is silent, nonetheless, because of its place in the history of Western art, culture, and philosophy, Dürer's self-portrait of 1500 is replete with culturally specific signs conveying meaning. In particular, it illustrates the significant connection between theories of identity and portraiture.

3.2.2 Twentieth and Twenty First Century Fine Art Video Portraits[14] - Andy Warhol *Screen Tests* (1964-1966)

Figure 8: Two film stills from Warhol's *Screen Test* Denis Hopper. © Andy Warhol Foundation Visual Arts/(ARS)/Copyright Agency 2020

With Dürer's self-portrait of 1500 marking the quintessential traditional visual art portrait, this contextual review moves immediately into the twentieth century to the fine art film portraits of Andy Warhol. It could be said that the portraits of Dürer and Warhol occupy similar positions in their respective times; both posed

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[14] Throughout this section, temporal film or video portraits that reference the visual arts will be referred to as fine art video portraiture. This is to distinguish it from documentary portraiture, which is created to be suitable for broadcast on television or film theatres (usually a classic narrative structure with clear start, middle and end; single screen, high quality, broadcast format) and photographic portraiture, which is a single, still image.

questions about the human 'self' within portrait making, and for both, the continuing strong responses to their work means they are singled out time and again to document and signify changes in thinking about the human individual in their era. While Dürer's portraits marked the *appearance* of the reasoning human individual separate from God, with both the artist and the portrayed becoming wholly present in the artwork for the first time in history, Warhol's portraits marked the *disappearance* of the individual on both sides of the portrait; both the artist and the portrayed (Van Alphen, 1977, pp. 242–243). Not only are Warhol's actions as a painter largely and purposely absent in his mechanically reproduced print/paintings, but his sitters are equally bereft of their interiority and identity.

Like many theorists, Blake Stimson sees Warhol's life and work as exemplifying the transition from modernism to postmodernism. As he says, "more than any other cultural icon, he helped to effect the transition from the old worlds of God, reason, and labour to the new world of consumption we still find ourselves in today" (Stimson, 2014, p. 39). As the artist considered to most embody the intrinsic qualities of postmodernism (Sartwell, 2013, para. 3), Warhol's art and life stood in complete opposition to the modernism that began in the Renaissance. His works were coolly impersonal; there were no angst-ridden cathartic splashes of paint like the artists immediately before him but instead mechanically produced pop art stolen from advertising, packaging, and the media. Even Warhol's physical appearance was pale and uncoloured; an empty mirrored surface to reflect the world of shallow consumerism around us. As he famously said, "if you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it" (Berg, 1989, p. 56).

Figure 9: Cindy Sherman *Untitled Film Still #17* (1978) Gelatin silver print. Courtesy of the artist and Metro Pictures, New York

In the late 1970s, feminism gave rise to further explorations on the theme of the loss of 'self' in postmodernism with Cindy Sherman's portraits, *Untitled Film Stills* (1977-1980) being some of the earliest and most celebrated. These photographic portraits show how the act of representation itself can capture an utterly empty portrait by portraying a 'self' without any original and, therefore, without any inner being, a true simulacrum. Her sitters are herself pretending to be an actress portrayed in a non-existent 1950s Hollywood film still. They have *no* original signified but are instead portraits of the act of portraiture itself. Van Alphen says, "we don't see a transparent representation of a full subjectivity; instead, we see a photograph of a subject which is constructed in the image of representation" (Van Alphen, 1977, p. 244). Sherman, Niki S Lee, Tracey Moffatt, Nan Goldin and others too numerous to detail here, have used their subversion of portraiture to continue to question the place of the 'self' within a portrait.[15]

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[15] While these artists are important in that they have used their subversion of portraiture to continue to question the place of the 'self' within a portrait, because of the scope of this research, fine art portrait photographers will not be discussed in any detail.

In Warhol's *Screen Tests* (1964-1966), the sitters *are* real people; they were the various celebrities and attractive faces that came into Warhol's Factory in New York during these years. Each portrait fills a 3-minute length of silent film stock, shot with a Bolex 16 mm camera, on a tripod, framed in close-up, and usually left static. Each sitter was told to sit still against the neutral background and stare into the camera, preferably without blinking. As Benjamin says in *A Little History of Photography* (1997), another self projects to the camera than to the eye, and this is nowhere more obvious than in the 472 portraits of 189 individuals portrayed in the *Screen Tests*. They were often left to sit still throughout the duration without anyone operating the camera. As Warhol said of his early films, "the point was to make a moving-picture still life" (Kent, 1970). Given the lack of movement, props or expression, there is on the surface, like his screen print portraits, little evidence of either the artist's or the sitter's self; they portrayed his classic potent message of surface alienation rather than the "inner life" and the "character" (Freeland, 2010, p. 5) that is considered essential in a portrait.

However, through this process, more is revealed than perhaps was intended; through the process of posing, the sitters were put to the test in the true sense. For some, the sheer duress they were placed under to self-script their encounter with the camera, over these 3 minutes, *did* reveal an individual self: as Warhol says, "it's much harder to be your own script than to memorize someone else's" (Kent, 1970). Some were, as Callie Angell suggests, "stricken and exhausted" by the process (p. 206). As if the process itself was not enough to unnerve the sitters, they were also provoked into response with bright lights and verbal prodding from behind the camera. She says:

> Some subjects seem overcome with self-consciousness, squinting into the bright lights, swallowing nervously or visibly trembling, while others rise to the occasion with considerable force of personality and self-assurance, meeting the gaze of Warhol's camera with equal power. As the collection of *Screen Tests* grew, these provoked responses gradually became the overt purpose or content of the films, superseding the original goal of the achieved, static image (Angell, 2006, p. 14).

So, while Warhol was not initially concerned with the traditional need to portray some manifestation of an inner identity of the sitter, and was subverting that very concept, his purpose changed as the *Screen Tests* developed.

There are two additional aspects of the *Screen Tests* that undermine the original aim to depict the surface alone, offering us instead an insight into an 'inner self'. The first aspect that allows a richer interpretation of the 'inner self' of these sitters is the intertextual information. These sitters are far from anonymous; the portraits are replete with intertextual or archival information because all his sitters were celebrities, either by virtue of their public notoriety or simply because they were sitters for Andy Warhol. Bob Dylan, Susan Sontag, Edie Sedgewick, Nico, Salvador Dali, Marcel Duchamp, Lou Reed, Alan Ginsberg - the list is long. If they had no known celebrity, to begin with, they have acquired stories and celebrity over the years, with their names and backgrounds being of interest to both researchers and the curious. This first aspect then, affords the viewer of these portraits an insight into an inner being, even if it is one imposed by virtue of our common culture.

The second aspect is that of the face itself. Warhol is very much engaged with the face as a marker of the portrait, and these faces are projected at slow speed -16 frames per second instead of the 24 frames of the raw footage. As Wayne Koestenbaum said, "a face is interesting, but so is the time we spend looking at it. Seeing a Warhol screen test, we compose a conceptual sculpture: an empty box, containing our time-of-beholding" (2003). They capture both the sitter's 'inner self' *and* the viewer's time spent imagining the sitter's 'inner self'. Perhaps more importantly, they were shot in close-up. Jean Epstein observed that "the close-up is the soul of the cinema ... the close-up is an intensifying agent because of its size alone" (Epstein, 1977, p. 9-13). There is no escaping that some of these closely filmed and slowed-down faces can reveal emotions in a way that is impossible to be revealed under normal circumstances. The face becomes a reflecting surface of light and shadow, each small movement becoming as expressive as any artist's painted line. We can move into the screen, peer intensely, and see what the slowly unfolding face reveals as each movement becomes an event, potentially full of meaning. So it is through these culturally encoded elements: the proximity of the face in close-up, the slow-motion that allows time for the viewer to encounter the

face in a transcendental way, the archival information attached to each portrait, that define these as 'portraits' in the traditional sense and give them their power.

Warhol's films were enormously influential throughout the 20th Century, and still, his legacy lasts today. Warhol removed his films from circulation in the early 1970s until his death in 1987, and only a few remained in collections, so they were rarely screened in his lifetime. Nevertheless, his films were so provocative that merely to hear about them was enough to create debate. They were, as one critic observed, "difficult to see, yet impossible not to think about, Warhol's cinema served as a rich site of projection and imagination for the avant-garde throughout the 1970s and 1980s" (Ahern, 2013). For the strict avantgarde, however, Warhol was never accepted as a genuine member; his films were too concerned with glamour, personality, and celebrity. Callie Angell, the curator of Warhol at the Whitney Museum and consultant at MoMA, published a catalogue raisonné of his *Screen Tests* in 2006, which has given Warhol his long-awaited status as one of the most important artists of the twentieth century. In looking at the catalogue raisonné, it becomes apparent that it is the *Screen Tests* that are undoubtedly Warhol's most significant contribution to the genre of portraiture, rather than the screen-printed portraits for which he is most famous (Angell, 2006).

In the *Screen Tests*, Warhol transposed the idioms of still photography to film, and in so doing, created a hybrid object - part living sculpture, part photograph, part film - that was able to access emotional truths of an individual self. By using temporal film, he shifted and extended the focus of portrait making from the static, captured moment that it had been for centuries, to the more psychologically revealing process involved in composing one's 'self' for a camera and the viewer, over time.

Both Dürer and Warhol occupy significant moments in the history of portraiture, with each expressing new notions of identity via their portraiture. Dürer offers the quintessential traditional visual portrait, and Warhol has extended this form to express a contemporary identity with the addition of silent temporal film. Both these examples of visual art portraiture have been chosen as reference points for the creative component of this research that follows in chapter six.

Much contemporary fine art video portraiture that followed Warhol has a debt to pay to his groundbreaking *Screen Tests*,[16] and the next works discussed are no exception. These works are divided into those that are silent and those that use sound to investigate further the research question of music/sound's potential contribution to contemporary portraiture.

3.2.3 Luke Willis Thompson *autoportrait* (2017) and *Cemetery of Uniforms and Liveries* (2016)

Luke Willis Thompson's *Cemetery of Uniforms and Liveries* (2016), which are portraits of two men, Brandon and Graeme, and *autoportrait* (2017), which is a portrait of Diamond Reynolds, are two examples of silent fine art video portraits that owe a debt to Warhol. These are two of the three works that make up Willis Thompson's entry into the Turner Prize at Tate Britain in 2018. Both works feature silent, black and white 16 mm and 35 mm filmed portraits that very directly reference Warhol's *Screen Tests*. Thompson explains it was when reading Warhol's *Screen Tests* catalogue raissoné by Callie Angell, that he learned they were initially inspired by the mug shots of the 'most wanted' criminals, usually African-American men, and yet the *Screen Tests* themselves were almost exclusively of white sitters. He said

> There are so few people of colour or so few people who were not white, in Warhol's archive of *Screen Tests*, that it made me think that this omission was more significant than the racial exclusion within the underground scene in New York at the time. (Staple, 2017).

Thompson formulated the idea that the series was intentionally unfinished, and his task was to finish the work, replicating exactly Warhol's film stock, camera, and setups, but using African-American sitters. These sitters, like Warhol's, have celebrity; but it is a celebrity by virtue of their political status as people of colour living within the conditions that gave birth to the Black Lives Matter movement (Costou, Godfrey, Whitefield, & Young, 2018, p. 81). Brandon is the grandson of

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[16] A small selection of other silent fine art video portraits that owe a debt to Warhol: Melita Dahl, *e-motion* (2000); Bill Viola, *The Passions* (2000); Sam Taylor-Wood, *David* (2004) taken almost directly from Warhol's six-hour *Sleep* (1964*)*; Fiona Tan, *Corrections* (2004); Petrina Hicks, *Ghost in the Shell* (2008).

Dorothy Groce who was shot by police in her home in Brixton in 1985; Graeme is the son of Joy Gardener, who was killed by police in her home in Crouch End during a raid to deport her in 1993; and Diamond Reynolds is "a celebrity (because of) the worst day of her life" (TateShots, 2018). In 2016, Diamond Reynolds broadcast via Facebook Live, the moments immediately after the fatal shooting of her partner by a policeman during a traffic stop. It was 74 seconds of video that has amassed a vast global audience of over 6 million.

Figure 10: Luke Willis Thompson *autoportrait*. Installation film still Tate Britain. Image Carla Thackrah

Figure 11: Luke Willis Thompson *autoportrait*. Installation film still Tate Britain. Image Carla Thackrah

Figure 12: Luke Willis Thompson *Cemetery of Uniforms and Liveries*. Installation film still Tate Britain. Image Carla Thackrah

Figure 13: Luke Willis Thompson *Cemetery of Uniforms and Liveries*. Installation film still Tate Britain. Image Carla Thackrah

Like Warhol's, these portraits have gravitas due to the combined action of the intertextual information provided by their celebrity and the set-up of the filming itself, the carefully constructed and directed stillness of the sitters filmed and presented in larger-than-life close-up. For Brandon and Graeme, who are otherwise unknown, their celebrity is explained on plaques at the entrance to the exhibition. In Diamond Reynold's case, in addition to the exhibition texts, many knew her story from news broadcasts and the large amount of footage of the killing. This grainy, unedited, digital phone footage of a traumatised woman speaking to the policeman who had just shot her partner, who is seen dying beside her and her daughter, broadcast live on Facebook, is the "sister" footage to *autoportrait*. Thompson says he responded to the "call" (Staple, 2017) of the footage and asked her to collaborate with him to create a very different image; Diamond is silent, still, and closely shot on crystal clear 35 mm film.[17] As Willis Thompson himself says in interview, "this means that while one site for the work is clearly what's visible on the screen here in the museum, another is its interplay with other representations of the narrative that she's tied to out there in the world" (Costou,

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[17] Thompson has also received criticism for his work since his nomination for the Turner Prize. Some critics see it as an example of the aestheticisation of black trauma. Nick Scammell wrote: "What will not go away is the sense that this is yet another artwork in which black trauma functions as ready-to-wear cultural clothing... Diamond Reynolds is known because she refused to be silenced. Yet autoportrait sees her both speechless and distanced into black and white film". (Scammell, 2018)

Godfrey, Whitefield, & Young, 2018, pg. 82). Like the vast majority of fine art video portraiture, these works are silent, and, in this situation, the intertextual information about what the sitter is 'tied to out there in the world', becomes imperative because, without some form of additional information, the portrait loses its meaning. Thompson was relying on the audience to view and listen to the phone footage when he says, "everything was already said in Diamond's live-streamed video" (Staple, 2017) because, without it, the silent image alone is not able to convey the information needed to adequately understand the sitter's inner self.

3.2.4 Bill Viola *The Passions* (2000-2002)

Figure 14: Bill Viola *Dolorosa* (2000) video diptych installation. Continuously running. Performers: Natasha Basley, Shishir Kuru. Image courtesy Bill Viola Studio

Figure 15: Bill Viola *Quintet of the Astonished (2000)* single screen video installation. 15:20 min. Performers: John Malpede, Weba Garretson, Tom Fitzpatrick, John Fleck, Dan Gerrity. Image courtesy Bill Viola Studio

Figure 16: Bill Viola *Six Heads* (2000) six-channel video installation 20 min. Performer: Tom Fitzpatrick.

Image courtesy Bill Viola Studio

Bill Viola is probably the best-known fine artist working exclusively in video today. His *Quintet of the Astonished* (2000), *Man of Sorrows* (2001), *Six Heads* (2000*), Silent Mountain* (2001), *Dolorosa* (2000) are all part of a major series based on the representation of human emotions as a universal phenomenon, called *The Passions* (2000-2002). First exhibited at the J.P. Getty Museum in 2003, the works combine both established painterly traditions of Renaissance paintings, and new media technology, showing on LCD and plasma screens. They would appear, on the surface, to be portraits; the sitters are captured from the waist up, either turned slightly from the camera or front on, and the images show a clear facial likeness. Each piece is of a single person or a group of people in the throes of an extreme emotional experience: Viola says, "the theme of *The Passions* is human emotion as a living force. I was interested in documenting... the passage of an emotional wave through a person" (Sassoon, 2003, p. 40). As a result, it is the emotion itself that is the focus, not the individual sitter. They were carefully directed by Viola in a process where he thought of the various emotions as his 'primary colours', directing the actors to use them to create the trajectories of feelings (Muchnic, 2003). He asked the actors to move fluidly through these emotions, working from the outside in or from the inside out, as in Method acting (Walsh, 2003, p. 12). Technically, they are similar to the Warhol *Screen Tests* in that they are filmed in close-up, in one take with a fixed camera on 35 mm film, and then slowed for presentation.[18] In other respects, however, they are the opposite of Warhol's portraits; while Warhol told his sitters to sit still and stare blankly, thereby depicting the surface representation of a named and known individual with little interiority, Viola depicts the emotional interiority as an act in itself, without the identity of a real individual who is experiencing the emotion.

Viola's *The Passions*, like the *Screen Tests* and Thompson's portraits, are also silent. Although they look like portraits, they lack that vital element of an individual's inner self, and so cannot be defined as portraits in the traditional sense. There is no unique interiority portrayed because the sitters remain

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[18] Shot on high speed 35 mm film with frame rates up to 384 frames per second instead of the normal 24 and then transferred to video. In the case of *Quintet of the Astonished*, one minute of filmed action was slowed to a 16-minute presentation. The extreme slow motion makes the image appear somewhere between the motion of film and the stillness of a painting. The sitters' movements are so slowed that the viewer needs to remain still in front of the artwork to see them.

unnamed and unrevealed. Instead, they are representations of universal human emotions and given there is no invitation to delve into the causes of the emotions themselves, the images supply all that is required.

3.2.5 Discussion of Portraits with Image and no Sound

In 2010 Dean Wareham and Britta Phillips, musicians who were associated with the Velvet Underground, were commissioned to create soundtracks for thirteen of Warhol's Screen Tests called *The Thirteen Most Beautiful... Songs for Andy Warhol's Screen Tests*. Warhol himself had presented some of the Screen Tests with live music, provided by the Velvet Underground, in his Exploding Plastic Inevitable multimedia performances throughout 1966 and 1967, so their commissioning by the Andy Warhol Museum in Pittsburgh and The Pittsburgh Cultural Trust to be recorded on DVD and to tour live as a multimedia presentation, had historical precedent. While the songs have a fine sense of the era with, as one critic said, "that familiar narcotic haze" (Wallace, 2010), the music itself adds nothing in the way of intertextual information to the portraits or the sitters depicted there. Given the viewer is already familiar with the sitter's story, that is, the intertextual information has been delivered via other methods, nothing more need be said. One reviewer noted that some of the songs were too literal; for Edie Sedgewick's Screen Test, Warham opined 'Oh my god you are so beautiful' to an image that clearly contained the information already. (Morrow, 2009) For those who did not know the celebrity stories, both the DVD cover notes and Dean and Britta in live performance introduced each Screen Test with information about the sitters which, as one critic confirmed, gave the show "a further layer of emotion".

Tellingly, she added that the viewers' focus was sometimes distracted between the film and the music (Bray, 2010). As has been shown in sections 2.4 and 2.5, music/sound can be laden with its own cultural information, which could have the potential to impose meaning to the detriment of the work as a whole. It would seem then, that if music/sound is repeating information already provided by some other means, it has the potential to become an overemphasis or a distracting ornament. In *Cemetery of Uniforms and Liveries*, the gallery text on the wall of the exhibit provides the information. In *autoportrait*, there is significant intertextual information provided in the form of the 'sister' phone footage, police footage, and

the gallery text. This then becomes the challenge for an artist creating video and music/sound portraits. That is, the need to strike the balance between exploiting music/sound's ability to convey information, while at the same time, being aware that music/sound laden with signs can distract if it is used to repeat information already present in the portrait or if it conveys too much of its own semiotic meaning.

3.3. PORTRAITS WITH IMAGE AND SOUND

3.3.1 Angelica Mesiti - *Citizen's Band* (2012)

Figure 17: Film still from Angelica Mesiti *Citizen's Band* - Geraldine Zongo. Image courtesy of Anna Schwartz Gallery

Figure 18: Film still from Angelica Mesiti *Citizen's Band* - Mohammed Lamourie. Image courtesy of Anna Schwartz Gallery

Figure 19: Film still from Angelica Mesiti *Citizen's Band* - Asim Goreshi. Image courtesy of Anna Schwartz Gallery

Figure 20: Film still from Angelica Mesiti *Citizen's Band* - Bukhchuluun Ganburged (Bukhu). Image courtesy of Anna Schwartz Gallery

Mesiti has long been interested in creating cinematic video installations that centre on real events and people, often expressed through the language of music and sound.[19] Juliana Engberg describes her work as having a particular emotional register that produces feelings of empathy and connection for the viewer (Stephens, 2018). Mesiti creates this emotional space without the use of words but instead through music and sound and a strong sense of place. *Citizen's Band* is a work in this tradition; it features portraits of four individuals making their music in a public place. Each portrait is linked to place - both the place where they have been filmed performing and the place from where they originated. Through music and image alone, Mesiti has exposed the distance between these places, imparting to the viewer the sitter's sense of longing for home.

Mesiti's 'band' is made up of four individual films, playing sequentially on four screens surrounding the viewer in a single space. We witness each performer individually before a cacophony is produced by playing the four soundtracks together. These films document the performances of musicians who work outside official structures and venues of presentation. From Cameroon, Geraldine Zongo

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[19] Her work *Assembly* (2018), which engages with music, sound, performance, choreography, and moving image, was chosen for the Venice Biennale in 2019.

drums the water in a Parisian public pool, drumming that is traditionally done by groups of women in natural waterways. Blind musician Mohammed Lamourie, from Algeria, sings and plays his battered Casio keyboard in the Paris Metro system, ignored and shunned by the commuters. Asim Goreshi, from the Sudan whistles; a poignant sound echoing in his Brisbane taxi cab parked alone late at night. Finally, Mongolian, Bukhchuluun Ganburged (Bukhu), plays the Mongolian *morin khuur* (horse-head fiddle) and throat sings, busking on a dirty, noisy, Sydney street corner. Each player delivers a distinct and beautiful sound with a particular technique that is inflected with its cultural origin and present place of performance.

