

Amy Victoria Bourbon

Towards a New Way of Thinking in Painting Through the Application of Analogous Notions of Listening and Analysis in Acousmatic Music.

A Thesis in Partial Submission to Birmingham Institute of Art and Design for the degree of DOCTOR OF PHILOSOPHY.

Birmingham City University
July 2014

Abstract

This thesis offers an interrogation of specific terms within Acousmatic Music leading to the redefinition and application of analogous notions within listening, viewing, creation and analysis. These analogies between disciplines refer to comparable ideas within creative practices, transferring and adapting terminologies from one discipline to reinforce the creation and analysis of my own painting practice. As such the ideas are similar, comparable or equivalent but the terms introduced from Acousmatic Music theory are placed in the altered painting context. The analogies involve production similarities including comparable application of source collection, gesture making and manipulation of materials in both disciplines. Further analogies include corresponding use of levels of reduction within creative practices and parallels between listening and viewing. The central modes of thinking invoked are adapted from Acousmatic Music, namely Modes of Listening, Spectromorphology and Surrogacy. These core ideas will be interrogated before adaptation and analysis within my painting practice. My central contribution is identified through my own painting practice, with the newly applied theory proving to be useful throughout the advancement of my practical research. The potential for a wider contribution to knowledge will be pursued as a result of the research within this thesis. My focal methodology involves the employment of terminology transferred from its original context. The research developed in stages: identifying and interrogating the relevant terminology, adapting the terminology for transference into my painting practice, testing the newly applied terminologies through my practice and reflecting upon the practical developments in turn informing the written thesis and reinforcing my research project. The newly developing theoretical knowledge informed

my evolving practical work, which in turn fed into the understanding of the theory and the contribution to knowledge. This methodology was at the forefront throughout my research, constantly developing my knowledge and advancing my practice. My practice involves painting that incorporates source identification and remoteness, focussing on the identification of a process of reduction within the work. This investigation informs the creation of a redefined understanding of painting with an emphasis on applied energy, gesture and movement. Alongside this part of the thesis and integral to my contribution to knowledge is a body of artwork that stands alone as a self-contained exhibition, but that also responds to my theoretical developments concerning the creation and viewing of paintings. There are three points of focus within my thesis with regard to my painting practice, namely the development of Modes of Viewing, Spectromorphological Thinking and Surrogate Orders. The collated research is employed within a case study of my painting '*Renouvellement*', demonstrating the integration of my newly defined modes of thinking within the critique of my own practice. The study tested and evaluated the effectiveness of my research showing the practical application of the terminology and reinforcing my contribution to knowledge. A more thorough consideration of my creative methodology is provided through a text included in [Appendix H](#) entitled '*Practice Methodology*'. This text outlines the development of my practical work from initial planning stages through to completion. I have set in place an organised methodology for painting discussion and for practical application within the painting process, fulfilling my intention to develop a concise structural foundation for the development of painting knowledge both for the artist and the audience.

Keywords:

Painting, Acousmatic, Listening, Viewing, Spectromorphology, Surrogacy, Analogy.

Contents Page

Abstract	2-4
Contents	5
Introduction	6-43
Chapter 1 – Research Context and Content	44-119
Chapter 2 – Substantiating Evidence within Theory	120-155
Chapter 3 – Body of Artwork	156-183
Chapter 4 – ‘ <i>Renouvellement</i> ’ Case Study	184-235
Conclusion	236-247
Bibliography	248-257
Appendix A – Initial Inspirations and Encounters	258-264
Appendix B – Music Terminology Glossary	265-269
Appendix C – Causal and Semantic Listening	270-274
Appendix D – Morphological Case Study	275-287
Appendix E – Contextual Images	288-289
Appendix F – Painting Glossary	290-297
Appendix G – Body of Artwork Images	298-301
Appendix H - Practice Methodology	302-341

Introduction

Research Summary

My research stems from my interrogation of a specific approach to my painting practice informed by my experience of paint application and manipulation, my previous artwork and my past and present contextual inspirations. This approach incorporates source information and remoteness (see [Appendix F](#) for definition), employing aspects of both whilst focussing on the identification of a process of reduction ([Appendix F](#)) within the work. My aim is to offer an exploration and interrogation of specific terms within Acousmatic Music leading to the redefinition and adaptation of comparable ideas within listening, viewing and analysis within my painting practice. There are three areas of critique involved in my painting practice interrogation, namely the development of Modes of Viewing, Spectromorphological Thinking and Surrogate Orders. This interrogation will evolve in stages, beginning with identifying the areas to be examined and interrogating them in their original context, through to consideration of the comparable ideas and their adaptation into my painting practice. My intention is to develop a concise and structured foundation for the development of painting knowledge specifically through my theoretical research and my painting practice.