These works are meaningful portraits. Despite the Art Gallery of NSW claiming, "Mesiti was not directly concerned with creating portraits of these performers" (Art Gallery NSW, 2012), the work's image and sound offers all that is needed to portray each of these individuals as they express the emotional migrant experience.

3.3.2 David Rosetzky - *Justine* (2000) and *Portrait of Cate Blanchett* (2008)

Figure 21: Film still from David Rosetzky *Justine* - single-channel video stereo sound. Image courtesy David Rosetzky

David Rosetzky is an Australian video artist, producing both film and photographic portraits that explore identity and selfhood, authenticity and artificiality; he describes his work as an extension of portraiture (Fisher, 2014). He often draws on

the visual language of mass culture - the hyper-gloss world of advertising, magazines, and contemporary screen culture - to explore the anxieties of identity within a consumer-focused society. As he has said, his subjects are "almost like animated cut-outs from the pages of glossy lifestyle magazines" (Cass & McFarlane, 2013, pg. 8). A significant feature of his work is his collaborations with other professionals and artists from the fields of theatre, dance, film, and music/sound, particularly in his more recent cinematic long-form films.

His portrait *Justine* (2000), is an early work that only credits an editor in addition to Rosetzky (Rosetzky, 2019). It follows in the tradition set by Warhol of filming photogenic friends; however, Rosetzky highlights quite explicitly the artificiality of the glamour captured in the process. He says "these earlier works - *Justine, Luke, Commune* and so on, are in one way aimed to encourage audiences to consider their relationship to images from television, advertising, fashion, and cinema and ask how they may influence and inform their lives, and their sense of self" (Cass & McFarlane, 2013).

Justine is a short film of five minutes containing four shots, three of them being tightly framed tableaus of the sitter posed like a photo from a glossy magazine. The framing underscores Justine's disconnection and artifice as she confesses such banal insecurities as "I feel like I have to create my whole lifestyle, but there are too many variables to coordinate. Does the music match my mood? My decor? My hair? Does it matter?" The voice-over scripts are taken from interviews with the sitters, edited and re-recorded, and Rosetzky confirms, all the statements made in his portraits are honest accounts of an interior 'self'. The music behind the voice-over is a simple synthesiser pad playing a muzak-style repeated four-bar sequence of chords. It is effective in so far as it is surface music portraying a surface identity; the music *does* match her mood. Given we have no other intertextual information about Justine, the culturally familiar muzak style of music helps impart the banal artifice of the sitter's anxieties.

Figure 22: Film still from David Rosetzky *Portrait of Cate Blanchett* - single-channel video stereo sound. Image courtesy David Rosetzky

His *Portrait of Cate Blanchett* (2008) is a later work with much collaborative input and a celebrity sitter. The National Portrait Gallery commissioned the portrait, and understandably, given those factors, it has garnered considerable attention. An edited hour-long interview with Blanchett provided the script for the ten-minute portrait, and Blanchett then re-recorded it to form the voice-over. Rather than being an exploration of the artificiality or lack of authenticity in finding and being one's 'self', like his works *Sarah* (1997), *Luke* (1998), *Justine* (2000), and even his later works *Nothing Like This* (2007) or *Think of Yourself as Plural* (2008), Rosetzky is looking at an individual who consciously finds and becomes other selves in a professional capacity via the craft of acting. To approach his theme, Rosetzky says, "I did not want to attempt to reveal 'the real Cate Blanchett', the person behind the mask, but rather look at the mask itself" (Rosetzky, 2012, p. 77). Nonetheless, Blanchett herself is revealed in the process.

Two features of Rosetzky's later portraits need highlighting, and they both point to the problem of collaboration within portraiture. Rosetzky works in close collaboration with other artists. He worked with choreographer Lucy Guerin, cinematographer Katie Milwright, composer J David Franzke, and a list of fifteen other collaborators and crew on *Portrait of Cate Blanchett*. This large film crew is an important part of his working method:

> Lines are more often blurred than demarcations suggest, and people tend to crossover from their particular fields of expertise. What I love about working with professionals from different artistic disciplines to my own ...is not only that they can provide a good performance, a compelling piece of choreography, light a scene or a photograph to a particular effect, but what I can learn from them, and how they can bring different ideas to a project or challenge my way of thinking (Rosetzky, pg. 8).

The collaborative nature of the portrait, involving the creative input of many artists, directly highlights one of the research problems detailed in chapter one; that is, Rosetzky's relationship to the sitter, and therefore, the legitimacy of the portrait, if he is not the single-artist-originator. While it can, of course, be judged as a legitimate and fine work of art, it raises the question, 'can it be an effective *portrait* if David Rosetzky is not the single-artist-originator?' We are moving into the territory of film making and auteur theory, which I will not venture into here principally because this work sits firmly in the genre of fine art and not documentary film, and it is within this context that the question is placed. Certainly, because of the number of artists involved in the making of this portrait, it could never be seen as a single artist's conceiving of the subject. When so many artists have significant creative inputs into the portrait, one must question whose 'conception' is being portrayed, and therefore who is portrayed?

The music and sound in this portrait well illustrate the potential disruption of collaboration; it is a significant intertextual feature of the portrait, and it is not by Rosetzky but by J David Franzke. Given Blanchett is a celebrity and, therefore, comes to the viewer with a culturally well-known back-story, it would be possible to have no sound. However, Rosetzky states he aims to understand the craft of acting rather than focusing only on the beauty of Blanchett's face. Consequently, the sound, particularly her words, is essential to provide the information required to achieve this. The opening sequence, with music alone and Blanchett's hands, is reminiscent of Renaissance hand studies or Bill Viola's *Four Hands* (2001). Throughout these sequences, Franzke's music is an underscore to the movement, much like a film score. Toward the end, however, the voice-over stops, and the music takes a central role. At this point, Blanchett performs an unexpected dance sequence. As she begins, she says, "I realised anything you do could and would be

received in a completely different way and you can't control it - you have to give that over - interpretation - you have to give over". The musical signs, however, are not created to be open to interpretation but rather firmly direct the listener to read 'silly dance music'. This listener was confused by the force of the music's message and pondered the question, 'what is this saying about the sitter?' There is no clear answer because the many people involved in the creation of this sequence precludes a single artist's clear conceiving of the sitter, hence obscures an understanding of the sitter themselves.

3.3.3 Discussion of Portraits with Image and Sound

All these portraits focus primarily on the face - often shot in close-up, with neutral backgrounds, and a few significant props. The review of each of these works allows reflection on the problems and questions I am exploring in my creative work - the ways music/sound can play a role as an intertextual element in portraiture.

Most fine art video portraiture is silent, and this review has highlighted some reasons for this. One is the distraction that can occur if the image and additional intertextual information offered by the artist competes with the information and emotional content conveyed by music/sound. This potential for distraction was seen most clearly in Dean and Britta's *The Thirteen Most Beautiful ... Songs for Andy Warhol's Screen Tests*.

This, however, does not mean music/sound would not extend the portrait; it merely points to the fact that care must be taken. In the instance of an artist wishing to convey more than a powerful image, music/sound can act as an effective conveyer of the necessary intertextual information. Mesiti's Citizen's Band is an example. Mesiti conveyed the more significant theme of loss caused by the displacement from one's homeland through the music, which was deeply embedded in cultures far from where the sitters were filmed.

 The use of music in Rosetzky's portraits is more problematic. In both portraits discussed, the words are essential because the portraits are attempting to portray complex themes concerning the performative and anxiety-producing nature of contemporary identity. The music in *Justine* is appropriate given the 'muzak' quality, which highlights the artificiality of the identity portrayed. For *Portrait of*

Cate Blanchett, the music is more problematic because it is culturally laden with Classical-Romantic semiotic codes that appear ill-matched to the sitter. This mismatch is possibly because the collaborative nature of the portrait obscures a clear conceiving of the sitter by a single artist.

It is the potential of music/sound as a significant conveyor of meaning that is the question addressed in this research, and as such, it is essential to review works that utilise music/sound in this role. While the sample of fine art video portraits I have just discussed have sound, in none of them is the music and sound prioritised, and this reflects the vast majority of fine art video portraits. Hence this chapter will finish with a review of a portrait that uses music/sound as the single conveyor of meaning. While sound portraits are missing the identifying visual 'good likeness', they can offer an intimate sense of an individual.

3.4. PORTRAITS WITH SOUND AND NO IMAGE

Unlike visual art portraits, for which there is a general understanding of the various categories of portraits, portraits with sound and no image are less commonly experienced and understood. The title 'sound portrait' is well used, as the multitude of sound portraits that appear in a simple google search attest, however, the array of styles and quality is substantial and bears some unpacking via this short preamble.[20]

A challenge with many audio works that are named sound portraits is to determine the features that define them as 'fine art portraits' for the research. One half of the defining feature of a portrait is the portrayal of an interiority, and music/sound can do this effectively. In many radio and commercial sound portraits, there is a sense of an inner identity; however, it is conveyed via a 'closed' narrative told by way of interview or in the third person where voice and words dominate. Here sound isis

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[20] Quirkier examples of sound portraits include Neil Harbisson's sound portraits where he registers the colours of a person's face via a receptor placed in his skull that translates the colours into musical chords; *Epiphany*, a sound portrait musical ensemble that creates personalised improvised sound portraits inspired by their Christian faith.

usually diegetic, and music is treated as incidental rather than as part of the complete assemblage of elements making up the portrait.[21]

In contrast, acousmatic or electroacoustic narrative [22], sonic narrative or radiophonic portraits, can be different to the above sound portraits in that they incorporate voice in the form of interviews and recordings; soundscape which can offer narrative themes via recorded sounds from real-world to abstract; and music, which can convey information via semiotic signs. The listener hears this via audio speakers, in the form of a symbiotic assemblage of equal parts, intended to evoke an experience. The music and soundscape recordings are not merely an interlude between the storytelling voice, but all elements are 'composed' in the studio to form a cohesive, hybrid form.[23]

> Acousmatic storytelling centres on the recorded spoken word as a means for telling stories in conjunction with a composed world ... the symbiosis of verbal narration of stories and the composed acousmatic sonic environments play a significant role, through the ability to simultaneously transmit parallel stories with other kinds of sonic development and drama (Amelides, 2016, p. 213-215).

Words, or 'textual narrative' (Andean, 2016, p. 199), is important and not only drives meaning but is also 'musical' with its variations of timbre, tone, and rhythm. However, the voice is only one layer of the multiple layers of sound used to convey parallel aspects of a narrative, or in the case of a portrait, an 'inner self', in acousmatic compositions. Via parallel sound lines, these sound works can convey many ideas simultaneously and, as a consequence, can be powerfully expressive.

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[21] A sample of radio sound portraits include *This American Life, The Moth, Radio Portraits Australia, Public Radio Exchange New York Sound Portraits*. Commercial sound portraits include ASCAP, an American music rights organisation that creates sound portraits of the musicians they represent; soundportraits.ca, a business specialising in sound portraits with prices ranging from $1500 to $5000.

[22] Acousmatic refers to "the listening condition derived from the reproduction of sound through loudspeakers, incorporating the creative use of recorded sound reproduced and processed in the studio and strategies of sound manipulation" (Amelides, 2016, p. 213). The term acousmatic comes from the Greek meaning 'a thing heard'. It is a form of music that was born from Schaeffer's Musique Concète in the late 1940s (Schaeffer, 2017).

[23] Other examples of acousmatic, electroacoustic or sonic music/narrative or radiophonic narrative are Delia Derbyshire *The Dreams* (1964); Trevor Wishart *Red Bird* (1980); Hildegard Westerkamp *Kits Beach Soundwalk* (1989); Luc Ferrari, *Dangerous Voices* (1998*);* John Young *Riccordiamo Forli* (2005); John Cousins *Doreen* (2007); Luc Ferrari *Far West News* (2008); Robert Normandeau *Rumeurs* (1990); Panos Amelides *Alexandros* (2012);

3.4.1 Hildegard Westerkamp - *MotherVoiceTalk* (2008)

Westerkamp calls herself many different names: soundscape composer, radio artist, and sound or acoustic ecologist. She was an early and influential member of the *World Soundscape Project* at Simon Fraser University, led by R. Murray Schafer (1973-1980) (Woloshyn, 2013). Her works are intrinsically located within the environment. Andra McCartney says of Westerkamp, "a sense of place is intrinsically entwined with her sense of home and identity"; by making sound work about place, she is portraying a sense of her 'self'" (McCartney, 1999). In this way, all her compositions that personally describe an experience of place could be seen as portraits. She says, "Soundscape composition is as much a comment on the environment as it is a revelation of the composer's sonic visions, experiences and attitudes towards the soundscape" (Westerkamp, 2002, p. 53). Many of her works specifically utilise autobiographical narrations that allow them to be marked more explicitly as portraits. *MotherVoiceTalk* is one such work. It is a fifteen-minute sound work that took Westerkamp on a journey to find her "resonance with the work and life of the Japanese / Canadian artist Roy Kiyooka". Even though he had died fourteen years before the work was made and Westerkamp had never met him, she listened to his and his mother's recorded voices, his poetry reading, and music-making, in a mission to "listen to his personal voice on all possible levels and bring them into dialogue with the musical and sonic tools of my own compositional and personal voices" (Westerkamp, 2008). Not only did Kiyooka and Westerkamp feature on the completed work, so too did Kiyooka's mother's voice and the voice of Westerkamp's German mother. The overlaying of these words, combined with Westerkamp's compositional choices throughout, mark it very much as a portrait of both Roy Kiyooka and a self-portrait of Westerkamp (Westerkamp, 2008).

The concept of dialogue is central to her in all her works: "going on a participatory soundwalk...means to establish a natural dialogue between the surroundings and ourselves" (Westerkamp, 1974, p. 24) This idea of dialogue forms the central unifying idea in *MotherVoiceTalk*. There is dialogue between the many human voices of the work; the soft, reverberant voices of the mothers who never met, are always in the background, passing each other across the speakers; the voices of Westerkamp and Kiyooka, are dry, close and intimate; and finally the voice of the raven, Kiyooka's 'spirit'.

The piece as a whole begins with Westerkamp repeating, via studio edits, Kiyooka as he says the words 'my mother' several times, interspersed with the call of a raven she recorded on Salt Spring Island, where, as she says in the work, "I went here to have a meeting with you". The raven call mimics his words 'my mother', and Westerkamp repeats this sound regularly throughout the work as a metaphor for Kiyooka himself. In the background, we hear the sound of a deep drone, running water, transformed zither notes, his mother's voice quietly speaking in Japanese, and his shakuhachi-like whistle piercing through the soundscape. By using recordings of Kiyooka's own playing, Westerkamp has given the music a sense of Japanese traditional music, with the plucked and transformed zither and whistle mirroring the koto and shakuhachi.

This piece, on one level, is a reflection on the importance of a mother's role in forming identity. As Westerkamp said, "Roy seemed to connect frequently and strongly with his mother in her old age, just as I have been connecting with mine for many years now - connecting in other words, with their powerful female presence in us, their stories and thus the language of our childhoods" (Westerkamp, 2008). As Westerkamp says of both herself and Kiyooka, "for those of us who carry a first language and culture inside us, different from the second language and culture in which we now live and function, our ears are alert in a specific way, always trying to decipher the meanings of the culture and environment we joined later in our lives, trying to negotiate our way through it" (quoted in Woloshyn, 2013). This idea is emphasised with another significant phrase that Westerkamp repeats via editing; it is Kiyooka's phrase 'umeiboshi throat'. While it literally refers to a traditional Japanese pickled plum, in this case, Westerkamp takes it to be a metaphor for "Kiyooka's own voice, born and steeped in a strong Japanese tradition" (quoted in Woloshyn, 2013). We also hear Westerkamp herself repeat the words, signalling that she, like Kiyooka, also has deep feelings about heritage, first language, and their shared immigrant status.

Westerkamp creates sonic journeys in her compositions around place, time, and the human psyche. She weaves a multitude of complex layers into her work, expressing many parallel stories of events, past, and present, places, people, and emotions. Her palette of sounds, recorded, sculpted, and layered, allows the listener to

experience past events in a new, imaginative way and thereby explores the potential of recorded audio information to trigger imagination and emotion simultaneously via the multi-layers of music/sound created by a composer. Westerkamp's own voice throughout, calm and untransformed, places herself into a portrait that communicates, not just the inner self of the portrayed, but the inner self of the composer.

3.5. DISCUSSION

To sum, traditional painted and photographed portraits are silent. It is also rare for fine art video portraits to have sound attached, and if it is, it is more often *not* created by a single-artist-originator. Documentary portraits, on the other hand, do have sound, and, as discussed in 1.2.4, the boundaries between documentary and fine art can be blurred.[24] Whether defined as documentary portraits or fine art video portraits, it is nonetheless historically rare for music/sound to be prioritised, with the sound more often focused on words and diegetic or ambient sound.[25] If music/sound is prioritised, it is rare for a single-artist-originator to create both music/sound and image.[26] This review has looked at silent portraits and portraits with sound, to research these problems, and the potential of music/sound within portraiture.

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[24] Examples of video portraiture more aligned to fine art are Margaret Tait*, Portrait of Ga* (1952); Bruce Baillie *Mr Hayashi* (1961); Margaret Salmon *PS1998* (1998); Ben Rivers *A World Rattled by Habit* (2008); Evee Rodbro *I touched her legs* (2010); Phillippe Parreno & Douglas Gordon, *Zidane: A 21st Century Portrait* (2006); David Rosetzky *Sarah* (1997), *Luke* (1998); Douglas Gordon *K.364* (2010) and *Portrait of a Displaced Person* (2016); Angelika Mestiti, *Citizen Band* (2012); Charlotte Prodger *Bridget* (2016).

[25] Documentary portraits more often focus on words and diegetic sound effects as the only prioritised music/sound such as Shirley Clarke's *Portrait of Jason* (1967); Jonas Merkas *Lost, Lost, Lost* (1976); Ed Pincus *Diaries 1971-1976* (1980); Michelle Citron, *Daughter Rite* (1980); Sam Scoggins *The Unlimited Dream Company* (1983); Maxi Cohen *Anger* (1986) and *Intimate Interviews* (1984); Mona Hartoum, *Measures of Distance* (1988); Su Friedrich, *Sink or Swim* (1990); Jem Cohen's *An Elliot Smith Portrait* (1997); Agnes Varda *Beaches* (2008); Sarah Polley, *Stories We Tell* (2012).

[26] Examples of documentary portraits that feature prominent music/sound are Shirley Clarke *Ornette: Made in America* (1985);); Scott Hicks, *A Portrait of Glass in Twelve Parts* (2007). However, it is rare for a single-artist-originator to create both music/sound and image. Carla Thackrah, *Sex Drugs and String Quartets* (2003) by the author, is one such work.

3.5.1 Portraits with image and no sound

Both Durer's *Self-portrait 1500*, and Warhol's *Screen Tests* are quintessential examples of silent visual art portraiture, each marking the era from which they emerged. Dürer's self-portrait captures only a 'single moment', and yet it is replete with information because it is conveyed via the history and culture in which the image is embedded. Warhol's Screen Tests capture more than a single moment because they are temporal film, but they too could be lacking in information if it were not conveyed via cultural knowledge about the celebrity sitters. Luke Willis Thompson's portraits also have the potential to be lacking vital information, but, in his case, the intertextual information is displayed as text in the gallery and iPhone footage. While all are silent, they, nonetheless, offer information from these different sources, and this marks the place where music/sound could potentially be an equivalent and potentially more effective conveyor of intertextual meaning. I have chosen Dürer and Warhol as the initial reference point for the creative works described in chapter six, marking the literal point of departure taken to research music/sound's potential to extend the traditional portrait past the portrait form that these works represent.

3.5.2 Portraits with image and sound

While there are many examples of fine art films where the use of music/sound is significant and inspiring, it is rare for a single-artist-originator to create both music/sound and image.[27] Music video is a popular form of art film that prioritises music/sound as its initiating media; however, it is rare for a single artist to create both media.[28] Visual Music is a form where music and moving image are equal partners and often created by a single-artist-originator. However, the form is not used to depict human identity or narrative, but rather to explore the computer manipulation of both sound and image as an end in itself. The work is often highly

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[27] The following are examples of fine art films where the sound is significant, however, in all of these, the work is created via the collaborative process where the artist responsible for the image is not the composer of the music. Toro Takemitsu & Masaki Kobayashi *Kwaidan* (1964); Louis Andriessen & Peter Greenaway *M is for Mozart* (1991); Maria de Alvear & Isaac Julien *Ten Thousand Waves* (2008)*;* Felicity Wilcox & Rachel Dight *Threading the Light* (2014)

[28] David Lynch, with his music videos *Crazy Clown Time* (2012) and *I'm Waiting Here* (2013), is an exception with music and image created by Lynch.

synesthetic and synchronised.[29] Of those fine art films where the one artist creates the image and music/sound, the use of this form as portraiture is rare.[30]

It is more common for portraits that include sound to be made via collaboration; Rosetzky's work is an example. Given the complex and personal interaction between the artist and sitter in the process of portrait making, the collaborative process of portrait making becomes particularly problematic or even impossible if the portraits are self-portraits. A gap is open to explore further the outcomes of portraits created by a single-artist-originator who works with both music/sound and image.