Research Aims

- To explore, interrogate and utilise specific terms within Acousmatic Music theory with the aim of transferring and adapting analogous notions of listening, viewing, creation and analysis within my painting practice.

- To develop a body of artworks that tests, informs and responds to theoretical findings, advancing my practical research.
- To exhibit a final body of works that stand alone as a collection but also facilitate, strengthen and substantiate my written thesis.

Initial Inspirations and Encounters

There were several specific encounters that led to the creation of my research proposal. My interest in sound can be traced back many years, and the experiences I had particularly within the encounter of sound works formed a basis from which my knowledge and interests have developed. For this reason, I felt that a better understanding of my thesis would be gained from the awareness of my thought processes and the sources that encouraged me to delve into my specific area of research in the form of a doctoral thesis including an integral body of artworks. I will summarise the experiences in this introduction and a more thorough consideration of these formative encounters can be found within [Appendix A](#). These influences originated with an interest in synaesthesia both as a medical condition and in relation to painting. My research at that time included experiencing and critiquing Bill Viola's large scale projections in 2002, a 'Son et Lumière' event in Rouen in 2003, and most importantly a 'Sound of Art' exhibition in Salzburg in 2008 at the very beginning of my doctoral research (Please refer to [Appendix A](#) for details of these encounters and excerpts from my 'Sound of Art' exhibition report). These encounters and inspirations demonstrate examples of my experiences and

developing knowledge over many years. They, alongside my painting practice, facilitated my research context and my contribution to knowledge. The theory and terminology identified within the genre of Acousmatic Music required a great deal of initial reading, involving historical contextualisation within the music discipline (interrogated in this introduction and in Chapter 1) and thorough interrogation of the changes in music as a result of the introduction of non-instrumental sound (any heard and captured sound).

My Painting Practice

In order to put my research into context, I will discuss my own painting practice before substantiating the context of my research. This stage is important as the research stemmed from issues that arose within my practical work. This section will therefore consider my practice leading up to my Doctoral research project, identifying how and why the need for further research came to light. The observations made here will lead on to my research context, as well as reinforcing both the importance of my painting practice and Acousmatic Music theory within my research.

I examined my developing interest in the relationships between music and painting disciplines within my Master's Degree research, involving the application of both sound and paint to my practice. Whilst the interdisciplinary nature of the work became a main consideration, the project stemmed from my motivations for the use of oil paint as my chosen medium. My Master's project developed from a desire to build complex painted surfaces without the use of impasto techniques. This involved dealing with depth and space conveyed through thin washes, gestural markings and fine detail. I developed a

varied approach to the application of paint, mixing the paint in a certain way to gain differing effects forming washes of differing intensity and hue. The developing canvas surface built areas of ambiguity as though just falling from the viewer's gaze alongside areas of complex surface detail. I made an important decision to consider a pure approach to painting, by which I mean work involving paint and canvas alone. This would allow me to fully engage with my medium in order to build my painted surfaces.

For my Master's degree exhibition, I worked alongside the Acousmatic composer Andrew Bourbon who created a sound piece developed at the same time as my painted works. The sound work and the painted works were produced with similar influences, namely a concentration on a sense of place within the same environment and were inspired by one another during production. As a result the two elements were closely interlinked providing a strong relationship between disciplines. The method of showing the work also encouraged the piece to be considered as an installation, with both genres working together to form one artwork. This involved a sound piece split into five streams, each played through a different speaker situated above the painted works. This effect enabled the viewer to move through the space, hearing a different sound piece as a result of their placement in the room. Collectively the five sound streams made an overall piece, but each stream took the focus at different points within the composition drawing the viewer to change their attention to different parts of the work. I identified similarities, comparisons and discrepancies between the disciplines involved, uncovering a need for further scrutiny. I also discovered the similarities in creative process throughout the stages of production within both disciplines. It is these issues, my newly developing

understanding of the Acousmatic Music discipline and the related theoretical concepts that inspired me to take my interrogation further. Through watching the creative process involved in the creation of the sound piece, I discovered the Acousmatic theory now so important to my research. This theory included the Modes of Listening, Spectromorphology and the Orders of Surrogacy. It is the discovery of the existence of such theory that ignited my interest not in the interdisciplinary nature of the encountered works, but the potential for the complex theory within Acousmatic Music to be interrogated and applied to painting. My interest in interdisciplinary knowledge concerns the employment of Acousmatic terminologies and ways of thinking as opposed to the fusion of genres within a creative work. When the exhibition was in place, I was able to step away from the practicalities of setting up an installation artwork and break down the different elements of the work to consider the effect of each genre separately as well as together as a single work. I considered the painted surface, thinking about how the layers were built and how the marks impacted on the composition. As a result of these thoughts, I started to make notes in order to begin to introduce some of the terminology I had recently identified within Acousmatic Music theory. The notes uncovered a focus on gesture and texture as a result of the layering techniques employed throughout production. I introduced some of the terminology involved within spectromorphological thinking (see [Appendix B](#) for definitions) in order to make sense of the gestures I had identified. I was able to consider the markings and washes through the application of spectromorphology, utilising terms that were unfamiliar to me to consider the juxtapositions within the composition. I soon discovered that my method of paint application (considered in greater depth in subsequent chapters) benefited from the more