3.5.3 Portraits with sound and no image

In none of the samples of fine art video portraiture I have reviewed, is the music and sound prioritised. The chosen sample of works is reflective of the vast majority of fine art video portraits in this respect. As the review of the sound portrait by Westerkamp has shown, sound is highly effective in creating emotion, mood, and imparting information in a multi-layered and nuanced way. The sound work uses words as one layer of the multiple layers of sound. These layers, when integrated compositionally within one holistic work, allow the listener to imagine the inner world of the individual in a way not possible with image alone. An exploration of the use of music/sound as a significant intertextual element, combined with moving image, by a single-artist-originator, holds promise to significantly extend the portrait form.

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[29] Examples of visual music are Oscar Finschinger *An Optical Poem* (1938); Norman McClaren *Dots* (1940); Jean Piche *Australis* (2011); Diego Garro *Patah* (2010); Ivan Zavada *Eureka* (2012).

[30] Carla Thackrah's *Circus Sweet* (2004); Jacob Kirkegaard *4 Rooms* (2006); Yannis Kyriades *Dreams of the Blind* (2007); are a small selection of works where sound and image are created by the one artist; however, none are portraits.

3.6 CREATIVE IMPLICATIONS FROM LITERATURE & CONTEXTUAL REVIEW

The following significant creative principles have emerged from chapters two and three, and it is these summarised in the following dot points that inform the artistic decisions throughout the creative works. From these principles, the author has extracted several creative principles that will act as a guide to analyse and evaluate those works.

- The boundary between fine art and documentary is, at times, blurred, and as a consequence, the artistic decisions will always locate the portraits within the boundary of fine art.

- The style and form of image for the creative works, that form the research for this doctorate, have emerged from the two examples of silent visual art portraiture reviewed - Albrecht Dürer's *Self-portrait 1500* and Andy Warhol's *Screen Tests* (1964-1966). Both these silent visual portraits represent quintessential examples of portraiture from their respective eras, marking the change in identity theories and the corresponding art forms that mirrored this.

- Most visual art portraiture is silent. This can mean portraits require additional intertextual information if essential information about a sitter's inner self is to be imparted.

- Music/sound can supply that information about a sitter's inner self, emotions, and the backstory of the sitter, both semiotically and physiologically.

- If the necessary intertextual information is imparted via common knowledge, celebrity, or written text, it can compete with the music/sound, potentially making the music/sound superfluous or distracting.

- Music/sound composed in the Classical-Romantic tradition with strong, well known semiotic codes, has the potential to impart information in an inappropriately controlling way.

- Music/sound can be infinitely overlaid, and using mixing and transforming, the composer can create a palette of sounds that allows parallel lines of narration to express emotion, metaphor, time, location, and the inner journey of the sitter and the artist.

- Portraits are a unique form of visual art. Portraits not made by a single-artist-originator could disturb the intense relationship between artist and sitter.

- Documentary portraits created by collaboration with a film composer and sound designer can also lead to a disruption of the relationship between the artist and the sitter.

- Much single-artist-originator documentary portraiture has only diegetic sound, and in this case, the potential for non-synchronous music/sound to impart unique information is lost.

Before discussing the methodology, the next chapter analyses a minor creative work by the author. The findings from the analysis of this practice led work, combined with the outcomes of the analyses in chapters two and three, will inform the methodology.

CHAPTER 4: PRACTICE LED RESEARCH - A CASE STUDY

This case study aims to clarify the defining principles of visual portraiture and to identify criteria that would further contribute to the methodology. The creative work case study is the *Voyeur Series* (Thackrah, 2017).

4.1 Background to the work

This series of short video portraits was edited, in the early stages of this research project, from raw footage shot in Buenos Aires in 2007. The most pressing question at that stage of the project development was - what is a portrait? While there are many scholarly definitions already discussed, it was essential to understand the implications and answers that would emerge during the personal creative process of portrait making. The *Voyeur Series* of portraits were shot anonymously, with a small camera. The intention was to capture those who lived on the street in La Boca, a barrio that housed many of the inner city's poor. There is a distinction between a portrait created as a negotiated contract between the artist and the subject, and a portrait, such as these, that were shot anonymously without any knowledge of the sitters. Are the sitters merely observed 'objects' if there is no knowledge or contract between sitter and artist? Is it still a portrait?

4.2 Theoretical considerations

Benjamin asserts in *A Small History of Photography* (1997) that a sitter has a contract with a portrait artist, and so presents a different nature to the camera; "once I feel myself observed by the lens, everything changes; I constitute myself in the process of 'posing' ... I transform myself in advance into an image" (Barthes, 2000, p. 10). The long exposure time of early photography afforded the sitter time to formulate this; they 'developed' into the image as they sat, immobile. The same could be said of film, and Warhol's *Screen Tests* clearly portray the effort expended by the sitters as they construct a self-image for the camera. If, however, the sitter had no knowledge they were being filmed, they have no option to create themselves. Does this mean there is no 'inner self' displayed? 'Ordinary' shots capturing the sitter un-posed can often be those that capture the most profound 'air', as Barthes finds when he describes an ordinary photograph of his mother at

five years of age, photographed in the garden, as having captured "the impossible science of the unique being" (2000, p. 71).

Richard Brilliant believes an essential defining feature of a portrait is the proper name: "Real faces without names, when naming was no longer a necessity, should not be considered portraits". Barthes, of course, knew the identity of the sitter in his ordinary photograph as his mother, Henrietta Barthes. The sitters in the *Voyeur Series* are anonymous - we do not know their names. In this situation, Brilliant suggests: "There are works of art, however, that have been accepted as portraits because their faces appear so idiosyncratic within a well-known artistic convention that they are assumed to be portraits for whom good, appropriate names must be provided" (1991, p. 54-55). Generally, a name is provided by the artist, and the assumption is that the sitter is named correctly, based on information provided by that sitter. If the sitter cannot provide us with a "good appropriate name", who is to provide one? Catherine Soussloff references contemporary philosophers when she states that a portrait is a triangulation of perceptions between the sitter, artist, and viewer; it is as much the viewer's imagination that is responsible for structuring a satisfying portrait, as it is the artist and the sitter. For Soussloff, the critical thing to note is that the subject is not in the portrait, but in the viewer (2006, p. 14). Lacan argues the self is constituted when it is looked at by the other; 'what determines me at the most profound level, in the visible, is the gaze that is outside' (1994, p. 106). It would appear that the viewer plays a large part in establishing a name.

4.3 The experiment

Therefore, the experiment was to explore the different ways the viewer might be presented with the *Voyeur Series* of video portraits. The **first display option** was to show the work on multiple LCD screens in a gallery setting, playing simultaneously and looped repeatedly. In this display setting, the portraits are akin to a repeated Warhol screenprint portrait, with little interior life portrayed. Naming is not a necessity because these repeated anonymous portraits are more about image-making itself than the person represented; the individuals are stereotypical representatives of street life. In this format, they correspond to Brilliant's contention that without names, they are not portraits.

Figure 23: Screenshot showing *Voyeur Series* in the repeated display format.

The next experiment explored the **second display option**. These portraits were shot in the style of guerrilla documentary filmmaking or the historically named direct cinema. [31] I actively sought unusual faces as I discreetly walked the streets. In this double role of artist and viewer, I allowed myself to name these sitters. In this option, each individual is displayed on a single screen, and beside each portrait, a name is placed - Pole Woman, Demon Man, and Graffiti Man - and a short intertextual backstory. My experience of the sitters inspired both the name and the story. In this way, I, as an artist and viewer, gave the sitters a name and a backstory even though it was speculation. In this presentation, they correspond

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[31] As smaller and less obtrusive camera and sound equipment was developed in the 1960s, direct cinema in the United States (cinema verité in Europe) developed as a style, and with this technical development film portraiture flowered. These portraits privilege uneventful scenes, with script and crew dropped in favour of an experience of real-life unfolding in the present. As Paul Arthur explains: "Longer takes and relatively straightforward handling of the camera are preferred over the use of montage . . . [while] temporal arrangements of shots or scenes abjure dramatic development or rhythmic articulation" (Arthur, 2003, p. 95).

more closely to Brilliant's second definition, which would allow them to be portraits because "their faces appear so idiosyncratic within a well-known artistic convention", and I have provided them with "good, appropriate names" (1991, p. 54-55). This raises the final dilemma to be grappled with in the creative research - are they portraits of the artist (myself) or the sitters?

Name: *Pole Woman*

Intertextual story: *The old woman was intent on her 'job' cleaning the poles of their remnants of advertising posters. Why had she made this the focus of her life? Where did she sleep? How did she survive? I was fascinated by the old brown slippers on her feet, and the softness in her face; the street was her living room, and she was fastidiously keeping it clean.*

Figure 24: Film still *Pole Woman* with displayed text giving the sitter a name and story.

Name: *Demon Man*

Intertextual story: *The young alcoholic in the street, fighting so many demons in his crazed state. What were they saying to him? The existential isolation of his world seems to be mirrored in the crossed-out 'E' sign - it translates as 'no parking', but looking at him, it seemed to be demanding 'existence not allowed'. The hard, hot, toxic truck grill and the gaping garbage bin; everything seems to be waiting for him to finally falter.*

Figure 25: Film still *Demon Man* with displayed text giving the sitter a name and story.

Name: *Graffiti Man*

Intertextual story: *I noticed this man only because I was filming the wonderful bit of graffiti on the wall, which translates to "music for your eyes". As I filmed the graffiti, my attention was drawn to the man sitting on the step. He appeared calm, until slowly, as I filmed, I became aware of his disturbing facial tics.*

Figure 26: Film still *Graffiti Man* with displayed text giving the sitter a name and story.

4.4 Conclusion

Two crucial issues emerged from this initial experimentation with the *Voyeur Series* that went on to confirm the conclusions drawn from the literature and contextual review; one concerned the question - when a portrait is created by a single-artist-originator, who is portrayed? The second is the issue of intextextuality.

4.4.1 Who is portrayed?

In the case of the *Voyeur Series*, a text was written focused on my experience of the sitters. Because of this, we are also gaining insight into the artist. This raises the question - who is portrayed? Is it the sitter or the artist; a question that has been asked by many including Wendy Steiner:

> On the one hand, the work focuses on its represented subject: on the other,
> it expresses the artist's conceiving of that subject and hence the artist *per
> se*... one might claim that the portrait rests on a competition between sitter
> and portraitist as to not only which in the true subject but which is the true
> author (Steiner, 1987, p.173 emphasis in original).

These portraits then are representations of both the sitter's and the artist's self.
This statement follows from an intuitive view many artists would share,
encapsulated by the words of Matisse early last century:

> I believe, however, that the essential expression of a work depends almost
> entirely on the projection of the feeling of the artist in relation to his model
> rather than in organic accuracy (quoted in Freeland, 2007, p.156).

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. 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, 2006, p.122).

Not only is the 'other' captured in the *Voyeur Series,* but it is my subjective 'I see
another' that is seen as a single-artist-originator. This idea gave rise to a
significant finding that I wished to confirm via the creative works that followed;
that is, when a portrait is created by a single-artist-originator, it is also a self-
portrait of that artist. Like Deleuze's rhizome, the filaments of the multiple
fragments spread far and wide; no one individual has solid borders, but rather, we
are conjoined, "always in the middle, between things, interbeing, intermezzo"
(Deleuze, Guattari, 2005, p.25).

4.4.2 Intertextuality

The basic definition of a portrait demands a depiction of both an outer and inner
manifestation of the sitter, their moral quality, their state of mind, their worldly
preoccupations. This cannot be achieved by looking at a depiction of a face alone in

a single moment. Art history, however, has framed various ways in which we can glean such information via an interpretation of the portrait image. The clothes, posture, expression, the surroundings and objects incorporated in the image, as well as the artist's characterisation of the sitter, all convey information. Also crucial is the 'archival data', as Berger calls it, or the 'intertextual', as Steiner names it, that is used to add to the data offered by the image: that is, historical information or speculation about the lives of the sitter and the artist (Berger, 1994, pp. 87–88). This equates with Mulhall's idea of the 'internal' and 'external' subject, which co-exist in all portraits. The internal subject is the image itself with no additional intertextual information (an old woman with grey hair wearing slippers), and the 'external' subject is any additional archival information that relates to the actual worldly life of the person depicted in the image (Mulhall, 2008, p. 648).

Such archival information is easy to obtain or is part of community knowledge in the case of celebrity sitters and artists or historical figures. For example, Dürer's *Self-portrait 1500* and Warhol's *Screen Tests* are replete with historical and cultural information. For anonymous sitters, such as those depicted in the *Voyeur Series*, no such information was available. Hence, I created a written story and incorporated it as an intertextual element within each portrait, offering the viewer an interpretation of the (imagined) inner self of the sitter.

These intertextual elements - titles, narratives, and other signs - can become the defining element in portraiture (Steiner, 1978). This observation is confirmed by theorists, including Roland Barthes and Walter Benjamin. For Barthes, the text forms the 'anchor' to the image, directing the reader to 'see' the portrait in a certain way, adding meaning to the text. It is a "parasitic message designed to connote the image" (Barthes, 1977a, 1977c, p. 25). For Benjamin, the text turns all images into literature, and without this, the image can remain meaningless: "will not the caption become the most important part of the photograph?" (Benjamin, 1997, p. 256)

The conclusion to be drawn from this corresponds and confirms the conclusions drawn from the review of artists' works in the previous chapter: that is, when a portrait is empty of other information, additional intertextual information is

helpful for it to fully meet the definition of a portrait in the traditional sense. It is in this position, as an intertextual element sharing the space with image, that significant music/sound can play a role in extending the information conveyed by a portrait, and therefore, in extending the portrait form.

In summary, the two key issues emerging from this case study are:

- when a single-artist-originator creates a portrait, it is also a self-portrait of that artist.
- some form of intertextual information is essential to enable a portrait to meet its definition in the traditional sense, and this intertextual information could be provided by music/sound.

CHAPTER 5: METHODOLOGY

> For much of Western art history, a trend can ... be detected; while music
> imitated 'men's characters, feelings, and actions' (Aristotle, 1965), fine art
> imitated the appearance of things (Shaw-Miller, 2013, pg. 34).

This chapter devises a methodological framework to address the research question, which is: In what ways can music and sound legitimately extend the practice of portrait making? Shaw-Miller's quote outlines, in the broadest way, the initial impetus that informs the methodological approach to the creation of the works. The methodology combines the findings from a practice led research approach detailed in chapter four, with the research led practice strategies developed from chapters one, two, and three. These earlier chapters lay the foundations for the discussion of the creative works in chapter six, and chapter five introduces the theoretical material needed to underpin the methodology's conceptual framework.

To sum, chapter one introduced necessary information for the understanding of this dissertation's research problem, and this chapter, Methodology, brings together the information necessary for the solving of the research problem.

5.1. SUMMARY OF LITERATURE, CONTEXT & CASE STUDY

This section summarises the literature, artist review, and case study undertaken in chapters one, two, three, and four. Each summary point is referenced back to the earlier chapters (in italics) to show its theoretical origin, and it is from these summary points that the creative principles that form the foundations of the creative works, emerge.

S1 Blurred genres: The boundary between fine art and documentary is, at times, blurred, and as a consequence, the creative decisions of this research will always locate the portraits within the boundary of fine art. *(Reference Ch 1.2.4 Film Portraits and the Fluctuating Self)*

S2 Image style: The style and form of image for the creative works that form the research for this research have emerged from two principal examples of silent

visual art portraiture reviewed - Albrecht Dürer's *Self-portrait 1500* and Andy Warhol's *Screen Tests* (1964-1966). Both these silent visual portraits represent quintessential examples of portraiture from their respective eras marking the change in identity theories and the corresponding art forms that mirrored this. The main style features are a focus on the still, close face, a dark background, and a prominent signature and frame. *(Reference Ch 1.2.1 Embodied Likeness, Ch 3.1 Portraits with Image and No Sound)*

S3 Intertextuality: Most visual art portraiture is silent. This can mean portraits require additional intertextual information if essential information about a sitter's inner self is to be imparted. Music/sound sourced from sitters or artist provides effective intertextual information. *(Reference Ch 3.1 Portraits with Image and No Sound, Ch 3.2 Portraits with Image and Sound, Ch 4.4.2 Intertextuality)*

S4 Music/sound as independent authority: In the film and TV industry, media, gaming, and digital platforms of all kinds, music/sound is attached to an image, and the viewer incorrectly attributes meaning to the image. *(Reference Ch 2.2 Eyes or Ears)*

S5 Non-synchronicity: Music/sound does not have to be diegetic or synchronous to a film image to be meaningful. In fact, synchronicity and subservience to the film image diminishes or hides music/sound's independent, intrinsic power. *(Reference Ch 3.6 Music & Film)*

S6 Music/sound as sign: Music/sound can represent emotions, meaning, and identity, both semiotically and physiologically, independent of image. *(Reference Ch 2.4 Music as Semiotic, Ch 2.5.1 Emotion, Ch 2.5.2 Meaning, Ch 2.5.3 Identity)*

S7 Classical/Romantic film music context: Music/sound composed in the Classical-Romantic tradition with strong, well known semiotic codes, has the potential to manipulate the reactions of the audience. Non-tonal, contemporary music/sound is more likely to be understood in the 'existential' manner, which allows the audience to create their personal meaning. *(Reference Ch 2.4 Music as Semiotic, Ch 3.6 Music & Film)*

S8 Simultaneity: Music/sound can be infinitely overlaid, and via mixing and transforming, the composer can create a palette of sounds that allows parallel lines of narration to express emotion, metaphor, time, location, and the inner journey of the sitter and the artist. *(Reference Ch 3.3 Portraits with Sound and No Image)*

S9 Single-artist-originator: Portraits made by collaboration rather than as a single-artist-originator, could disrupt the intense relationship between the artist and sitter. Documentary portraits created by collaboration with a film composer and sound designer can also lead to a disruption of the relationship between the artist and the sitter. This is particularly so in self-portraits. *(Reference Ch 1.2.4 Film Portraits and the Fluctuating Self, Ch 3.2 Rosetzky, Ch 4.4.1 Who is Portrayed)*

S10 Fragmented post-structural identities: Post-structural thinking sees identity as no longer stable but fragmented into multiple perspectives of singular moments, constantly fluctuating because our ever-changing relationships and language define our inner self. (*Reference Ch 1.2.2 The Fluctuating Self*)

5.2 CREATIVE PRINCIPLES

The methodology for this dissertation and creative works is defined by the eleven creative principles which have emerged from the summary of chapters one, two, three, and four in section 5.1. These principles inform the conceptual and evaluative framework for the two major creative works that follow in chapter six. Some of the principles are the same as the summary points, and others are a development. Further theoretical perspectives are detailed for some of the creative principles listed that, when combined with the summary points, provide a robust conceptual framework for the methodology.

The creative principles are foundational and underpin the works at all times. On occasion, exceptions are made to this foundational underpinning of the creative principles, and when this happens, it is done intentionally to draw attention to the point where it occurs. These exceptions are detailed in chapter six. The creative principles, as listed below, are *not* in order of importance. Instead, they are listed according to their relevance to image, to music/sound, or to both

combined. Creative principles 1 to 3 apply to *both* image and music/sound, creative principles 4 to 7 apply to *image* alone, and creative principles 8 to 11 apply only to *music/sound*.

There is a summary table at 5.2.2 for quick reference.

5.2.1 Creative Principles in Detail

CP1 Artist's subjective process: The portraits are a highly subjective rendering of a sitter in the manner of fine art, not documentary. *(see Ch 1.2.4 Film Portraits and the Fluctuating Self)*

Throughout both creative works, it is the artist's personal perspective in relationship to the sitter that is captured. The sitters are everyday men and women who relate to the artist[32] and each other either by friendship, as musical collaborators, or linked by a shared event.

CP2 Single-artist-originator: Both the image and music/sound, are made by the artist to intensify the artist/sitter relationship, avoiding the disruptive effects of significant collaboration. *(see Ch 1.2.4 Film Portraits and the Fluctuating Self, Ch 3.2 Rosetzky, Ch 4.4.1 Who is Portrayed)*

CP3 Reconstructed fragments: The creative works are composed of multiple fragments of music/sound and image which come together to form an assemblage of information about a sitter's post-structural identity. *(see Ch 1.2.2 The Fluctuating Self)*

> 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 (Spence, 1988, p.198).

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[32] From this point, I will refer to myself as either 'the author ', 'the artist' or 'the composer' depending on which designation is most relevant to the context being discussed. In this case, I refer to myself as 'the artist' because of the specific artist/sitter relationship being referenced.

There is nothing solid; there is no clear boundary defining a single 'who we are' in the postmodern identity; all we have is the multiplicity of our fragmented thoughts. As post-structural discourse theory tells us, our personalities are assemblages of stories, beliefs, and networks of relationships: that is, a "collection of small story pieces designed to be arranged in many different ways or told from different points of view" (Mumford, 2009, p. 155). Mumford references the fragmentation of postmodern society in his 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... the production of these stories is a logic of reverse deconstruction - a re-construction" (Mumford, 2009, p. 155). According to Jonathan Kramer, this postmodern, constantly fluctuating identity is best expressed by the 'vertical time' of 'moment music' and sound, as described by Stockhausen in 1963:

> 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, quoted in
> Kramer, 1998)).

Kramer explains that moment music is where "the music exists between simultaneous layers of sound, not between successive gestures" (Kramer, 1998, p. 55). By this creative principle, each creative work is composed of multiple layered, reconstructed fragments of music/sound and image, to portray the sitter's fragmented and fluctuating contemporary identity.

CP4 Frame: The creative works are framed, both literally and metaphorically. *(see Ch 2.2 Eyes or Ears, Ch 3.6 Music & Film)*

Unless a decision is taken to intentionally leave an image unframed, a frame is used throughout both works. The first reason for the use of the frame is to reference traditional portraiture. According to Derrida, the frame is placed to delineate the outside from the inside, the work of art from the non-work of art. That which is "not art" is excluded by the frame in order to make "art" as an entity that is transcendent (Derrida, 1987). The frame, therefore, reinforces that this

work, although in the form of film and sound, is referencing the transcendent aims of visual art portraiture.

The frames are placed within the image, much like window frames - highly detailed, solid, and unmoving. It is through these frames that we see the soft, fluctuating individual, 'framed' or held captive by the process of portrait-making.

Figure 27: Francis Bacon *Three Studies of Isabel Rawsthorne* (1967) oil on canvas
© The Estate of Francis Bacon

This capturing metaphor is highlighted in Francis Bacon's *Three Studies of Isabel Rawsthorne* (1967), which could be interpreted as an allegory on the nature of portraiture, in particular, the way an identity is captured and distorted by the frame. Here, Bacon seems to be dissecting the themes of 'inside' and 'outside' and subjectivity and objectification, with the sitter both inside and outside the multiple frames of the painting. There are several portraits within the portrait, each framed in its own way. One frame within the frame is the wall on the far left of the painting, looking very much like a classic wood frame moulding. As well, solid black and white vertical lines divide each of the portraits within the portrait. To

accentuate the internal framing, Bacon inevitably places his paintings into solid external picture frames. Bacon said these are "figures boxed into cage-like structures... confining them within a tense psychological zone" (quoted in Mulhall, 2008, p. 656). One sees the sitter literally 'nailed' to the wall via the act of portrait making in an act of crucifixion or mortification. Barthes confirms Bacon's view when he writes about being captured or objectified within the frame of photographic portraiture: "I feel that the photograph creates my body or mortifies it, according to its caprice" (2000, p. 82).

CP5 Face: The portraits feature an intense focus on the face depicted in close-up and often repeated, set against a background that is plain or rendered with perspective, referencing Renaissance portraiture and Warhol's *Screen Tests. (see Ch 1.2.1 Embodied Likeness, Ch 3.1 Portraits with Image and No Sound)*

While the repetitions of the faces in these works recall Warhol's strategies in his screenprinted/painted portraits, the intention is the opposite of Warhol's. The repetitions in a Warhol portrait demonstrate Benjamin's claim that the mechanical reproduction of an image can act to destroy the illusion that the portrait holds, in any way, the sitter's 'aura' (Benjamin, 1936). Warhol's faces are not concerned with the traditional need to portray some manifestation of an inner identity of the sitter (Berg, 1989; Brilliant, 1991; Foster, 2010). This is made more apparent because the sitters in Warhol's portraits are actual celebrities - "*Liz", "Jackie", "Marilyn*", "*Elvis*" - they are so familiar to us that a first name is all that is required for us to 'know' them. Warhol was said to have observed that "repetition adds up to reputation" (Finch, 1968, p. 150). Clearly, he understood how celebrity was made, and by transforming the constant references to these celebrities in the media into a repeating design, he was making us see them as nothing more than a succession of well-designed reproductions of faces, devoid of humanity.

Figure 28: Andy Warhol *Self-portrait* (1966) - silkscreen & polymer paint. © The Andy Warhol Foundation for the Visual Arts Inc/ARS/Copyright Agency 2020

The repetitions in the creative research are aiming for the opposite: they are intended to intensify the sitter's inner self by overwhelming the viewer with a larger-than-life representation of their face. I aim, via this creative principle, to reinvigorate the sitter's aura and actuality in much the way Jean Mitry describes the filmed close-up of a face as being truly "experienced and felt" (Mitry, 1998, p. 131). Gertrude Stein also used repetition in her literary portraits to achieve the opposite ends to Warhol. She called her use of repeating phrases "insistence", claiming that each repeated phrase captured a new and profound moment of her subject's essence; their "bottom nature" (Stein, 1974 c1935).

CP6 Signature: Throughout both works, the image shows a prominent artist's signature, referencing Renaissance portraiture. *(Reference Ch 1.2.1 Embodied Likeness, Ch 3.1 Portraits with Image and No Sound)*

This creative principle maintains that the works are the highly subjective work of the artist; the signature mark permits the single-artist-originator to be wholly present, even to the point of sacrificing objective truth.

CP7 Stillness. Throughout both works, the faces are filmed with an unmoving camera fixed on a tripod, and extended film takes with the sitter in still silence. *(Reference Ch 1.2.1 Embodied Likeness, Ch 3.1 Portraits with Image and No Sound)*

This creative principle demands the image to be static, simple, and repetitive to reference painted visual art portraits and Warhol's *Screen Tests,* but also to *not* draw attention to itself. Music/sound is the priority, and although the viewer may find herself intensely 'watching' as is the habit, there is not much to see.

CP8 Non-synchronous & outside-the-frame. Contrary to film sound, the portraits throughout have music and sound that is un-framed or non-synchronous to the image, to highlight music/sound's independent intrinsic authority. *(Reference Ch 2.2 Eyes or Ears, Ch 2.4 Music as Semiotic, Ch 3.6 Music & Film,)*

The intentional and prominent framing of the image explained in CP4: Frame naturally raises questions concerning the framing or synchronicity of the music/sound in both major works. Unlike a photographed, filmed or painted image, music and sound have no bounding frame: "for sound, there is neither frame nor pre-existing container... nothing analogous to the visual container that is the frame" (Chion, 1994, p. 66-68). Generally, most film sound effects and recorded in-camera sounds are nonetheless tied within the frame if they "issue (apparently) from a source within the narrative" (Gorbman, 1980, p. 197), that is, if they are synchronous or diegetic. Even if the film sound's source is outside the frame, it is still considered diegetic if it is part of the onscreen narrative. Via this creative principle, the acousmatic sound portraits for the creative works are intentionally created to be almost entirely non-diegetic, non-synchronous, or outside-the-frame, in a space disconnected to the space and time of the heavily framed images.

When one listens to an acousmatic composition that has no image attached, such as Westerkamp's discussed in chapter 3.4.2, each sound used is heard as a sound in

itself because without sight, a sound is heard as a 'sound object' and as such it has the potential to be heard in all its dimensions: "sight reinforces the perception of certain elements of the sound and obscures others" (Chion, 1994, p. 32). From this, it could be concluded that it is the act of listening and seeing together, that determines what sounds are sound effects and what sounds are 'musical'.[33] By dissociating the image from the sound, the aim is to direct the listening context to make all sounds heard, musical 'sound objects', with their own timbre and texture that, if listened to via 'reduced listening', become musical sound timbres that make up the acousmatic composition (Schaeffer, 2017). To emphasise the difference between sound effects heard that are synchronous to the image and those sounds within the music/sound that is created for these works, I re-name what would conventionally be called sound effects, as *object music*. Object music is made up of *object sounds* that are not created by a musical instrument or voice and are heard separate from any visual cues as to their source.

This intentional separation of the image and sound creates a powerful dimension Chion calls "en creux" which translates, according to Chion's translator Claudia Gorbman, as "negative space"; that is, "the shape of the space in the sculptor's mold, defined by the mold" (Chion, 1994, p. 218). Murch in his introduction to Chion's work, names the separation more descriptively as "in the gap", and explains that "a purposeful and fruitful tension between what is on screen and what is kindled in the mind of the audience" is created when this 'gap' is made via the image being separated from the sound: "By choosing what to eliminate and then re-associating sounds that seem at first hearing to be somewhat at odds with the accompanying image", artists who use this style of music/sound and image montage can open up a "perceptual vacuum into which the mind of the audience will inevitably follow" (Murch, 1994, p. xix-xx). Other theorists concur that non-synchronous image and sound is a powerful tool that can engage the imagination of the audience. For Eisenstein, non-synchronous music and sound with image creates the "4th dimension". He 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" (quoted in Barthes, 1977c, p. 62). Barthes describes the same idea, that "the signifier is not filled out" by the music/sound when it is

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[33] Chion would call sound that is accompanied by the sight of its source "visualised sound" (Chion, 1994, p. 72).

indifferent or not synchronous to the image, and thus, the "obtuse meaning" can emerge (Barthes, 1977c, p. 62)

It is via this creative principle of the non-synchronicity of music/sound to the image that is created an acousmatic composition accompanied by image and *not* a film with musical score, dialogue, and sound effects synchronised to the action. In this way, the awareness of music/sound's intrinsic qualities is heightened, to facilitate the audience to view and hear both media - sound and image - as equal sites of authority.

As an exception to this creative principle, moments of synchronisation have been created as deliberate **'points of synchronisation'** (Chion, 1994, p. 58) to highlight a particular aspect at that moment. These exceptional points of synchronisation have been created in the process of editing the image to the completed music/sound. The advantage of being the single-artist-originator of both the music/sound and image is that not only the rhythm and energy but, the *palette* of sounds and images, can be chosen with the editing in mind, with complete control being in the hands of the single-artist-originator from conception to end. This is detailed in 6.3.1 Creative Principles Applied to Music/sound.

CP9 Acousmatic. Music/sound throughout the creative works is created in the style of an acousmatic composition, with layers of music/sound (object music, instrumental music, vocalisations, and words) creating parallel lines of information about a sitter. *(Reference Ch 3.3 Portraits with Sound and No Image)*

This form of composition was spearheaded by the Futurists, led by Russolo, at the turn of the last century. With the coming of recording in the 1930s and Pierre Schaeffer's Musique Concrète, a term by which his compositions were known from 1949 onwards (Palombini, 1993, p. 14), the radical deconstruction of musical thinking continued. 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). Cage was inspired to say in his 1937 talk, *The Future of Music,* that "we want to capture and control these sounds to use them, not as sound effects but as musical instruments" (Cage, 1973, p. 3). Edgard Varèse followed with "these sounds must not be speculated upon as entities for sporadic, atmospheric effects, but taken as thematic material and

organised into the score standing on its own merit" (quoted in Birtwistle, 2016, p. 389). As detailed in chapter 2.3, most electroacoustic or acousmatic composers and music theorists see sound as highly representational (Kim-Cohen, 2009). Acousmatic music's use of environmental recordings carries with it a range of real-world references and associations that motivate listeners to identify objects and the spaces that contain them. As John Young explains, composers of electroacoustic music exploit the entire range of sounds, from representational sounds we can readily recognise, to sounds disassociated from any known physical context, to express ideas on a continuum from those based on 'reality', through to pure abstraction. Young says of these abstract sounds, "because these sounds create a sense of detachment from known physical reality, these ... may be taken as a metaphorical representation of the inner world of the imagination" (Young, 1996, p. 73). These latter abstract sounds therefore, invoke strong metaphorical meanings in the listener, a contention that is supported by Tarasti's 'existential' mode of musical understanding discussed in chapter 2.4 (Tarasti, 2002).

Schaeffer, in 1966, proposed a new listening strategy based on the 'sound object' and four modes of listening to it. Mode one describes easily identifying sounds because they clearly represent things based in the physical world; mode two describes listening to sound without any identification involved. Mode three involves listening to specific attributes of the sound itself, and mode four involves our response to sounds within a context that creates a semiotic meaning such as listening to music. He named the form of listening to sounds for sound's sake rather than identifying its source, 'reduced listening' (Schaeffer, 2017).

Barthes too, in his short essay '*Ecoute*', defines three modes of listening that equate to Chion's three modes. They are 'listening to indices (or 'causal listening' for Chion), listening to signs ('semantic listening' for Chion), and 'panic listening' (named 'reduced listening' by both Chion and Schaeffer) such as that required by a Cage composition where we listen to the individual textures of notes 'each sound one after the next' without necessarily understanding their meaning (Barthes, 1985, p. 258; Chion, 1994, pp. 25–33). Electroacoustic or acousmatic composers exploit these ways of listening by creating a compositional strategy that directs the listeners' attention between each of these modes, enabling meaning and narrative to be conveyed.

By bringing the entire breadth of sounding sources under the composer's direct control, it provides the opportunity for the full scope of human listening mechanisms to be employed in revitalised ways - particularly our strong natural tendency to seek recognition of sound sources and causes. Combinations and transfigurations of recognisable sounds draw on listeners' cultural and environmental associations and experiences in ways that can engender metaphors and evoke symbols (Young, 1996, p. 91).

The drawing together of disparate sounds and music, via this creative principle, has enabled the creative works to exploit these listening strategies and draw the audience's attention to the multiple lines of narrative, information, and metaphor that are invoked about the sitter's inner world.

CP10 Avoidance of standard uses of Classical/Romantic film music.
Throughout the portraits, instrumental music that is in the tradition of contemporary non-tonal music rather than the Classical/Romantic style of the traditional film score is used. If tonal music is used, it is usually disrupted in some way. *(Reference Ch 2.4 Music as Semiotic, Ch 3.6 Music & Film)*

With this creative principle, the audience is afforded the freedom to derive, as Tarasti (2002) suggests, an 'existential' understanding from non-tonal music because it does not have the strong semiotic codes of Classical/Romantic music that can be used to manipulate emotions and meaning. I also eschew the abstract 'high art' context of 'absolute music' which separates itself from other media and senses. The instrumental music layer is firmly integrated within the overall music/sound, and it is always of equal weight to the other layers of sound - the words, vocalisations, and object music. In this way, it is treated and heard as solely another sound layer amongst the overall soundscape and not placed as a subservient underscore to the words and other layers.

Amid the flowering of moment music, Noel Burch called for atonal music to take its place within the film industry, specifically to break its inescapable linear temporality and hierarchical Classical/Romantic structure, and to allow the form to become open and less dominated by the narrative, as film so often forced it to be. (Burch,1969) With this creative principle in mind, I avoided a sense of a melody

line locked into harmony, a controlling rhythm or four-bar phrases, but rather have embraced sonic polyphony; that is, the amalgamation of separately existing moments of music/sound with single lines of instrumental music layered vertically.

CP11 Expression of individual identity. All the layers of music/sound are sourced, in some way, from the sitters or artist. In this way, they are a direct expression of their identity. *(Reference Ch 2.5.3 Identity, Ch 3.1 Portraits with Image and No Sound, Ch 3.2 Portraits with Image and Sound, Ch 4.4.2 Intertextuality)*

The music/sound is either music that has been composed or performed by the sitter and artist or music/sound that the sitter has indicated is important to their identity. For example, vocalisations and words that are emanating from the sitters are a fundamental indicator of their identities. Words are used as both "textural speech" and "emanation speech" at various times. Textural speech is the speech most associated with voice-over (Chion, 1994, p. 172). Emanation speech is speech which is "not necessarily heard or understood fully and ... is not tied to the narrative action" (p. 177) but rather, has a conceptual meaning creating an "emanation of the characters" (p. 222).

Vocalisations are also highlighted as an expression of identity. A sound engineer is most often aiming for a clean edit; that is, a sound that is free of any sense of the body from which the voice is emanating. Hence, it is usual in post-production, to edit out the guttural, unintended sounds that are produced by the body: "Sound editing can become an obsessive quest to wash away this troublesome grime" (Norman, 2004). I have instead chosen to keep and emphasise these sounds as musical elements. Barthes is referring to this embodiment of sound when he bemoans the loss of "the 'grain' of the body in the voice as it sings, the hand as it writes, the limb as it performs" (1977 p.188). He claims that it is in hearing the corporeal sounds that emanate from "the throat, the place where phonic metal hardens and is segmented" (p. 183) that the 'signifiance' (sic), the third meaning, explodes. Throughout all the recordings, these personal vocal
sounds created by the body - such as tongue clicks, 'umms', groans, tight throated audible breaths, sighs - are retained and emphasised by repetition and increased volume. Emerging involuntarily and deeply personal, these sounds reveal the inner

psyche where "the listener is ostensibly made party to various secrets and private encounters" (Dibben, 2006, p. 180), and can enter that space 'behind' the words.

5.2.2 Summary Table of Creative Principles

The creative principles 1 to 3 are used constantly throughout the works to underpin the creation of both the image and music/sound. The creative principles 4 to 7 are used throughout all the works to form the creative underpinning of the image. The creative principles 8 to 11 are also active at all times in the creation of the music/sound. There are exceptional moments when a creative principle is intentionally abandoned. This is done to draw attention to that particular moment, and these points are detailed further when the works are discussed in the next chapter.

It is through the use of these creative principles that the potential of music/sound to represent a contemporary identity has been explored in the works that follow. The following table summarises the eleven creative principles, their relationship to the analysis of literature, and the intended impact of their use within the portraits.

Creative Principles (CPs)	Summary Points from which CPs emerge	Intention
1. Artist's subjective process: the portraits are subjective fine art, not documentary film	Blurred genre (S1)	To allow the portrayal to be highly subjective. To create a non-documentary film context for the sound and image relationship
2. Single-artist-originator: the portraits are created by a single-artist-originator	Single-artist-originator (S9)	To portray the relationship between artist & sitter. To better control portrait outcome

3. Reconstructed fragments: the music/sound and image are composed of multiple layers of fragmented moments	Fragmented post-structural identities (S10) Simultaneity (S8)	To portray the sitter's fragmented and fluctuating post-structural identity
4. Frame: the image is literally framed	Image style (S2)	To mark the point of departure to extend traditional visual art portraiture with a literal frame
5. Face: the image has a focus on the face	Image style (S2)	To mark the point of departure to extend traditional visual art portraiture with a focus on face
6. Signature: the image has a prominent signature	Image style (S2)	To mark the point of departure to extend traditional visual art portraiture with a signature marking the work as subjective
7. Stillness: the image uses an unmoving camera and sitter	Image style (S2)	To mark the point of departure to extend traditional fine art video portraiture
8. Non-synchronous & un-framed: the music/sound is non-synchronous to image	Music/sound as Independent Authority (S4) Non-synchronicity (S5) Music as Sign (S6)	To allow music/sound to be heard via 'reduced listening' to impart meaning independent of image
9. Acousmatic: the music/sound is in style of an acousmatic composition	Music/sound as Independent Authority (S4) Music as Sign (S6) Simultaneity (S8)	To impart multiple levels of meaning, emotion and identity simultaneously

10. **Non-tonal not Classical/Romantic:** the music is not traditional Classical/Romantic film music but is non-tonal	Classical/Romantic film music context (S7) Music as Sign (S6)	To allow understanding in the non-directed 'existential' mode
11. **Expression of individual identity:** the music/sound layers are sourced from both sitters and artist	Intertextuality (S3) Music as Sign (S6)	To allow understanding of a sitter's inner self via music/sound intimately connected to the sitter and artist

CHAPTER 6: TWO CREATIVE WORKS - Proof of Concept

The portrait, as it is traditionally defined, and the intrinsic link between the portrait and identity theory that has already been outlined, are the point of departure for both major creative works. Portraits have been created using the traditions that saw their first stirrings in the Renaissance and the portraits have been extended through the lens of postmodernism by incorporating composed music/sound and temporal moving image. In both works, I have constructed myself via a series of intimate portraits of the other, thereby creating a self-portrait with a post-structural theory of identity as its basis.

6.2 *Self-portrait #1: Fragments of Presence and Absence* (2018) *(SP1)* [34]
6.3 *Self-portrait #2: Multiple Heads* (2019) *(SP2)* [35]

Each of the two self-portraits were initiated as acousmatic music/sound, composed by the author, to represent the elusive 'inner self'. To the music/sound was added moving image, which represents the tangible bodily presence, the 'good likeness'.

The creative principles, as detailed in chapter five, gleaned from the literature and contextual review, are active at all times, and these form the constant foundations for the methodological framework throughout both the creative works.

6.1 Application of Creative Principles Across Both *SP1* and *SP2*

The two major works were developed with the creative principles providing the underpinning framework for the works at all times. Outlined first will be how the creative principles apply to both works, and, in the main body of chapter six, are detailed features of their application that are specific to each of the works. The creative principles will always be discussed under the headings of Creative Principles Applied to Both Image and Music/sound (CP1 to 3), Creative Principles Applied to Music/sound (CP8 to 11), and Creative Principles Applied to Image (CP4 to 7).

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[34] From now on referred to as *SP1*

[35] From now on referred to as *SP2*

6.1.1 Creative Principles Applied to *Both* Image and Music/sound

- **Artist's subjective process (CP1)**
- **Single-artist-originator (CP2)**
- **Reconstructed fragments (CP3)**

The two major works were developed with these first three foundational creative principles underpinning the works at all times. All the works are **single-artist-originated works** of fine art emerging from the **artist's subjective process**. Referencing the music/sound creative principles, music/sound, provided the important intertextual element and was the first element completed. The music/sound is made up of many **reconstructed fragments** chosen from a broad palette of words, vocalisations, object music, and instrumental music, all layered vertically. Image, also made up of many reconstructed fragments, was then added to the music/sound. By reconstructing the multiple fragments of image and music/sound, the portrait captures the sitters' (including the artist as sitter) fragmented, contemporary identities mediated by their relationship to each other, the words they use, the sounds they make and the events which they all share.