concise approach of interrogating the complex surface of the canvas in order to gain a better understanding of the decisions I had made during production. At this point, I had identified a potential approach to the act of painting, considering the complex nuances within spectromorphological thinking whilst building up a painted surface. It is the identification of this specific area of research that led me to interrogate in more depth the possibility of being able to contribute a different, and carefully documented approach to the act of painting. It also became evident that the modes of thinking involved in Spectromorphology would be usefully employed within the encounter of painting, not just by the artist but also from the perspective of the viewer. I believed at this early stage of my research that there was a great deal to gain from this altered approach to viewing and I was able to identify the different modes of listening within Acousmatic Music, with the aim of considering how these modes might correlate with the viewing encounter. The reflections made during the exhibition began to form a structure for a promising line of enquiry, utilising terminology from Acousmatic Music theory and identifying a clear contribution to knowledge. Importantly, the project stemmed from my own painting practice, interrogating my painting approach through a method of thinking that is rooted in gesture but that extends through the motion involved in the act of painting, the painted surface itself and the viewing encounter.

As a result of the identification of my chosen area of research, I was able to outline my approach to painting, and focus on my painting practice as a method for further testing and interrogation. This approach to painting involves the employment of stages removed from figuration concerning reduction and levels of remoteness (see [Appendix F](#) for

definitions) and is centred on the manipulation and the application of the medium with particular emphasis on the consideration of gesture, energy and motion.

The Acousmatic Music terminology introduced me to a different way of thinking about the application of paint and in turn, how the painted surface is encountered from the perspective of the viewer. The areas borrowed from Acousmatic music are threefold, namely Modes of Listening, Spectromorphology and Surrogacy (please refer to [Appendix B](#)). I intend to discuss my paintings using borrowed and applied terminology in conjunction with existing, well-used terms such as colour, composition, texture, detail, line and form. The aim is to encourage and enhance a more thorough investigation into my painting approach through the application of new ways of thinking, interrogating issues such as why I paint the way I do, what impact my developing theoretical perspectives have on my practice and how these issues impact on my developing theory. It is the potential presence of something suggested in the paintwork through vestiges or clues that encourage further consideration, utilising my developing ways of thinking in order to enhance understanding of the painted surface. Of course, a greater understanding of the theory and its impact on viewing will also have an impact on the creation of the work, testing the potential within the theory and how the theory can be successfully manipulated within my creative practice. The developing levels of categorisation will form the basis of the theory, providing terms with which to interrogate marks, gestures and movements within the act of painting and the encounter of painting.

I am particularly interested in the potential within my specific area of painting research for works to embrace and engage with contrasts and more importantly the possibilities in the potentially complex areas between them. For example, I am inspired by the employment of the space between intimate and vast, flatness and depth, soft calm and impulsive energy. I will interrogate the potential for the areas within the dichotomies to work alongside one another facilitating areas of harmony, discord or areas employing elements of each with altered effects. The potential for the employment of the complexity between oppositions will be tested within my practice. These concerns are also evident in Acousmatic Music, for example employing elements of vast soundscape and intricate detailed sound gestures, or identifiable calm and impulsive energy, and more importantly employing the space between the contrasts within production of the work.

Painting Contextualisation

The contextualisation for my research project is threefold, but my prime concern involves the influences that have contributed to my approach to painting practice. These three strands are: Acousmatic Music theory and the developments in creative practice evolving during a similar time frame, the approach to the act of painting including application and manipulation of paint, and lastly the implication of the importance of affinity to place. It is my painting practice developed as a result of the second and third strands that identified the potential to be gained from terminology used within an alternative creative discipline, and as such, facilitated the development of my research project.

One might reasonably assume that my influences hail from Modernism due to my interrogation of Acousmatic Music theory, but two other strands directly related to the development of my painting practice equally inspired my interrogation. The changing attitudes towards the creation of sound pieces were evident throughout musical practice alongside the changing attitudes to painting in Modernism. As such the changes resulted from similar rejections of traditional forms of each genre, testing the boundaries of what was possible in both theory and practice. Acousmatic Music heralded a new approach to sound collection and creation, giving a sound not usually intended for musical use an equal importance to that of instrumental sound. The key to the changing approach was the openness to the potential for the world around us to impact on music, facilitating a wide range of possibilities within composition. The Acousmatic Music theory was introduced as a result of an interdisciplinary approach to my practice during my Masters degree work, requiring a more precise and structured set of terms with which to interrogate and analyse every mark and gesture made during production as well as within the encounter of the finished work. The introduction of complex terminology led to the identification, analysis and application of the terms within my painting practice.