6.1.2 Creative Principles Applied to Music/sound

- **Non-synchronous and un-framed (CP8)**
- **Acousmatic (CP9)**
- **Non-tonal not Classical/Romantic film music (CP10)**
- **Expression of individual identity (CP11)**

At this point, the definition of music/sound as applicable to both the major works will be restated: the instrumental music (including the voice as instrument), mixed with the words, vocalisations and object music[36] will be named 'music/sound' because no single element will take priority. Instead, each of these different sounds are equal timbres in the composition, the overall outcome being the musical soundtrack to which the video images are finally added. As needed for explanation, each of these sounds are called by their different denotations at times, but the overall composed result is always musical 'music/sound'.

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[36] Sound heard that is not created by a musical instrument or voice, is named 'object music' as detailed in 5.2 CP8 Non-synchronous.

As specified by the **acousmatic** creative principle, the approach taken throughout has been to compose layers of music/sound to create simultaneously occurring fragments of information about the sitter and the artist as sitter. The drawing together of disparate sounds and music have enabled me, as composer, to exploit the listening strategies detailed in 5.2 CP9 Acousmatic. Individual layers of music/sound always emerge directly from the sitters and artist as an **expression of their identity** to increase the information conveyed by the portrait.

Throughout *SP1* and *SP2*, the sound is created as **un-framed or non-synchronous**, recorded in another time and place unrelated to the image. In this non-context, the sounds become 'sound objects' to be listened to via 'reduced listening' (Schaeffer, 2017).

CP10 specifies that the music **avoids its standard use as Classical/Romantic film music**. While moments of music can at times be tonal, techniques are used to disrupt the tonality - either by offering no harmonic accompaniment or controlling rhythm or by interrupting the tonality in some way. Instead, sonic polyphony is used to purposefully disrupt the Classical/Romantic tradition and move the music/sound away from the manipulative and derivative ethos of the classic film score.

6.1.3 Creative Principles Applied to Image
- **Frame (CP4)**
- **Face (CP5)**
- **Signature (CP6)**
- **Stillness (CP7)**

The impetus for the visual design of the portrait images is referencing the quintessential silent traditional visual art portraiture, in particular, Albrecht Dürer and Andy Warhol. The choice of these portrait artists as the point of reference for both creative works is a significant choice and one that is elucidated in chapter 3.2.1 and 3.2.2.

Original **frames** surrounding significant Renaissance portraits in the National Gallery and Portrait Gallery in London and the Louvre, Paris, were filmed to make the collection for these works. They are shot in closeup with 4K resolution, giving

them the fine detailed appearance that would be achieved if they had been scanned rather than filmed, thereby creating a sense they exist in a different space or reality. The rationale for this is outlined in chapter 5.2.1 CP4 Frame. The **signature** references Albrecht Dürer's signature quite explicitly, and it is in a form common during the Renaissance, placed as a significant feature within the canvas or on the frame.

Figure 29: Still of signature and frame at 00:00 of *SP1*. Image: Carla Thackrah

The **face**, captured in closeup or waist-up, is set against a black background or one rendered with perspective and is featured consistently throughout. It is filmed with a tripod-mounted camera with **no movement** of the camera and little or no movement of the sitters in and out of frame. Long takes were shot - up to five minutes - usually in silence with directorial intervention kept to a minimum to capture what a sitter would do most naturally in what could be an uncomfortably long silence. The sitters were often filmed while listening to their completed sound portrait for the first time, to capture their reactions. This served several purposes; to keep the sitter focused internally with no distraction; to capture at times, the emotional reaction to their own sound portrait; and to capture the sitters in the act of posing or creating themselves for the camera.

Each work will now be discussed separately.

6.2 Major Project One

Self-portrait #1: Fragments of Presence and Absence (SP1) <u>view here</u>

This section details the methodological framework as it applies *specifically* to *SP1*. If there are no additional details to the creative principles already outlined in 6.1 that apply specifically to *SP1*, I refer the reader to that section. There is a table at the end of this section that lists a *single* example of the creative principles, with the timecodes as they occur in *SP1,* for quick reference.

6.2.1 Creative Principles Applied to *Both* Image and Music/sound

One aspect of the **artist's subjective process** is illustrated by the genesis of the work itself. This work came about because of an unexpected event two months into the research for this doctorate. The various perspectives of this event, including my own, created a collection of small story pieces that were reconstructed to form the fluctuating portrait of 'who I am' that is *SP1*.

The work has been edited in two formats, the choice of which is dependent on the viewing venue. The first iteration of the work is to emphasise the definition of the work as fine art, not documentary film, as specified in CP1: **Artist's subjective process.** Both the music/sound and film have been created and edited specifically to show in the Data Arena at UTS, [37] the aim being to escape the single-screen broadcast and stereo sound format of documentary film. As well, playing as an installation on a continuous loop with no specific start or finish aims to amplify this end. <u>View the Data Arena version.</u>

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[37] The arena can play 16-channel (14:2) audio and six repetitions of a single broadcast format image, projected by six video projectors on a 360-degree cylindrical screen, 4 metres high x 10 metres around.

Figure 30: Film still from *Self-portrait #1: Fragments of Presence and Absence* playing in seven-channel audio, six-channel video format at the Data Arena, UTS.

The work has also been edited for stereo sound and single-screen broadcast format to play on the web and other platforms. It is suggested that the reader/viewer use this version for reference purposes. <u>View the single-screen version.</u>
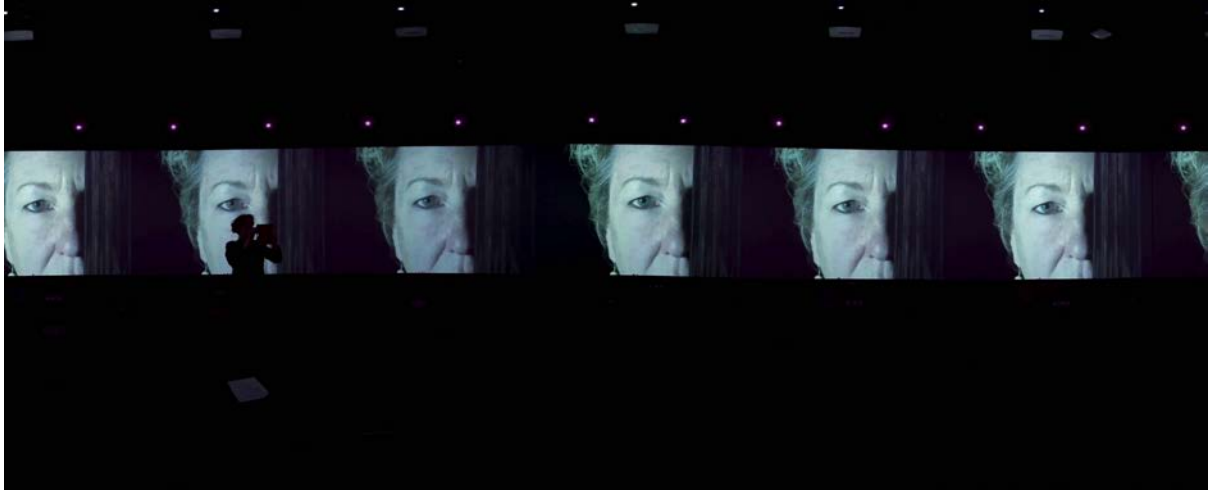

Figure 31: Film still from *Self-portrait #1: Fragments of Presence and Absence* playing in stereo audio, single-channel video format.

6.2.2 Creative Principles Applied to Music/sound

The music/sound for *SP1* has been composed as a seven-channel audio work, as is detailed in Appendix 2. This multiple-channel sound work emphasises the **acousmatic** nature of the work.

The creative principle of **non-synchronisation** applies throughout *SP1*. The sitter is, only occasionally, seen to speak the words that are heard. This becomes an **exceptional point of synchronisation**, to emphasise the intensity of the words. Likewise, there are fragments of a sitter playing the violin that match the sound heard, again as an exceptional point of synchronisation, to emphasise that particular aspect of the sitter's being.

The image and music/sound are, however, related via the edit points chosen. The edit points of the image were usually chosen to correspond with one of the layers of music/sound occurring in the moment in order to mark music/sound that is significant. In this way, the music/sound's independence from the image is emphasised to enable both music/sound and image to be equal sites of authority and information.

Non-tonal music is used throughout *SP1*. While the melody lines, played on the flute, violin, and sung, can at times be tonal, techniques to disrupt the tonality are used - either by offering no harmonic accompaniment or controlling rhythm or by interrupting the tonality.

Significant elements of the music/sound emerge directly from the sitters and artist themselves to increase the **expression of identity** that is offered by the portrait. All the words are used as 'textural speech', that is, words that are voice-over, spoken by the sitters themselves. This includes the answering machine recordings of my husband, from the few days before he died, that are used to join the portraits together. Words used as 'textural speech' can set the audience on a closed narrative line. The impact of this closed structure is lessened by fragmenting the temporality of the narrative; the different perspectives of the story are presented out of temporal order, and the work is presented on a continual loop, with the audience

free to come and go at any point. Object sounds - for example, water filling a bath, children playing in a swimming pool - are chosen and layered because the sounds were significant to the sitters in some way.

Vocalisations - grunts, breath, exclamations, heartbeats - were another layer added because they carried meaning for the sitters. These vocalisations, as explained in 5.2.1 C11: Expression of identity, are often highlighted by volume increase, effects, and repetition. The use of the creative principle in this way ensures the music/sound becomes a direct expression of the sitter's (including the artist as sitter) identity.

6.2.3 Creative Principles Applied to Image

An additional reason for the use of **frames** than that outlined in 5.3.3 applies to the work as it shows in the Data Arena at the University of Technology Sydney (UTS). The six repeated screens that surround the audience are stitched together by software, and the resulting uneven blended edges disrupt the smooth circular projection. A single frame down one side of the filmed frame creates a naturally complete frame that covers the join and connects the repeated images, turning them into six framed portraits. Long stretches of black screen in the single-screen version were replaced in the Data Arena edit, with frames down each screen to hide the join.
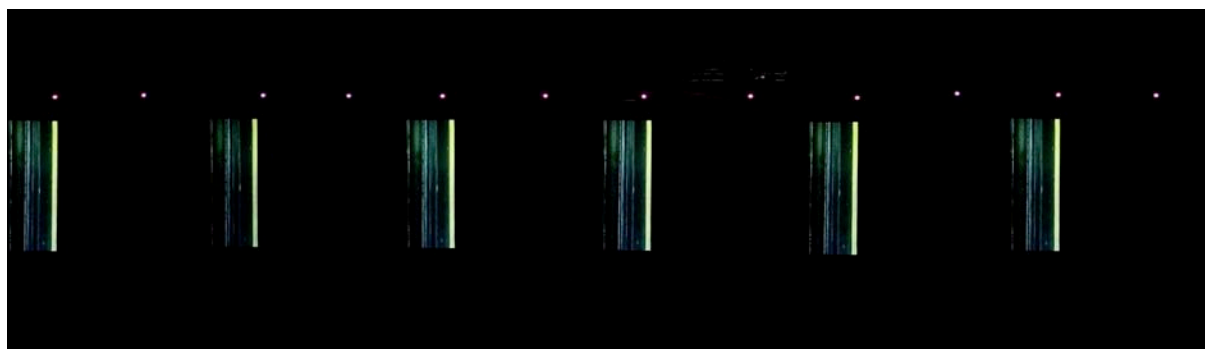

Figure 32: Still of empty frames from *SP1* showing in the Data Arena.

The **face**, captured in closeup or waist-up, with a black background or a background with perspective, is generally used throughout. The lighting for most of *SP1* was from the side to create the shadows and highlights across the face, so often seen in Renaissance portraiture. The style of clothes was also chosen to

suggest Renaissance clothing, with dark colours and drapery around the neck. The repetitions and larger-than-life-size of the filmed face, as exhibited in the Data Arena at UTS, were done to force an intense focus on the face of the sitter, as is outlined in 5.2.1 CP5 Face.

6.2.4 Examples of use of Creative Principles in *SP1*

For quick reference, this table lists a *single* example of each creative principle in *SP1*. Once the reader is familiar with the way the creative principle is realised in any one instance within the work, it should assist the reader to recognise the subsequent multiple occurrences that are constant throughout the work.

Creative Principle	Timecode Locations	Description
CP3: reconstructed fragments	19:04 to 19:55 etc ...	Features three layers of word fragments, three layers of instrument music fragments, two layers of object sound fragments, and one vocalisation layer (see Appendix 1).
CP4: frame	00:00 throughout	Literal frame in image
CP5: face	throughout 17:55 to 23:10	Focus on face Focus on face and body
CP6: signature	00:00 start and end of individual portraits	Prominent signature
CP7: stillness	throughout	Still camera and sitter
CP8: non-synchronous	 06:13 06:25 06:28 08:03 08:08	Object sounds unmatched to image Running water Crows Children laughing in a swimming pool Squeaky gate Fragments of a male voice singing tango

	08:10	Door slamming
	08:13 to 08:35	Breathe
	10:40	Woman's cry
	etc...	
exceptional points of synchronisation	13:27	Image matches words spoken to emphasise their significance.
	15:35 to 16:30	Image matches violin playing to emphasise the importance to the sitter's inner being.
edit points of sound & image		Image matched to music/sound via edit points.
	00:6	Cut to black to accentuate flute 'droplet' note.
	00:8	Cut to image to accentuate flute 'droplet' note.
	00:38	Fade to black to accentuate words 'receded into the past'.
	00:53 etc...	Cut to image to accentuate words 'my autobiography'.
CP9: acousmatic	throughout	The whole music/sound work is an acousmatic composition.
		Image & audio intensified by moments of black or silence.
	01:23 to 01:32	Silence & black screen
	03:49 to 04:13	Music/sound & black screen
	etc...	
CP10: non-tonal not Classical/Romantic film music	02:30 to 03:30	No Classical/Romantic tonal harmony or controlling rhythm.
	23:19 etc ...	Violin abruptly cut and replace with white noise.

CP11: expression of identity	00:00 to 3:48	Flute was written and performed by artist as sitter
	00:00 to 00:38	Droplet flute notes are leitmotif for artist's inner self.
	20:45 to 21:18	Flute & vocal written and performed by artist/sitter
	13:00 to 17:20	Violin was written and performed by sitter
	07:03 to 08:10 etc ...	Tango music fragments that are important to the relationship between sitter and deceased.
	06:27 to 06:50 etc...	Water running, a crow's cry, children's voices, a squeaky gate related to the sitter's inner world because they were sounds heard in the house where sitter died
	26:23 to 26:38 etc...	Vocalisations highlighted by volume and repetition (see Appendix 3)

6.3 Major Project Two

Self-portrait #2: Multiple Heads (SP2) view here

This is a series of five separate portraits that emerged from a major music recording project undertaken by the author as composer, from August 2018 and completed in February 2019.

- *Multiple Heads: Adam & Eve*
- *Multiple Heads: Rom*
- *Multiple Heads: You & Me*
- *Multiple Heads: Andy*
- *Multiple Heads: Elektra Collective Unconscious*

6.3.1 Application of Creative Principles Across the Complete Series of *SP2*

Creative Principles Applied to *Both* Image and Music/sound

The individual portraits that comprise *SP2* emerged from the process of improvising music: the artists who were part of the creation of the music/sound are the subjects of the portraits, and their relationships, both personal and musical as members of an ensemble, are the central uniting element in the series. The faces and bodies of the sitters are significantly **fragmented and reconstructed** for the images in *SP2,* as is the music/sound. This is detailed further in the following sections that discuss the individual works that make up the series. The improvisatory and personal interactions between myself and each of the musician/sitters ensures that this work conforms to the **single-artist-originator's subjective process** creative principles, and these word and music conversations became a means by which the fluctuating inner selves of all the sitters are depicted.

The ensemble is the *Elektra Collective Unconscious* (ECU)[38] that is made up of Carla Thackrah (producer, editor, flute and vocals), Romano Crivici (producer,

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[38] From now on referred to as ECU

keyboard), Rudi Crivici (electric viola), Jess Ciampa (percussion and vocals) and Andy Rantzen (poet and speaker). The pieces recorded were *The Ouroboros, The Hydra as a Model of Bureaucratic Dysfunction, Ecclesiastes: Strangers on a Train,* and *Crystalline*.[39]

Creative Principles Applied to Image

The **frame** is significant in this series. Most of the portraits are framed within the tradition of Renaissance polyptych altarpieces.[40] This extends the frame creative principle outlined in 5.2.2 CP4, by referencing the apparent intent of Dürer's self-portrait of 1500: like Dürer's, these portraits are portraying insignificant men and women and everyday relationships, and yet they are framed as polyptych altarpieces raising them to a Christ-like status. In this way, they acknowledge Dürer's contribution as the first painter of autonomous self-portraits and, in a small way, pose similar questions about the nature of individual selfhood as does his self-portrait of 1500.

The **faces** are shot in the studio with 4K video and two different lighting set-ups. The first is a bright wash of LED lights against a green screen, and the second set-up is with softer three-point lighting and orange gels against a black screen. These two lighting set-ups create starkly different colour grades for the filmed faces. Footage is taken with the camera set in both landscape and portrait mode to give greatest flexibility for editing into the final display formats. The faces filmed are usually **still and silent**, placed against a black background or on a background rendered in perspective, and each portrait features a prominent **signature**.

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[39] The full album can be heard [here.](#) It will be released on a European label in 2020.

[40] A polyptych altarpiece is a several panelled painting or sculpture made to adorn altars in churches and chapels. Altarpieces usually displayed a major religious figure in the central panel, the Madonna and child or the crucifixion, with various saints in the side panels, all set on a flat background or a natural or interior scene. The frame of an altarpiece was integral to the work: "indeed, the frame is integral to the conception of the altarpiece, and in this respect, the work differs profoundly from later paintings, where a rectangular panel or canvas was conceived and painted prior to framing" (Metropolitan Museum of Art, 1982, p. 4).

Creative Principles Applied to Music/sound

All the portraits in *SP2* are reconstructed from fragments of the full album recorded between August 2018 and February 2019. These works were improvisations based on the concepts emerging from the accompanying words rather than a rhythmic, melodic, or harmonic basis as one would have in jazz, for example. The aim always was to avoid cultural impositions of **Classical/Romantic** musical structures by eschewing driving rhythms and repeating harmonies and phrases. To make the music/sound for *SP2*, the fragments chosen by the author as composer are extensively edited, effected, and finally layered with words, object music, and other music connected to the sitter as an **expression of their individual identity**. These music/sound works are reconstructed in the manner of an **acousmatic** composition, separate from the image, to ensure their non-synchronous or unframed nature.

In *SP2*, the process of editing this non-synchronous media is developed further than *SP1*. Like *SP1*, while the music/sound is **non-synchronous or unframed** in relation to the image, exceptional points of synchronisation have been created in the process of editing the image to the completed music/sound. The advantage of being the single-artist-originator of both the music/sound and image is that the palette of sounds and image can be captured with the editing in mind, and parallels can be drawn as the editing progresses, with complete control being in the hands of the single-artist-originator. The most evident parallels considered are below, with each feature of sound having its equivalent image feature:

Principal Palette of Sounds	Principal Palette of Images
silence	black video
timbre	lighting or colour grade
tonality	expression of faces/bodies
words	sitters doing something
pace/rhythm	pace/movement

There were no rules as to how an image type should be treated when paired with a particular music/sound; black video was not necessarily paired with silence or choice of facial expressions did not have to match tonality, however, each sound

quality had its equivalent in image and the process of editing the image to music/sound was done with these parallels in mind. In this way, the editing treats both music/sound and image as equal media and, as a consequence, both become equal sites of authority.

Below is a single example of how certain sounds are placed with a type of image.

Editing Sounds	Single timecode example	Editing Images
layering of multiple music/sound fragments	You & Me 06:00 to 06:30 see Appendix 4	layering of multiple image fragments
layering of different timbres	Adam & Eve 03:30 to end see Appendix 4	layering of different colour grades
choice of musical tonality/feel	Rom 01:40 to 01:49	expression & movement of faces/bodies
words	ECU 00:30 to 00:45 throughout	real movement of bodies
pace of rhythm and cuts	ECU 1:10 to 1:30 throughout	pace of movement and cuts

6.3.2 Specific Application of Creative Principles for the Individual Portraits

Multiple Heads: Adam & Eve **(2018-2019)** [view here]
Two-channel video, stereo sound

The first work finished in this series of portraits is displayed on two life-size screens; each screen played to the same stereo sound. It is a portrait of the sitters as 'representative' man and woman rather than being a portrait of the individuals whose faces and bodies we see.

Figure 33: Film still from *Multiple Heads: Adam & Eve*

The fragments of music/sound used for the sound portrait were edited from the first recording completed in August 2018 called *The Ouroboros*. The recording was an improvisation by the ensemble, based around the concept of the Ouroboros, an

ancient symbol of a serpent eating its own tail and this theme became the basis of the portrait.

The first image of the Ouroborus was found in Tutankhamun's tomb in Egypt (Hornung, 1999). Later interpretations saw the tail-swallowing serpent as the archetypal image of the psyche. This serpent feeding on its opposite, the tail, symbolised the union of the opposites, instinct and spirit. At the same time, the circle it created was a whole unto itself. It was this powerful symbol that represented the birth of the individuated whole self (Jung, 1960). Jung's student Erich Neumann sums up this idea:

> "the uroboros, the circular snake biting its tail, is the symbol of the psychic state of the beginning, of the original situation. As symbol of the origin and of the opposites contained in it, the uroboros is the "Great Round," in which positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious elements are intermingled" (Neumann, Manheim, Liebscher, & Liebscher, 2015, p. 18)

It was this idea, of the Ouroborus representing the birth of human individuality, that inspired the music and the portrait.

The words used, in contrast to *SP1*'s textural speech, are what Chion would call "emanation speech", and offer a conceptual meaning rather than narration.