Modernism introduced the terminology within a music context that is now so important to my practice and my theory, and the Modernist approaches to creative disciplines had a major impact on painting. I must however identify that my own practical inspirations are from a varied and wider reaching context than Modernism alone. These influences are introduced through consideration of the second and third strands of contextualisation below.

Within my creative practice, I will always locate myself within my current situation, my past, my experiences, my memories, my interests and anything that informs or influences me. This will also always inform where my practice is located within a wider context, engaging with influences that directly affect my approach to my practical work and the inspirations that manipulate the work. This identifies the second and third strands of my threefold contextualisation, the second relating to the application of paint and the approach to painting, and the third relating to subject and more specifically, affinity to place. Both of these strands are forefront in my own painting practice, but my primary focus is always on the approach to the surface of the work and the application and manipulation of the paint. This focus is also highlighted by Barry Schwabsky when he states *'It's not necessarily through any particular subject matter that painting comes close to us, nor through the avoidance of it, but more likely through the evident manner of its doing'* (2011:16). The contextualization with regard to my application of paint involves reference to layering, texture, gesture and motion. I have always been drawn to painters who are able to employ oppositions within their works alongside the employment of the potential between the oppositions (such as suggested depth and surface detail, boldness and subtlety, smooth and textured, strength and softness). This approach encourages the development of a varied surface, for example employing detail and space as well as areas that employ subtle texture, dense texture, bold gestures, subtle gestures, interlocking gestures, individual marks, mark groupings, areas that recede, areas that sit on the surface and most importantly the subtle changes within the stages of transition between the identified effects.

My visits to galleries and exhibitions have often resulted in unexpected influences from painters with different approaches to the development of their surfaces. These influences range from the awe of standing in front of a Michelangelo Merisi da Carravaggio painting employing intense darkness and intense light, to the experience felt in a room dominated by Mark Rothko's artworks involving subtle and hazy colours and soft lighting. I was greatly inspired from a young age by areas of John Singer Sargent paintings that appear to be unresolved where the gestures are identifiable through small clues on the canvas surface. I identified these gestural marks, alongside the smoother application of paint, through the traces left by the bristles of the paintbrush. The recollection of the moment I initially encountered these traces in the exhibition space surfaced when I began my interrogation of gesture types within Spectromorphology ([Appendix F](#)), reintroducing a past recollection I had not imagined would be relevant to my current research. Since that point, many artists spanning many movements from Impressionism, Romanticism, Symbolism and Modernism have provided me with a contextual basis on which to build my own approach to the application of paint. I will not consider every influence since my encounter of Sargent through to today, but instead identify the most recent examples of painters working with similar practical approaches to the development of their painted surfaces. I will focus my attention on three current painters, namely Maki Na Kamura, Julie Mehretu and Didier Paquignon. Maki Na Kamura and Julie Mehretu are referenced further in Chapter 1 (also reference images in [Appendix E](#)), contextualizing my painting practice with specific examples. A case study of a painting by Didier Paquignon is provided in [Appendix D](#). This case study has a specific function, interrogating the painting through spectromorphological thinking (an approach to gestural understanding

developed within the thesis), demonstrating the use of morphological terminology through analysis of the painted surface. I encountered paintings by Paquignon on a visit to the Orangerie in Paris in 2009. I was drawn to the painted surfaces as a result of the areas of complex layering and detail in relation to the flat spaces of dense colour. I was interested in how the areas of the painting all sat together in relation to one another, forming a kind of tension on the canvas surface. Also relevant to my research was his approach to building texture through layering of paint, generating areas of intense complexity and depth. I was fortunate to have seen the painting in person, which enabled me to consider the complex surface from close proximity. David Leeson identifies the benefit of seeing a work in person, allowing the viewer to pick out '*the subtlety of layers and skeins of colour*' (2008:54). Upon further development of my spectromorphological knowledge, I was able to approach the encounter of the painting with a more complex set of terminologies, facilitating a thorough consideration of the marks, gestures, textures and motions. This is documented within the case study. (The case study also references paintings by Per Kirkeby and Mark Rothko as a result of the consideration of applied terminology).