> In the beginning
> there was the word
> one word
> who
> him, her, I, myself, mine, you
> one
> there was the word

These words are referencing words themselves that, within the post-structural view, are the originator of our knowing self which, "is constantly being reconstituted via discourse" (Foucault, 1984, p. 118). Hence it is the word that is

seen as the creator of the first individual man and woman, in this postmodern context, rather than the biblical narrative that tells of God creating Adam and Eve.

The table lists timecodes for a *single* example of each creative principle in *Adam & Eve* for quick reference.

Examples of use of Creative Principles

Creative Principle	Timecode Locations	Description
CP3: reconstructed fragments	throughout	Fragmented faces & bodies of sitters interspersed with the faces and bodies of *Adam and Eve,* a diptych by Lucas Cranach the Elder (1528) filmed in the Uffizi Gallery.
	0:58 to 01:35	Up to 20 layers of image fragments. See Appendix 5
	03:15 to end	Up to 17 sound layers. See Appendix 5
CP4: frame		There is no frame. This mirrors Cranach's actual paintings, which have a simple black border.
CP5: face	throughout	Focus on fragmented face and body with black background
	01:15	Fragmented skulls representing the face in death, shot in the catacombs in Paris.
	00:58	The anamorphic skull from Holbien's portrait *The Ambassadors* (1533).
	01:15	Footage of visitors looking at the paintings in the Ufizzi Gallery, fragmented, slowed, layered and reconstructed.
CP6: signature	throughout	Prominent signature

CP7: stillness	throughout	Still camera and sitters
CP8: non-synchronous		Words and music/sound unmatched to image throughout.
exceptional points of synchronisation		Points of correspondence have been created by editing the image within same conceptual framework as the music/sound, as per the table in 6.3.1.
	00:00 to 00:50	Images of the original paintings edited to non-tonal primordial object sounds created by key-clicks, the bow on strings and vocalisations and words.
	00:50 to end	As the music/sound becomes rich in timbres, coloured and fragmented faces are cut into the Cranach images.
CP9: acousmatic	throughout	The whole music/sound work is an acousmatic composition exploring the genesis of identity.
CP10: Not Classical/Romantic film music	throughout	Tonal improvisations disrupted by a lack of rhythm and an overlay of non-tonal electric viola sounds.
CP11: expression of identity	throughout	Piano, flute, and vocals created and performed by the two sitters with an accompanying electric viola, not performed by sitters.

Multiple Heads: Rom **(2018 - 2019)** [view here](#)
Single-channel video, stereo sound

This work is for single-channel video, in wide-screen landscape format, with stereo sound. It is a portrait of one individual member of ECU.

Figure 34: Film still from *Multiple Heads: Rom*

The music is a layered mixture of fragments of four works intimately connected to the sitter and artist. Overlaid is the sitter speaking about relationships, interspersed with object music and vocalisations.

The frame that 'captures' the sitter is by Carlo Crivelli, who is the sitter's favourite Renaissance artist - *The Annunciation with St Emidius* (1486) - as is the final full image that we see when the sitter has 'escaped' the frame.

The slow pace and words display a certain pain in the sitter's psyche hence a detail of Crivelli's *The Virgin with St Francis and St Sebastian* (1491) is chosen for the background, with Rom sitting at St Sebastian's foot on one of the broken arrows used to torture him.
Combined with the sections of music that feature improvisation with the author as composer, playing the flute, fragments of myself are also captured.

Figure 35: The final full image that we see when the sitter has 'escaped' the frame is from Crivelli's *The Annunciation with St Emidius* (1486).

Examples of use of Creative Principles in *Rom*

Creative Principle	Timecode Locations	Description
CP3: reconstructed fragments	throughout	Music/sound multi-layered with fragments. See Appendix 6
CP4: frame	throughout	From Crivelli's *The Annunciation with St Emidius* (1486)
CP5: face	throughout 00:22 to 01:22	Focus on face with black background Background from Crivelli's *Virgin with St Francis and St Sebastian (1491)*
CP6: signature	throughout	Prominent signature
CP7: stillness	throughout	Still camera and sitter
CP8: non-synchronous	throughout	Words and music/sound unmatched to image.
exceptional point of synchronisation	02:35 to 02:56	Violin playing and words synchronised to image

CP9: acousmatic	throughout	The music/sound work is an acousmatic composition revealing an aspect of the sitter's identity.
CP10: Not Classical/Romantic film music	throughout	Non-tonal improvisations disrupted further by overlaying of multiple fragments of four pieces of music. See Appendix 6
CP11: expression of identity		Music is a layered mixture of fragments of four works intimately connected to the sitter and artist.
	02:53 to 03:20	*Crystalline* features both sitter and artist.
	01:30 to 01:52	*Hydra as a Model of Bureaucratic Dysfunction* features both sitter and artist.
	00:00 to 00:21	*In Tongues of Insects* composed and performed by sitter.
	01:09 to 01:27	Improvised violin solo by sitter.
	01:50 to 02:05	Sitter's grunts, breath, vocalisations.

Multiple Heads: You & Me **(2019)** <u>view here</u>
Three-channel video, stereo sound

This work is for three-channel video and stereo sound. It is a portrait of the relationship between You and Me. With Me as both sitter and artist, the portrait also becomes a self-portrait of Me.

Figure 36: Film still from *Multiple Heads: You & Me*

The music/sound was structured in two parts, representing two different ways human individuals relate, with layered words separating the parts. The first half is music You and Me created together by improvisation; hence, its genesis is in the interaction between both musician/sitters. The second half of the music/sound is taken from two separate sound portraits layered to play simultaneously, each one reflecting the sitters via their individual sound portraits. (see Appendix 4)

Longer sections of words, spoken by You and Me, introduce the work and mark the division between the first half and the second. These words have been edited from the two hours of footage recorded when filming the middle screen of the portrait -

the 'kitchen' section - and edited extensively. They tell the story of an everyday domestic relationship and are attached to the image as 'emanation speech' (Chion, 1994); that is, they are not intended to tell a linear story but to capture the inner selves as they 'emanate' from the sitters.

The images ware divided into three screens; the left screen is Me, the right screen is You, and the middle screen is the domestic relationship between You and Me, filmed in the kitchen of their shared house. Like Renaissance altarpieces, this middle screen contains the main narrative image, which is a real interior shot down the length of a long room to create deep perspective. The left and right screen take Pablo Picasso's fragmented and flattened surrealist faces as their visual inspiration, particularly the portraits of Dora Maar, painted between 1936 to 1943. They are framed as a Renaissance triptych altarpiece, thereby raising a banal domestic relationship to a spiritual level.

For the completed work, I, as a single-artist-originator, become responsible for the complete amalgamation, marking me as both a sitter (Me) and artist of this relational (self) portrait.

Figure 37: The Yellow Jersey (Dora Maar) by
Pablo Picasso (1939) oil on canvas. © Succession Picasso/Copyright Agency 2020

Examples of use of Creative Principles in *You & Me*

Creative Principle	Timecode Locations	Description
CP3: reconstructed fragments	throughout	Music/sound is reconstructed fragments. Image in left and right panel is highly fragmented. Central kitchen image fragmented via editing, contracting several days into eight minutes. See Appendix 4
CP4: frame	throughout	Frame taken from Leonardo da Vinci's *The Virgin of the Rocks* (1508) [41]
CP5: face		The faces are depicted in three screens; the left screen is Me, the right screen is You, and the middle screen is the domestic relationship.
	00:00 to 03:24	Fragmented faces of You and Me remain within their designated screen.
	03:25 to end	Faces of You and Me become increasingly intermingled as a metaphor for the blending of identity that occurs within an intimate relationship.
CP6: signature	throughout	Prominent signature
CP7: stillness	throughout	Still camera in all three screens. Still sitters in left and right screens.
CP8: non-synchronous	throughout	Words and music/sound unmatched to image.

[41] The internal section of a genuine sixteenth century frame from Italy, purchased and restored recently by The National Gallery in London (The National Gallery, 2019), has been used.

CP9: acousmatic	throughout	Music/sound is an acousmatic composition conveying different ways human individuals relate.
	00:00 to 02:54	Music is created by improvisatory dialogue between You and Me.
	04:42 to end	Music created separately by You and Me and overlaid to play simultaneously.
CP10: Not Classical/Romantic film music	throughout	Non-tonal improvisations disrupted further by overlaying of multiple fragments of different music. See Appendix 4
	01:38 to 02:54	Tonal harmony in piano disrupted by non-tonal flute fragments by Me.
	04:42 to end	Tonal flute line disrupted by overlaying music by You and fragments of words, and vocalisations.
CP11: expression of identity	00:00 to 02:54	Music features Me and You improvising together with Me playing flute and vocals and You, piano.
	04:26 to end	Music written and performed by You. This is overlaid with music created from a solo flute and vocal work by Me made solely from the out-breath as it resonates in a flute and across the vocal cords.
	throughout	Words and vocalisations taken from footage recorded when filming the middle kitchen screen.

Multiple Heads: Andy **(2019)** view here
Single-channel video, stereo sound

This work is a stereo sound, single-screen portrait of ECU's wordsmith, Andy Rantzen.
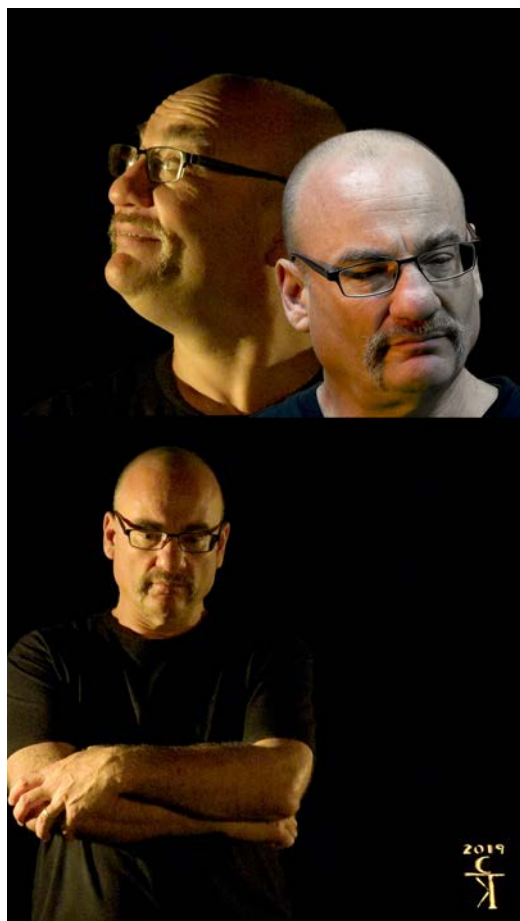

Figure 38: Film still from *Multiple Heads: Andy*

The sitter is an electronic recording artist hence fragments of his own work, as well as his words written and spoken for the ECU recording (see Appendix 8), and the music improvised by ECU in response to those words, are used for the music/sound. The sitter's vocalisations and his personal hand-written book of writings also feature prominently, with the book mirrored in the framed painted bible by Carlo Crivelli. As with all the previous portraits, the sound and image choices I made as composer and artist also revealed myself within the portrait of Andy, with my personal preferences and concerns informing the choices and edit.

Figure 39: Sitter placed against Carlo Crivelli's
The Vision of the Blessed Gabriele (1489) with frame and bible.

Examples of use of Creative Principles in *Andy*

Creative Principle	Timecode Locations	Description
CP3: reconstructed fragments	throughout	Music/sound reconstructed fragments. Image reconstructed fragments see Appendix 7
CP4: frame	03:10 to 03:38	Brief appearance of a frame at the top of Crivelli's *The Vision of the Blessed Gabriele* (1489) is the only reference to a frame. See Figure xx
CP5: face	throughout 03:10 to 03:38	Focus on face with black background Background from Carlo Crivelli's *The Vision of the Blessed Gabriele* (1489), chosen because the bible mirrors the sitter's own book.

CP6: signature	throughout	Prominent signature
CP7: stillness	throughout	Still camera and sitter
CP8: non-synchronous	throughout	Words and music/sound unmatched to image.
	00:56	Object music of a crow, a smashing metal gate, a creaking floorboard and a broken guitar unmatched to image
CP9: acousmatic	throughout	The whole music/sound work is an acousmatic composition capturing the dystopian feel of the sitter's own words and music.
CP10: Not Classical/Romantic film music	00:55 to end	Non-tonal improvisations that feature flute playing overblown shakuhachi-style sounds, deep slow tom and viola beats, and single piano chords, suggesting a slowed, suspenseful heartbeat. Disrupted by the thumping fast beats of the sitter's electro sounds laid on top. See Appendix 7
CP11: expression of identity		Music features fragments from sitters own electronic music compositions:
	00:00	*Black Smoke*
	01:09	*Battery Operated*,
	01:31	*Flailing Metal*
	00:11	Other music used was improvised by ECU in response to sitter's words
	00:00	Words are written and spoken by sitter. See Appendix 8
	00:00 throughout	Sitter's intimate vocalisations feature heavily.

Multiple Heads: Elektra Collective Unconscious **(2019)** <u>view here</u>
Five-channel video, stereo sound

This work is a pentaptych (five panel altarpiece) portrait of the music ensemble Elektra Collective Unconscious (ECU) and their relationship, reflected via a dialogue of both musical notes and words.

Figure 40: Film still from *Multiple Heads: Elektra Collective Unconscious* (Thackrah, 2019b)

For this sound portrait, the out-takes from the original recordings of the band members talking and joking between takes were used. These words and vocalisations were overlaid with fragments of the audio works *Ecclesiastes* and *Hydra.* There are abrupt and unexpected fragments of music occurring throughout the portrait, with each member of the band having moments where their playing features. At these points, their faces generally appear in their screen, or they share a screen with other sitters if it is a duo or trio. When the sitters' words feature, the sitters appear in the central panel. The direction to remain still and in silence was difficult to achieve with this portrait because the sitters often related via physical and verbal jokes. Nonetheless, the change from stillness to movement captured the relationship effectively. As with the other portraits framed as polyptychs, the framing of the work as a pentaptych altarpiece hints there may be a deeper, spiritual level to the relationship between these musicians than the joking antics might initially suggest. As any musician understands, the level of intuitive connection required to create music as a group illustrates music's unique and powerful ability to communicate via the ineffable.

Examples of use of Creative Principles in _ECU_

Creative Principle	Timecode Locations	Description
CP3: reconstructed fragments	throughout	Music/sound is reconstructed fragments of the recorded music and the band members talking between takes. Image is reconstructed fragments of each of the sitters. See Appendix 9
CP4: frame	throughout	Frame taken from _St Michael_ (1476) by Carlo Crivelli.
CP5: face	throughout	Faces are depicted against black in five screens; far left screen is Jess, next left Carla, far right screen is Rudi next right is Romano, and the central panel represents their collective relationship. The background for the central panel is from Crivelli's _Annunciation with Saint Emidius_ (1486), which was selectively desaturated, leaving the golden bolt of light from the heavens untouched.
CP6: signature	throughout	Prominent signature
CP7: stillness		The sitters were captured both moving and still.
CP8: non-synchronous	throughout	Words and music/sound unmatched to image.
edit points of sound & image		Points of synchronisation created by the edit of image to music/sound. The sitters usually appear in their screen when their playing is featured.
	02:07	Image of Carla when singing

	02:13	Image of Rudi and Romano when piano and viola are heard
	02:21	Image of Jess on cymbal brush
	00:24 to 00:45 06:14 to end	Sitters feature in central screen while words are sounding.
CP9: acousmatic	throughout	The whole music/sound work is an acousmatic composition revealing aspects of the musical and personal relationship between sitters.
CP10: Not Classical/Romantic film music		The music was most often tonal but was disrupted by editing sounds together in abrupt ways to create strong sonic gestures.
	00:45	Unexpected volume and timbre change when electric viola enters.
	02:06	Unexpected volume and timbre change when piano enters.
CP11: expression of identity	00:25 to 00:45	The sitters relate via talking and joking among themselves as non-linear 'emanation speech'.
		Each sitter has fragments where their playing features.
	00:45 to 01:00	Rudi on electric viola thumps out Hendrix-style viola solos
	00:15 to 00:24	Jess on vocals
	01:04 to 01:29	Jess on percussion
	02:35 to 03:55	Romano on piano with the artist on flute and vocals.

CHAPTER 7: CONCLUSION

7.1 Summary

This dissertation has examined the traditional portrait genre and the limitations of the media employed when attempting to represent a contemporary post-structural identity. These limitations were particularly becoming apparent in the early to mid-twentieth century as post-structural thinkers began to deconstruct the Cartesian idea of a stable core of identity. This research has taken these ideas as its initial theoretical framework, with a particular focus on the wide-ranging work of Roland Barthes. The radical new ideas were powerfully expressed within the art of portraiture, which attempts not just to represent an external likeness, but also to address theories of human identity. The research shows that a depiction of a post-structural identity becomes problematic when the medium is limited to a single facial expression captured visually via paint or photography. Therefore, information about a portrait is often delivered via additional intertextual information. Video portraiture flowered at this time, with a temporal representation of the external likeness delivering this additional information. Andy Warhol, Bill Viola, and Luke Willis Thompson's work is referenced as examples. While video and documentary portraits combined with sound allowed more intertextual information about an individual identity to be represented, this form too had its limitations, in particular the sound, which is usually synchronous or diegetic, being treated as subservient to the image. The use of sound in Angelika Mesiti, David Rosetzky, and Hildegard Westerkamp's work is analysed.

Finally, questions about the legitimacy of a documentary or fine art video portrait created by a crew of personnel rather than a single-artist-originator, are researched, with Rosetzky's work highlighting the issues for fine art video portraiture. Documentary portraits created for the film and TV industry almost without exception, also use a crew of personnel to perform the roles required of a broadcast film, even to the extent of having the roles of sound designer separate to the film composer. In none of the reviewed examples of video portraits created by a single-artist-originator is the music and sound prioritised or significant, and the sample chosen for the research is reflective of the vast majority of fine art video portraits in this respect.

In order to address the research question - *how might music and sound extend the traditional practice of portrait making* - a broad selection of key texts across the disciplines of documentary film, music, sound, and visual art have been reviewed. A case study has also been undertaken to highlight specific aspects of the portrait that address the research question. Two findings emerged from this case study. These were investigated in the major creative works; the potential of music and sound to be used as an intertextual element in the traditional portrait and the implications for the subject of portraiture when portraits, particularly these hybrid portraits, are created by a single artist. Finally, two major series of music/sound and image portraits have been created based on a set of eleven creative principles devised by the author to directly address the question - in what ways can music and sound be best utilised to legitimately extend the traditional practice of portrait making?

7.2 Findings

The first general finding is that music/sound *is* an effective intertextual element. Using *SP1* as the example, it can be seen that as image alone, these portraits would be evaluated as fulfilling the criteria required of a portrait - to depict an external likeness and a sense of the sitter's inner self.
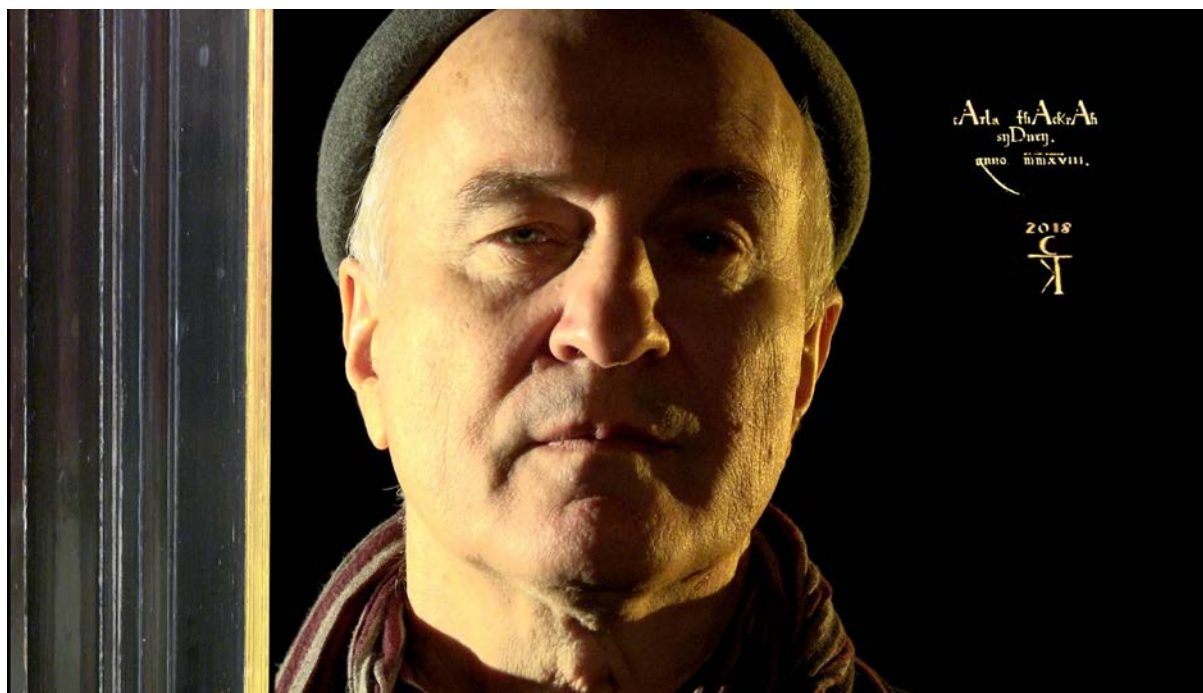

Figure 41: - *Portrait of Rom*. Still from *SP1*.