Julie Mehretu and Maki Na Kamura also highlight the third strand of my contextualization, with their affinity to places that are important to them influencing their painting practice. This is an approach to creative practice that has always directed my work, encouraging the places I have lived, loved and visited to be interwoven into my painted surfaces through various methods of both source collection (documented within the *Practice Methodology* text in [Appendix H](#)) and paint application and manipulation

(please refer to [Appendix H](#) and Chapters 3 and 4 for further analysis). Schwabsky identifies this approach to painting when he says, '*those who use motifs from observed reality as starting points for paintings that might as well be abstract and yet retain something of the aroma of representation*' (2011:15). My reliance on the employment of specific places in my work has identified a wide range of painters both current and throughout a timeline from the Impressionists through to the present day. I was particularly inspired by the depiction of place so central to the romantic and symbolic painters, resulting in different approaches to the development of surfaces whilst also retaining the importance of subject on the development of their works. Romanticism and Symbolism both advocated the expression of personal emotional experiences, but the transition between the two was highlighted by a move away from objective representation towards the expression of emotion through the paint. It is the transitions between these approaches and the creative move towards Modernism that led to the development of Abstraction, with specific painters borrowing from the different ideas within the genres to build surfaces that can not be read as either abstract nor figurative. It is these artists spanning a wide timeline that have inspired my own approach to the development of the painted surface and it is this approach that has identified the current artists considered within my contextualization.

I extracted contextualisation inspiration from the books, *Vitamin P* (Breuvart, 2002) and more recently from *Vitamin P2* (Schwabsky, 2011). These publications have provided a comprehensive overview of painting through a selection of the newest generation of painters chosen by a range of nominators. I was not purely inspired by the painters, many

of whom I had already encountered at exhibitions and through magazines, but I was also inspired by the concept of the books and their ability to summarise key points so succinctly within a diverse and challenging genre. This approach encouraged the inclusion of a diverse selection of painters, chosen on their own merits as opposed to for the purpose of reinforcing or demonstrating a specific approach, movement or subject area. The constant thread throughout the books is the identification and short consideration of painters at the time of production. As a result of the wide range of painters, Barry Schwabsky, in his introductory paper (2011:10-16), refers to the dichotomy between abstraction and representation as a way to identify a common theme throughout the nominees. He identifies the common depiction of recognisable elements within the works chosen but he also reinforces the limited examples of the current generation of painters who employ elements of classical representation. It is far more common to identify painters who engage with abstraction and with imagery, facilitating the creation of a wider range of abstract painting evident within both Vitamin P and Vitamin P2. While this discussion is not new or indeed resolved, the concerns raised by the employment of abstract approaches to painting through collected imagery is central to my own painting practice, concerning not pure kinds of abstraction, but reduction from a source. Schwabsky makes some interesting observations regarding the transitions between abstraction and images, suggesting that it is this transition that has '*become more urgent than identification with a fixed position*' (2011:14). It is this transition that encourages the potential for the painting to develop not for the purpose of conveying a specific thing to the audience, but for the purpose of developing a surface that encourages an open approach to the viewing experience. Within this thesis I will be introducing my

Modes of Viewing (see [Appendix F](#) for definitions), identifying the available approaches with which to view painting. These modes separate the approaches to viewing into categories, facilitating understanding of the encounter and the impact of the encounter on the understanding of the work. As Schwabsky states, '*any given mark can be read as abstract or as image-bearing, depending on how you look at it*' (2011:14). This is not only an interesting observation within my Modes of Viewing, but also in relation to spectromorphological thinking when the mark itself is the focus of interrogation.

These three strands of research form the core structure within which my project is contextualised. The strands are governed by my own approach to painting practice for the prime reason that it was this approach and my application and manipulation of paint that initially introduced the potential for the introduction of terminology that was new to the discipline. My project therefore developed from my practice, leading to a wider contextualisation of specific examples, references and inspirations. These references will reinforce the current context of my interrogation, identifying painters with similar practical concerns and highlighting the employment of my applied theory within case studies and examples. The testing of the terminology will be based on my own practice with reference to the work of other painters.

Research Content

In order to consider the transference of terminology from Acousmatic Music theory to my own paint-based research, I must introduce the discipline and its specificities at this early stage, allowing me to create an understanding of the discipline before analysing the

terminologies in more detail and applying the relevant analogous ideas to my own painting practice. Acousmatic Music considers an audio specific presentation of sound common to sonic art and more specifically a derivative of Electroacoustic Music, a discipline involving the application of electronic technology to generate and develop sound (Atkinson, Landy 2002-2011). The introduction of the acousmatic method can actually be traced back to the pythagorian concept involving lecturers eradicating distraction during lectures by speaking from behind a screen in order to avoid unnecessary visual distraction (Smalley 1996:78). The important element here was that the source of the sound was not visible, in this case encouraging a focus on the language communication. The discipline within sound creation derives from *Musique Concrète* (Manning 1985:20-42) devised by Pierre Schaeffer in 1966. Schaeffer argued that experimental music should be open to influence from any heard sound and should not be restricted by instruments alone. He also intended the focus of acousmatic music to be a listening circumstance where the sound source is not visible (this would include any sound heard via a speaker or related technology). This heralded a vital change in music production, allowing for a much wider application and experimentation of sound. These shifts in thought processes developed alongside major technical progressions, allowing for a more complex use of computer-based equipment and in turn encouraged experimentation as a result of sound collection and manipulation. These constantly progressing technologies allowed the transformation of collected sounds, in turn to be developed and abstracted or altered to create sound pieces. Contemporary composers and theorists including Denis Smalley and Simon Emmerson have developed Schaeffer's original ideas, interrogating the potential within practice and putting together new frames

of reference and fresh terminologies to further critique the production of Electroacoustic Music pieces as well as every aspect of their presentation to an audience, including listener response. It is the terminologies and ways of thinking within Acousmatic Music that will influence my newly developing approach to my painting practice and to the viewing of my paintings from this altered viewpoint. The rearticulated thinking will concentrate on my specific area of painting that focusses on a process of reduction from initial source collection incorporating both identifiable elements and remoteness.

The first and most important issue that I must outline within the very beginning of my research is my decision to draw comparisons and analogous notions from the different creative discipline of Acousmatic Music. Sound has become increasingly more prolific within contemporary art, particularly within sound/art installations and as a result, the differences in genres between composers creating sound installations and artists creating installations became gradually narrower, and the two forms began to fuse. The more current use of contemporary computer music has pulled away from the 'pure' form of Acousmatic music, by which I mean a form where the sound's source is not visible and the listening environment involves no visual implications, distractions, or extraneous influences. I would argue that the current changes have lessened the gap between the art of sound and visual art involving an interdisciplinary dialogue through the creation of works. These relationships have developed a stage further to form a merging or convolution, creating a separate discipline as opposed to an interdisciplinary development. This convolution acts as a negative element on the original intentions of the 'pure' forms of the individual disciplines.

The interdisciplinary dialogues or convolutions involved within art and music crossovers are less to do with the influences of one form onto another, and more to do with introducing elements of one discipline to another. The area that seems to me to have been neglected is the complex theory regarding the more 'pure' original development of an Acousmatic form of music. The interdisciplinary research in current creative practices is focussed on the fusion of two or more disciplines to create for example: artwork with sound implications, kinetic elements within installation or immersive environments involving phenomenological understanding within encounters (positioning of the body in relation to the work). The theory resulting from one focussed discipline is therefore less critiqued, losing its developmental impact on practical applications, in this case within Acousmatic Music. I aim to interrogate, re-consider and re-interpret the complex and exciting theoretical developments within the Acousmatic Music discipline, in order to critique painting through my own freshly reconsidered and developed language, interrogating the implications of my investigations on the material qualities and potentialities of paint as well as the production and viewing of painted works.

On initial inspection, I established many analogous structures between my painting practice and Acousmatic music as a result of research into what I have previously referred to as the 'pure' form of the discipline involving the encounter of sound alone with no extraneous distractions. These analogies include similarities and relationships between the creative processes and audience encounter, but also potential within terminology introduced as a result of creative developments within Acousmatic music

composition. The potential for further terminology within the music genre was identified by composers as a result of the gradual introduction of different types of sound within music and the resulting changes in approach of the creative acousmatic practice. This creative practice benefitted from a new method with which to aid understanding due to the move away from known instrumental works, and as such the terminology was introduced and developed. The initial changes in approach were interrogated by Pierre Schaeffer, known for both his more inclusive approach to composition incorporating any type of sound into works as opposed to purely instrumental sound, and his theoretical texts outlining the terminologies developed as a result of his compositional work. Many composers have since considered the work of Schaeffer and been influenced by his more open approach to possibilities within sound. There have been limited developments with regards to theoretical interrogation and the more prominent changes have been evident within the constantly evolving potential of the technologies available to the composer. The more recent research has therefore been rooted in scientific developments involving the complex use of equipment within the manipulation of sound. There are a few examples of composers who have developed focussed areas of research involving for example gestural implications but one composer in particular critiqued, developed and reinforced Schaeffer's work, namely Denis Smalley. Smalley was also able to identify an area of research as yet unstructured and his new contribution to the discipline came in the form of *Orders of Surrogacy* (1996:85). The terminologies he critiqued and invented will form the analogous notions to be reconsidered within the painting dialogue, involving terms that can be traced back to Schaeffer as well as terminologies introduced more recently such as surrogacy. There are many writers and composers within the sonic art

genre who have picked up on concerns introduced by Schaeffer, but none as thoroughly and critically as Smalley (This is substantiated within the thesis). For this reason his texts will provide the focus of my knowledge with the added help of theorists who have dealt with similar issues and concepts.