Figure 42: *Portrait of Ange.* Still from *SP1.*

Figure 43: *Portrait of Carla.* Still from *SP1.*

Figure 44: *Last Portrait*. Still from *SP1*.

However, the information offered is limited, given these are unknown individuals with no additional intertextual elements apart from the title. When the portrait is extended with intertextual music/sound, it is undeniable that the meaning, metaphor, emotion, and ultimately the sense of the inner self of both the sitter and artist is significantly enhanced.

From the analysis that has been carried out, eleven creative principles have been formulated by which an extended form of portraiture, using intertextual music/sound, has emerged. The two major creative works, *SP1* and *SP2*, provide the proof of their effectiveness. Via the detailed application of these eleven creative principles, a foundational framework is formed that enables the creation of a relationship between image and music/sound that offers conditions that are specifically suited to convey the necessary intertextual information needed for a portrait. This relationship is one that, while based on the principles outlined by film music theory, modifies and adapts them in such a way as to work effectively and specifically for fine art video portraits and self-portraits.

The creative principles have, in broad terms, allowed the two media involved - sound and image - to function independently of each other. By creating an acousmatic sound portrait capturing the inner identity of the sitter, and then

attaching non-synchronous visuals depicting the outer manifestation, the usual dominance of image over sound is overturned, and both media can stand as equal sites of authority. The **reconstructed fragments** of image and music/sound facilitate the portrayal of a post-structural fragmented identity. The image creative principles - **face**, **signature,** and **stillness** - mark these portraits as visual artworks by clearly referencing Renaissance portraiture and the video portraits of Andy Warhol. The deliberate use of stillness rather than cinematic action, and the prominent signature highlighting the artist's unashamed lack of documentary objectivity, also break the conventions of the documentary portrait format.

However, it is the music/sound creative principles that hold the most significant findings for the research. These music/sound creative principles are all utilised to heighten the intrinsic and independent power of music/sound. As the research has shown, in conventional film practice, music and sound are more often attached to a film once the image track edit is locked off, and the music and sound are seen to be enhancing meaning that is already within the image. Significantly, this research has shown that music/sound does not have to be matched to a film image to be meaningful because music and sound can convey emotion, meaning, and identity both semiotically and physiologically, independent of image.

In fact, synchronicity and subservience to the portrait image diminishes or hides music/sound's intrinsic power, as the use of the **frame** creative principle shows. When the **frame** principle is applied to the image, and the **non-synchronous & outside-the-frame** principle is applied to the music/sound, the relationship between them is significantly altered. While the sitter's image is literally framed to mark the 'mortification' (Barthes, 2000) metaphor of a fine art portrait, the music/sound is consciously unframed and non-synchronous to the image. The intentional separation between the music/sound and image in this way was to create 'the gap' (Chion, 1994) as discussed in 5.2 CP8, to research its effect on the music/sound and image relationship. The findings were many. First, the music/sound is freed from the frame thereby giving it a dynamic sense as opposed to the contained, framed image; second, the audience is encouraged to engage with the work via their own "internal, cognitive process" rather than directing the outcome (Tarasti, 2002, p. 24). Finally, the listener is encouraged to hear the

music/sound via 'reduced listening' as timbres within an acousmatic composition rather than as sound serving an image. The overall finding is that this separation enables the music/sound to exist independently of the image, thereby enabling it to impart its own unique meaning.

The **acousmatic** and the **avoidance of standard uses of Classical/Romantic film music** creative principles, heighten this separation to enable the intrinsic power of music/sound to be enhanced. The music/sound is created as a stand-alone acousmatic composition made up of multiple layers of words, object, and largely non-tonal instrumental music to impart multiple levels of meaning. The non-tonal aspect of the sound acts to avoid the standard use of music as a tool to manipulate the emotions of the audience and allows instead, the audience to understand the portrait in an undirected 'existential' way (Tarasti, 2002). To enhance this, all the music/sound is sourced from the sitter and the artist, thereby **expressing the individual identities** of the sitters while avoiding the conventional practice of exploiting unrelated music and sounds to manipulate the audience.

In addition, the **single-artist-originator** creative principle acts to ensure the work is a "projection of the feeling of the artist in relation to his model" (quoted in Freeland, 2010, p. 156), required for both portraits and self-portraits. The important finding that has emerged from ensuring all the portraits are created by a single artist is that all these portraits, even the portraits of others, can be seen as self-portraits. It would be easy to argue that the post-structural deconstruction of a stable self means there can be no such thing as a self-portrait because a unitary self is a Cartesian fiction (Doy, 2005). Instead, the findings of this research confirm Barthes's idea that "the photographer bears witness essentially to his own subjectivity, the way in which he establishes himself as a subject faced with an object" (Barthes, 1985b, p. 356). That is, the self-portrait is the generic form of *all* portraiture because all portraits capture both the other (sitter) and the self (artist), simultaneously. By this action, artists capture a self mediated via social relationships and the continually fluctuating dialogue of perception and language between the self and the other.

With these creative principles in action, the sound works alone can successfully capture a meaningful representation of an inner identity. When combined with an

image representing the external manifestation of the sitter, it is clear that the traditional portrait form has been extended. This form, when extended via the detailed application of the eleven creative principles, establishes a foundational framework that facilitates a relationship between the music/sound and image that is markedly different to documentary film portraiture and is instead, uniquely suitable for fine art portraiture.

7.3 Implications

This research has implications on several levels. First and foremost, the research has developed a systematic set of principles for artists, as described in the Findings (7.2), governing the image/sound relationship in portraiture. Over time, these principles could be developed for sound and image artists, to offer additional features to the broadcast film and TV conventions; principles that would open the way to create sound and image works that can freely move across the bordered definitions of fine art and broadcast film. A third implication of the research reaches further than the potential for individual sound and image practitioners, to the boundaries between the culturally sanctioned scholarly disciplines themselves, in particular, of visual arts and sound.

It has been argued in the research that boundaries between fine art portraits and documentary portraits are difficult to define and yet cultural institutions, in this case funding bodies and broadcasters, *do* sharply define them.[42] For example, films intended for broadcast are not eligible for funding by the Australia Council, nor is screen-based art funded by the film funding boards and broadcasters (Australia Council for the Arts, 2020; Screen Australia, 2020).[43]

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[42] As a personal example of this statement, the research for this degree was started after a commission I had received from ABC TV to write and direct a historical/arts documentary, was cancelled before filming. This is not an unusual outcome. Many proposals with artistic integrity are not made because the elements of the work fail to conform to the narrow broadcast conventions, which are determined by the narrative or documentary form. I came face to face with the limits that are placed on filmmakers by the conservative paradigm under which fully funded films must be made. Although most film schools offer alternative approaches, these strictures tend to flow through, in large part, to courses that are preparing graduates for success in the industry because they are offering an education primarily limited to making films that will be eligible for funding offered under the same narrow parameters.

[43] As quoted on the Australia Council for the Arts website - "while we can support screen-based art, we do not generally support activities associated with feature film, television or documentary". Likewise, Screen Australia, despite having an Experimental Film funding category up to 2004 when

This research has been an attempt to develop a systematic set of principles governing the image/sound relationship for portraiture in particular, which could be developed to offer additional principles to the film and TV conventions; principles that would open the way to create sound and image works that can freely move across the bordered definitions of fine art and broadcast film. Michel Chion, in his book *Audio-Vision*, provided an early exploration of the image/sound relationship focusing mainly on the film and TV industry, and most recent research offers the same focus. The principles that have begun to be explored in this research have the potential to introduce new rhetorical frameworks for teaching and analysis across all sound and image work, that could begin to broaden the narrow parameters in play today. For individual fine art practitioners, these creative principles, as they stand, provide a substantial and unique framework by which the relationship between image and sound can legitimately extend the portrait form. Over time, the principles that have been introduced by this research for portraiture could be developed to become the basis for artists to work across both sound and image in their own general arts practice, as this research has done.

The implications of the research, however, reach further than individual sound and image practitioners, to the boundaries between the culturally sanctioned scholarly disciplines themselves, in particular, of visual arts and sound. The research throughout has been an interdisciplinary exercise culminating in the two major creative works made up of both image and sound. Neither the sound nor image in these works, however, is subservient to the other, but rather both mediums have been treated equally to form a fluid dialogue. However, the process of researching this project has necessitated working across the discreet artistic and scholarly boundaries of visual art, film music, musicology, and film theory, disciplines that are artificially and unnecessarily divided into separate fields. In the post-structural view, emphasis on the purity of separate mediums is historical and ideological and *not* the natural order. According to Shaw Miller, our academic understanding of the disciplines, far from being 'correct' delineations, have simply reached a point in the continuing flux of change moving into the future: "to conceive of music or art as simply, or exclusively, addressed to a single sense or

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it was the Film Finance Corporation, now states that it "does not fund content which is not documentary or narrative (also known in the industry as 'drama')".

medium fails to recognise that they are discourses; activities in concert with institutions, bodies, technologies and contexts" (Shaw-Miller, 2002, p.142). It could be said that, contrary to the institutional delineations imposed by the commercial creative industries and academia, that "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" (p. 141).

This research then raises a new question for further research; are sound and image really so ontologically discrete, or can we continue to create further correspondences that blur the boundaries between such culturally separate forms as fine art and broadcast film or even sound and image? This research suggests that if we wish to embrace this post-structural thinking, the barriers between the disciplines of broadcast film, fine arts, and music/sound must continue to be challenged and blurred. As Barthes has suggested, "interdisciplinarity is not the calm of an easy security: it begins *effectively* when the solidarity of the old disciplines breaks down - perhaps even violently" (Barthes, 1977a, p. 155 emphasis in original). It may be that the findings in this thesis's research can be seen to be one small contribution to the emerging discourse of transdisciplinarity in which there are no boundaries.

These potentials lie well outside the scope of this dissertation, nonetheless the research, in a small way, attempts to offer a new paradigm to address the correspondence between sound and image, thus to open the borders that divide broadcast film and fine art, and in the broader context, to break the boundaries between the disciplines of visual arts and music/sound.

APPENDIX 1 (See 6.2.4 Examples of Use of Creative Principles in *SP1*)
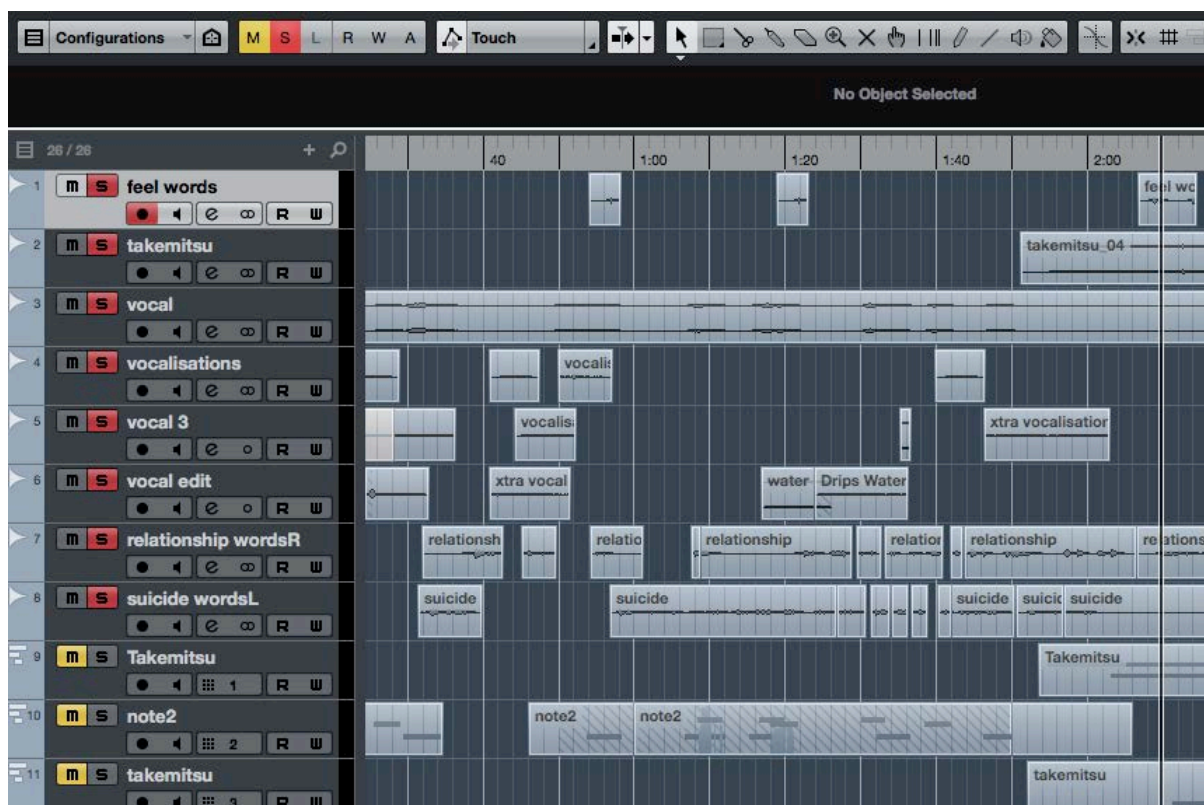**Reconstructed Fragments**

Figure 45: Cubase screenshot from *SP1* showing multiple fragments overlaid.

The work, as a whole, is composed of these multiple and layered fragments of music/sound. As an example, 19:04 to 19:55 features three word layers which were edited according to the subject as 'suicide', 'relationship', or 'feel'; three instrument music layers - vocals, flute and an excerpt of a Takemitsu piece for flute and guitar; two object music layers of running water and a squeaky gate; and one vocalisation layer of breath exclamations. The image above shows that excerpt in the editing software.

APPENDIX 2 (See 6.2.2 Creative Principles Applied to Music/sound)
Acousmatic

The intention was to make good use of the 14 speaker spatialisation in the Data Arena to enable a physical separation of the layers of music/sound, thereby, enhancing the work's acousmatic nature. Hence each of the categories of music/sound was recorded separately and overlaid in the editing. The flute and

words were recorded on Protools in a home studio, and other words and violin were captured in camera and subsequently separated from the image track for editing. Object sounds were taken from Foley recordings available online, Foley libraries, and others were recorded as part of the soundtrack. All were extensively edited, layered and affected, as part of the acousmatic composition, with the finished work divided into seven channels that would be played through two speakers each.

I placed the various categories of music/sound as per the list below, enabling words and object music left and right to be distinctly panned on opposite left and right sides of the arena, with the important statements to come from the central speakers.
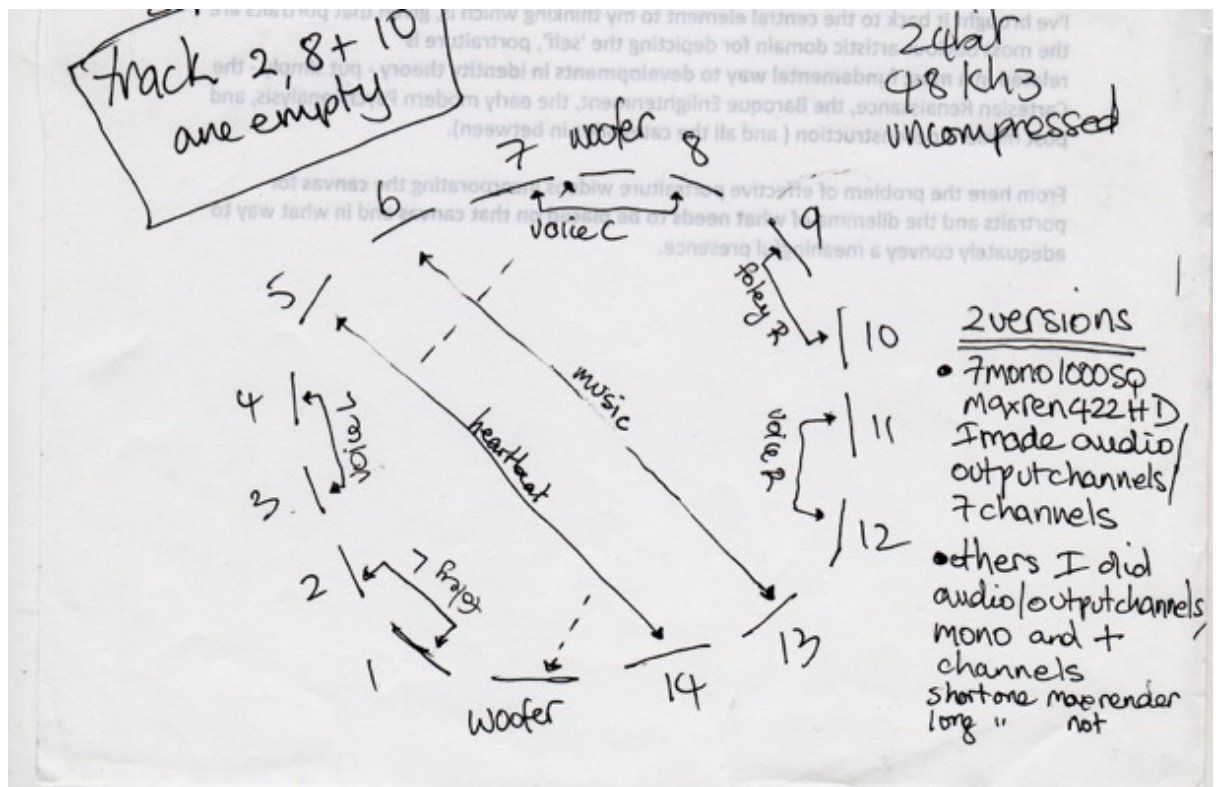

Figure 46: Working drawing of the speaker map with numbers as laid out in Data Arena

The instrumental music and vocalisations were placed left and right across the arena. Below is a diagram of the speaker placement with a list of the panning. I was interested to see that the panning was not as effective in spatialising the sound as I had hoped, perhaps because the arena is a relatively small confined space, and therefore, the effect of dividing the sound through hard right and left

speakers were not as dramatically apparent to the listener in the space as I had hoped.

Speaker Number	Music/sound	Left/Right/Centre
1 & 2	Object Music	Left
3 & 4	Words	Left
7 & 8	Words	Centre
9 & 10	Object Music	Right
11 & 12	Words	Right
5 & 14	Vocalisations	Right & Left
6 & 13	Instrument Music	Right & Left

For a seven stereo channel sound work, it is inevitable there will be issues with fine-tuning the audio interface, and it took several trials to make it work well in the Data Arena. The speakers were the smallest Genelec speakers in the range, hence, after several trials and consultations with sound experts, it became clear that to stop the speakers from distorting on certain loud frequencies, it would be necessary to pan the seven channels of stereo sound through more than two speakers each. This is the way most sound is heard in the arena - as stereo played through seven speakers each channel - so this problem had only been encountered once before. Because of the limited effect of panning in the small space, it made only a small difference to the spatialisation of the sound and generally sounded much better. The final configuration of the panning is below:

Speaker Number	Music/sound	Left/Right/Centre
1, 2, 3, 4, 5, 6, 7, 8, 9	Words	Left
3, 4, 5, 6, 7, 8, 9	Vocalisations	Right & Left
4, 5, 6, 7, 8, 9, 10	Words	Centre
6, 7, 8, 9, 10, 11, 12	Object Music	Right
8, 9, 10, 11, 12, 13, 14	Words	Right
10, 11, 12, 13, 14, 1, 2	Instrument Music	Right & Left
13, 14, 1, 2, 3, 4, 5	Object Music	Left

The mix was created to equalise each of the music/sound elements without giving priority to any one layer. The word tracks were mixed, so they were at the same

volume in relation to the other sounds occurring simultaneously, while still having enough volume to be understood. The object sounds intended to startle, were mixed to their volume limit before clipping.

APPENDIX 3 (See 6.2.4 Examples of Use of Creative Principles in *SP1*)
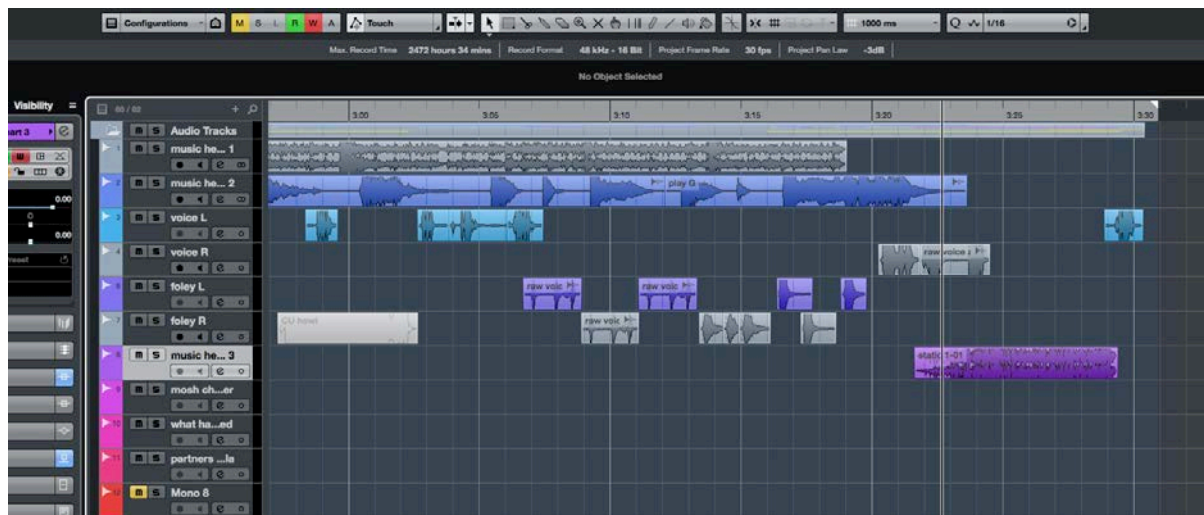**Expression of Individual Identity**

Figure 47: Cubase screenshot from *SP1* 26:23 to end, showing vocalisations highlighted by volume and repetition.