The introduction of terminology by Smalley has been strictly confined to the electroacoustic music discipline, and is accepted by composers as a language appropriate for the interrogation of creative sound pieces. As a result there is a lack of commentary around his work and limited critiques of his concepts have been published with texts discussing the implications of his work as opposed to the potential limitations. The limited sources of reference led to my engagement with Smalley's writings and my reliance on his texts. I was also able to contact him for any terminology clarification as well as for specific questioning regarding his texts and his sound work. Other texts will be considered in relation to the Orders of Surrogacy but the commentary by Writers such as Luke Windsor, Paul Rudy and Trevor Wishart merely touch upon Smalley's concept of Surrogacy with no attempt to engage with the terminology extensively (substantiated within the thesis). Smalley provides me with a basis for interrogation, reconsideration and application of a newly informed approach to my painting practice. This reinvigoration of existing terminology borrowed from a very specific area of study identifies the structure of my research, considering terms within Acousmatic Music, interrogating them fully and identifying the potentially analogous concepts within painting. This will in turn identify the contribution such terms may have when adapted and applied to my painting practice. I have therefore carefully chosen elements which link directly with the act of painting or

the viewing of painting in order to develop a new approach to my practical work through terms new to the discipline, thus omitting terms that cannot be unequivocally applied to the critique of painting. The most simplified relationships between disciplines are formed through the mediation involved during creation including action, manipulation and application of the painted mark or the developed sound. These terms include three main areas of research, namely Modes of Listening, Spectromorphology and Surrogacy (definitions in [Appendix B](#)).

I intend to begin my research by concentrating on Spectromorphology as without a basic understanding of this term the other terms cannot be utilised to their full potential. Denis Smalley, an Acousmatic composer and writer, considers Spectromorphology at length in his text, '*Spectromorphology: explaining sound shapes*' (1997:107-126), but the development of spectromorphological concerns can initially be traced back to Pierre Schaeffer in 1966. Smalley terms spectromorphological concepts as '*tools for describing and analysing listening experience*' (1997:107). He then goes on to say,

The two parts of the term refer to the interaction between sound spectra (*spectro-*) and the ways they change and are shaped through time (*-morphology*) (Smalley, 1997:107).

Smalley intends the term to be purely a method to describe audience perception in order to aid explanation within a piece, as opposed to a method to employ during composition. He does however, point out that an understanding of Spectromorphology could encourage the composer to employ methods that in turn seek to utilise the potential effects within their pieces. He defines the term by splitting it into two as outlined in the quote above,

concentrating on the definition of morphology as shaping through time.

Spectromorphology was therefore developed as a kind of framework to aid understanding within music. My aim is to re-consider the concept within my painting practice, concerning the paint itself and its manipulation/shaping both temporally and spatially. The term has influenced my thinking in relation to the application of paint, but more importantly the understanding of the development of the painted surface. The changing approach will be interrogated further within a chapter designated purely to the interrogation of my painting practice. The development of Spectromorphology is particularly important within Acousmatic forms of music, as each sound, musical event or gesture cannot be tracked in the traditional way into written musical notation. More importantly with regard to the listening experience and more specifically to spectromorphological understanding, music is rarely driven by conventionally score-based note-events with their implicit pitch, duration or harmony. As such, new ways of tracking movement and sound needed to be introduced to aid the analysis of Acousmatic pieces. I will delve into structural relations within my painting to further assess the importance of spectromorphological understanding and the potential of such concerns within the viewing of painting. Alongside spectromorphological concerns, I will be introducing a term that allows for a much more complex understanding of spectromorphological relations, namely energy-motion trajectory. The term is grounded in theory relating to gestural concerns within Acousmatic Music and is a major factor in the creation of spectromorphologies, identifying the potential motions used within the creation of morphologies. The information conveyed by the energy-motion trajectory therefore aids the listener, and in the case of painting, the viewer, giving clues as to the

application of activity, directional energy and paths of movement involved within suggested morphologies. This is a contributing factor to the application of the more precise knowledge so important within the understanding of both Acousmatic music and as I will outline, within painting. Smalley defines energy-motion trajectory as a method to create spectromorphologies, using a method of touch. It involves introducing a sense of movement or an implement to excite a sounding body by injecting energy. It is firmly based in the motion of the gesture itself, and the method used to excite the sounding body, in turn encouraging a Spectromorphology to be formed (Smalley, 1997:111). As with Spectromorphology, energy-motion trajectory provides me with an analogous notion between the movement of sound through time and the movement of colour on a surface leading to a deeper analysis of movements within painting. Further discussion on spectromorphology in the main text will reinforce the analogous structure and encourage both interrogation of the term within music and analysis of the term when considered afresh within my painting practice. Spectromorphology is discussed through the consideration of energy-motion trajectories understood through the identification of gesture still evident as a result of the creation of the works. Smalley stresses that energy-motion trajectory is tactile, visual and aural. As such, spectromorphological thinking is identified at this point as an umbrella term for a great many other terms including energy-motion trajectories and proprioception among many other gesture related terms, all of which are discussed within the main text. Many listeners are unable to know how to approach or listen to Acousmatic forms of music and therefore cannot engage with the use of the unfamiliar forming of abstracted sounds. Arguably, Smalley has provided the audience with the means to engage with the more evasive medium of Acousmatic music

in order to be able to consider abstracted unfamiliar forms of sound within a framework in turn arming the listener with a code or strategy with which to glean understanding or aid enjoyment.