APPENDIX 4 (See 6.3.1 Creative Principles Applied to Music/sound, 6.3.2

Multiple Heads: You & Me)
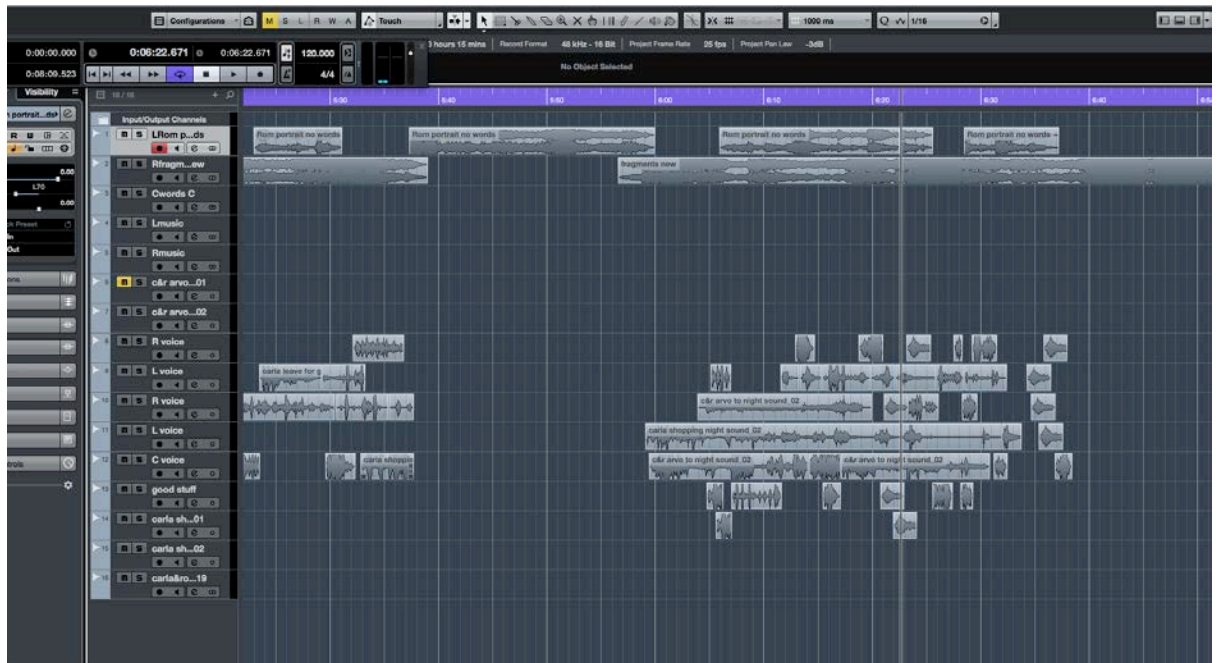
Reconstructed Fragments

Figure 48: Cubase screenshot *Multiple Heads: You & Me* 06:00 to 07:00. The two top layers are made up of up to ten layers of instrumental music to which are added multi-layers of words, vocalisations and object sounds.
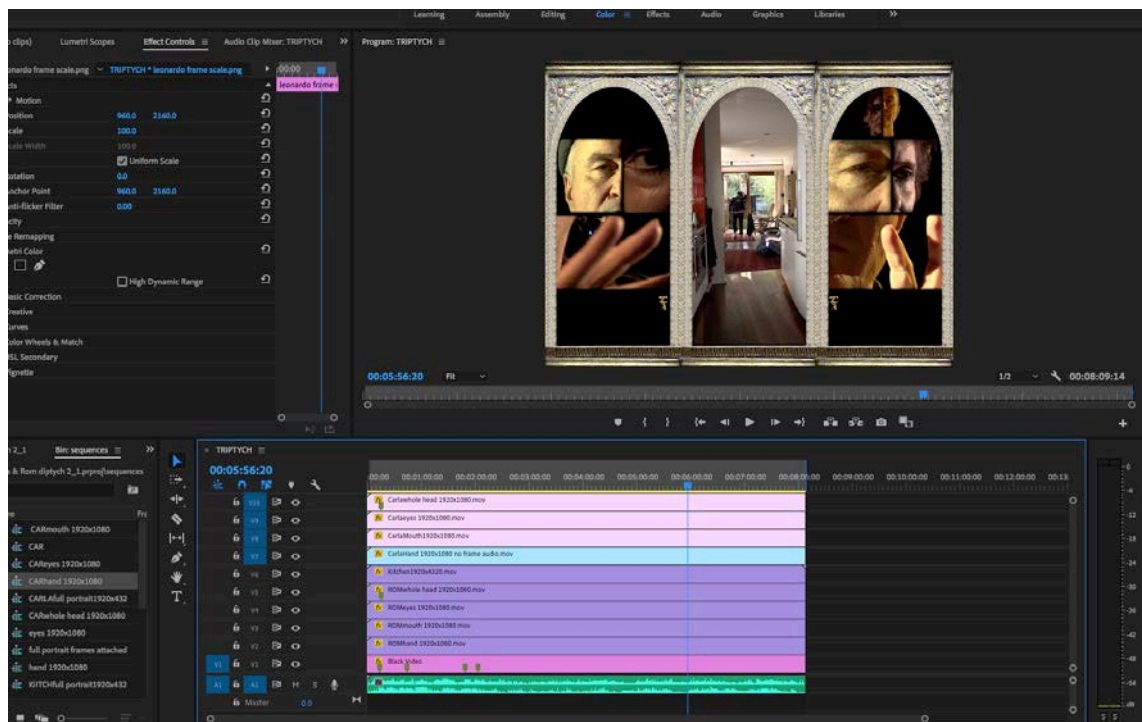

Figure 49: Premiere screenshot of *Multiple Heads: You & Me* 6:00 to end. Each of the nine layers of footage is made up of up to 10 layers each

The multi-layers of music/sound were reflected in the multilayers of the sitter's fragmented faces and bodies, as can be seen on the above screenshots. At times there are up to ten different image layers occurring within the one screen or panel, either filmed on green screen so they were layered into the keyed-out areas or cropped to create transparent areas in the frame. These were then edited with sometimes up to ten or twelve layers of music/sound.

APPENDIX 5 (See 6.3.2 *Multiple Heads: Adam & Eve*)
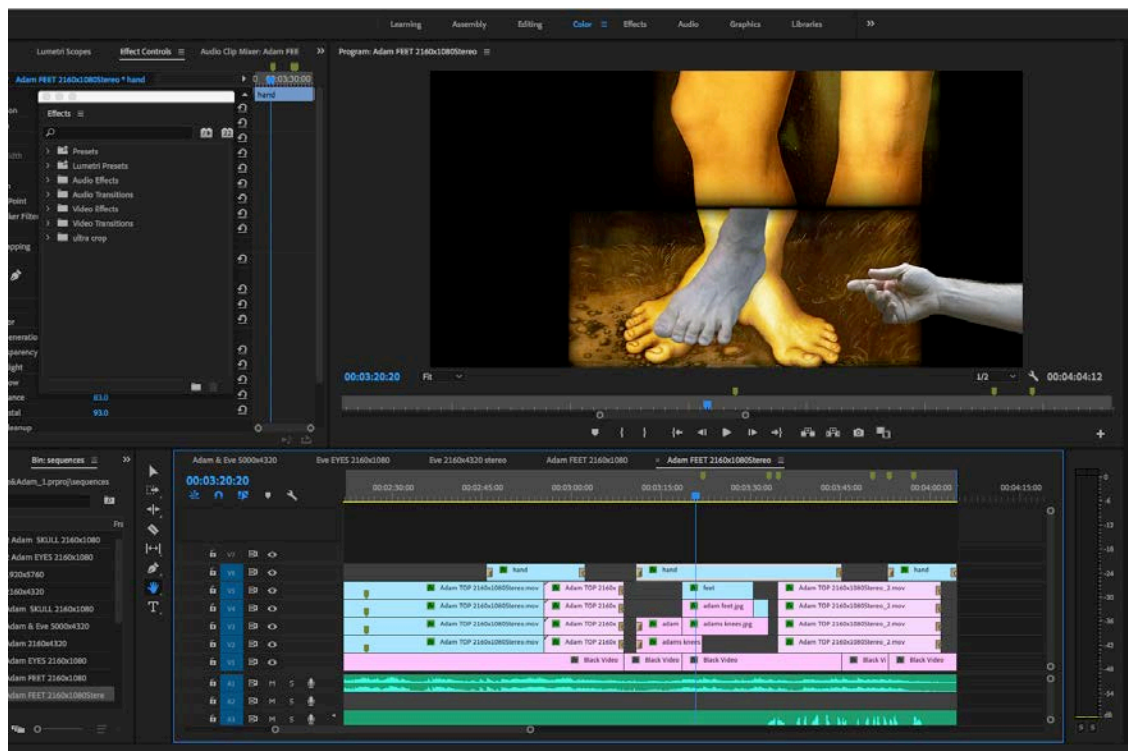**Reconstructed Fragments**

Figure 50: Premiere screenshot *Multiple Heads: Adam & Eve* 03:20 to end showing the layers of fragments and their different colour grades that make up just the lower feet section of Adam
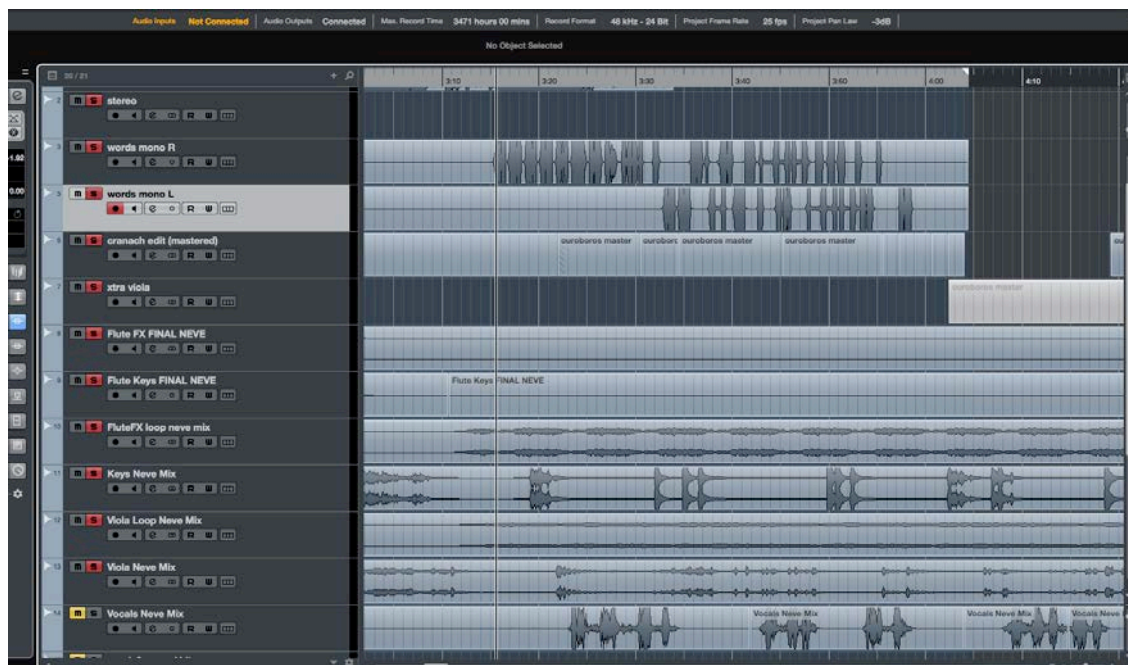
Figure 51: Cubase screenshot of *Multiple Heads: Adam & Eve* 03:15 to end showing multiple layers of fragments of different timbres and instruments.

Concurrently, the different colour grades for these fragmented and layered faces, reflect the timbres of the music/sound, with the expressions and colour grades of the faces overlaid, fragmented and treated in the editing process, in the same way as the tones and timbres of music/sound have been edited and layered. Much like improvising music, the editing was an intuitive process within this well-considered contextual framework.

APPENDIX 6 (See 6.3.2 *Multiple Heads: Rom*)

Reconstructed Fragments

Figure 52: Cubase screenshot of *Multiple Heads: Rom* showing overlaid fragments of music/sound

APPENDIX 7 (See 6.3.2 *Multiple Heads: Andy*)
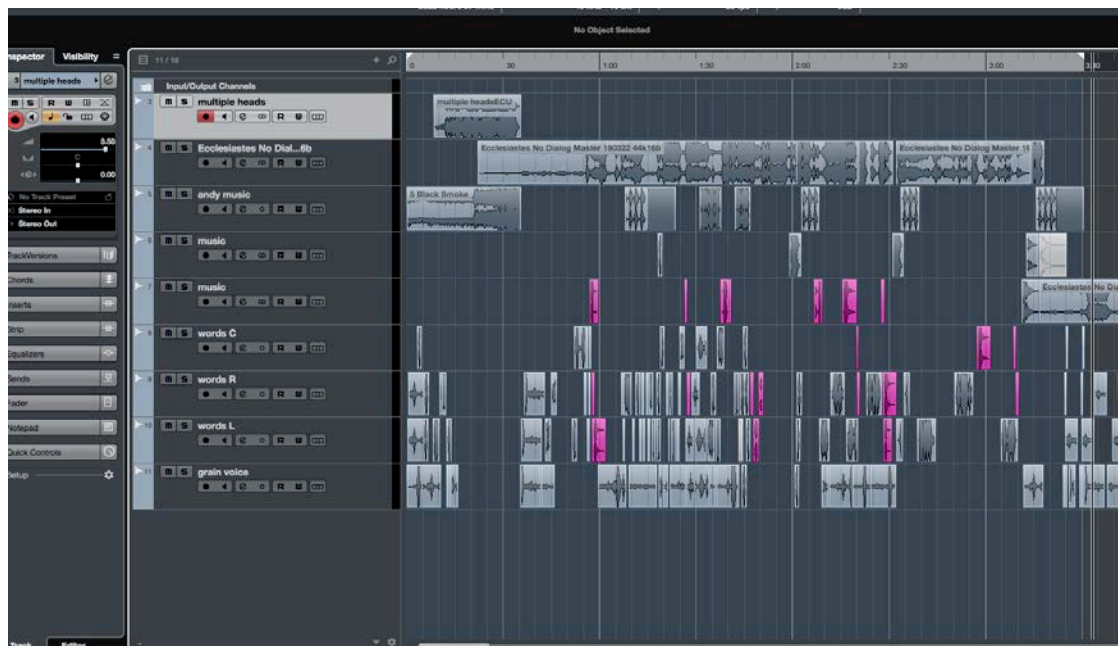
Reconstructed Fragments

Figure 53: Cubase screenshot of the whole of *Multiple Heads: Andy* showing the multiple overlaid fragments of music/sound.
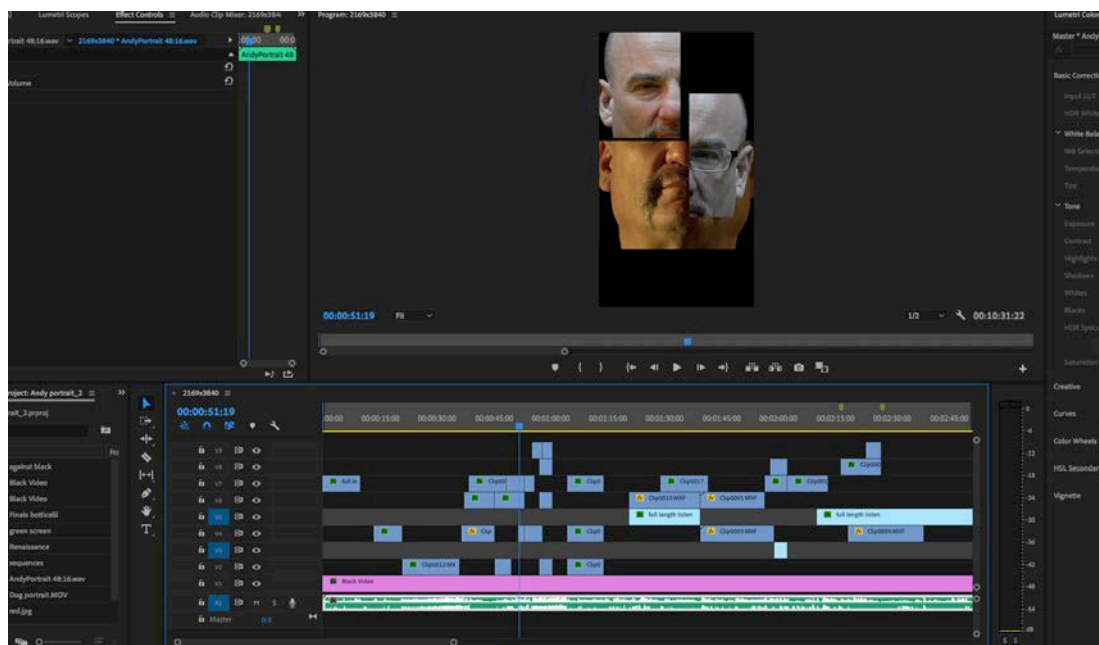
Figure 54: Premiere screenshot of *Multiple Heads: Andy* showing overlaid fragments of image

APPENDIX 8 (See 6.3.2 *Multiple Heads: Andy*)

Expression of Individual Identity

Individual words for *Multiple Heads: Andy* were selected from the sitter's spoken text, which was written and recorded as part of the ECU recording project, upon which these portraits are based. They are fragmented and edited into the work, chosen because they suggested a personal state of mind that might have elicited the writing of these texts. While the words were edited and mixed to be clearly understood, they still resemble 'emanation speech' in that they do not reference a linear story or form dialogue.

> There is a point
> Each head
> Yeah I know you need to slow down. Oh hi! Ok. Oh my god
> No, no, no!
> injury, disputes, withdraws, displeasure, lashes out, irritation, anxiety,
> hunger, paranoia, violence
> Beautiful
> There is internal conflict
> Between living and dying
> Between here and there

Between then and now

but

movement, stillness

All forms are subject to creation and destruction

Concepts are dependent on their opposites

Simplicity expands into complexity

but

and

APPENDIX 9 (See 6.3.2 *Multiple Heads: ECU*)
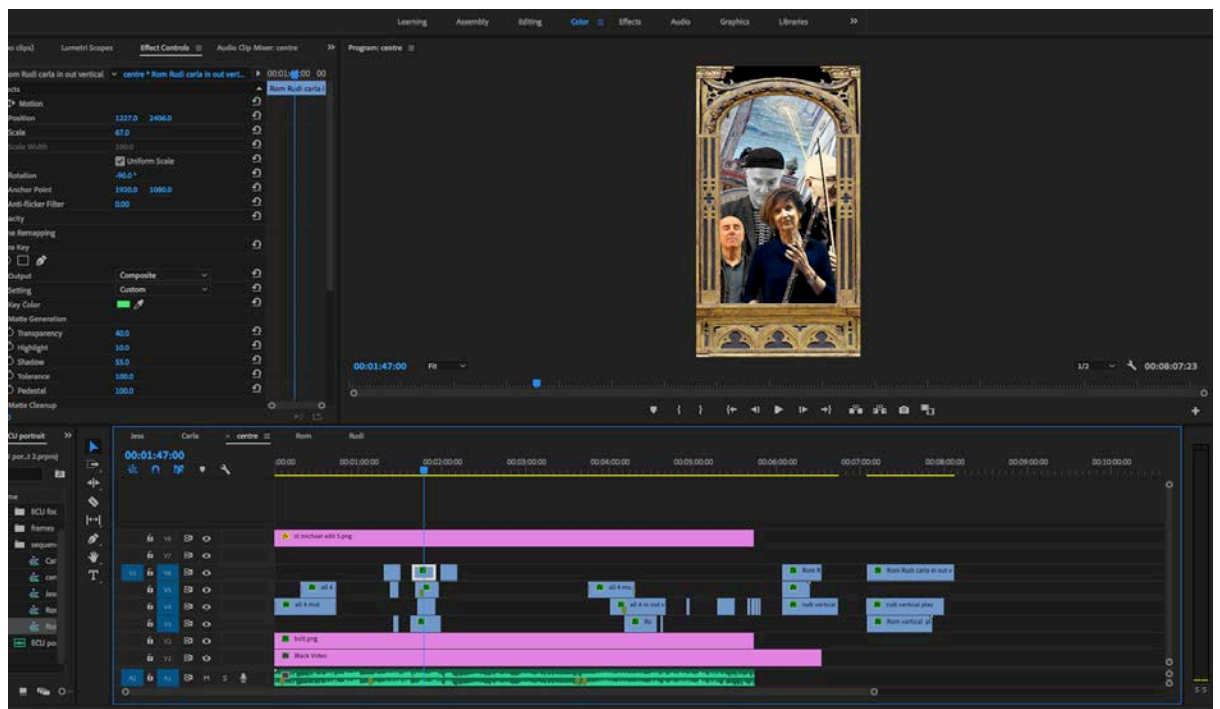
Reconstructed Fragments

Figure 55: Premiere screenshot of the central panel of *Multiple Heads: Elektra Collective Unconscious* showing overlaid fragments of image. This panel has up to seven layers of fragments. Combined with the other four panels, it creates up to 35 layers.

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