One of my three focal areas borrowed from Acousmatic music concerns the modes of listening. The initial source with regard to Modes of Listening is Pierre Schaeffer who developed four modes of listening or *Quatre Ecoutes*, which focus on two dualisms, abstract/concrete and objective/subjective. I will touch upon several definitions of modes of viewing, with a focussed interrogation of Smalley's categories, and in turn build my own slightly altered terms within my painting concerns, namely modes of viewing. The modes of viewing are inspired by Smalley's discussion on the four Modes of Listening (see [Appendix B](#) for definitions) but originally brought to light by Schaeffer in the 1960s. I will consider the act of viewing painting, using the modes of listening as a framework concerning objective and subjective approaches including the potential for a fusion of the two, interrogating the potential standpoints of the viewer in terms of conveyed message, passive encounter, attraction, interest and significance, and potentially coded meaning. Within my interrogation the third significant term borrowed from Acousmatic Music theory is Surrogacy (Smalley 1996). Surrogacy brings structure to the degrees to which an audience can relate sounds to physical or gestural (real or imagined) sources (Smalley 1996:85). Limited critique has been conducted in response to this new and important framework. It is therefore clear that even within the genre of Acousmatic music the full potential of the term has been neglected. This is especially noticeable because my research has uncovered a slight difficulty in understanding within the specificities

involved in individual Orders of Surrogacy. This difficulty is not helped by the publication of two different texts by Smalley, one a development of the other, providing some clarity but also some areas of confusion. Examples will be discussed within the main text and as with other terms, the issues will be explored further.

Smalley devised the model of levels of Surrogacy to consider the human experience of physical gesture in *Electroacoustic Music* (1996:85). The term is commonly used within Acousmatic listening situations, and Smalley places research under the term *Gestural Surrogacy*. His most recent text considers four Orders of Surrogacy: First Order, Second Order, Third Order and Remote Order. Each level has a precise definition in terms of encountering Acousmatic Music, ranging from the original recorded identifiable sound, to an altered unrecognisable abstracted sound. In emphasising the levels of recognition of physical and gestural sources within the listening situation itself, Surrogacy in music has striking correspondences with the painting process in terms of making and viewing. My investigation and development of the term Surrogacy will thus concern the materiality of painting as a creative medium and focus on the potential when varying levels of surrogacy are employed within the creation of my work. This term carries temporal and spatial implications in addition to the technical applications involved within the creation of Acousmatic Music. I will therefore transfer and adapt the surrogate orders after interrogation of definitions within their original context with the aim of identifying the use of the terminology within my painting practice.

I have concentrated on specific terms borrowed from Acousmatic Music theory. The terms identified can be transferred and adapted to my own painting practice, enhancing my interrogation into the application of paint as a result of source collection and manipulation. The terms specifically reference gesture, motion and reduction and as such relate to my research aims and my approach to painting practice. The listening encounter has been interrogated within the specific music discipline in a methodical and comprehensive way, resulting in a detailed and concise structure aimed at providing a strategy to aid the audience and a method for a more thorough interrogation of the work. Of course, such structures undoubtedly have an impact on the creation of the works, informing decisions throughout production. I have conducted a thorough investigation into Acousmatic Music theory and the concepts involved with the discipline in order to ascertain the appropriateness of the different areas of music theory, discarding the more scientific technology-based terms relating to computer processes and software and instead focussing on the more creative terms involved within the artistic development of sound. The chosen terms and the specificities within the terms will be considered specifically within my own painting practice, encouraging my interrogations to evolve through the development of my own painting practice.

There are many other terms involved within or affiliated to my threefold areas of research. These terms will be outlined within the main body of text but are also defined within the Glossary in [Appendix B](#). Two of these terms are Synthesis and Re-synthesis. They will be considered due to their importance in acousmatic music theory and more importantly due to their potential for application within my painting interrogation. In

summary, the terms identify the different ways of producing sound: one from a source, and one created electronically by the composer. These terms developed from the different schools of thinking, one originating in France and the other in Germany (Musique Concrète and Elektronische Musik). The exact nature of the terms and their application to my understanding of the development of a painted surface will be interrogated within the thesis. These and several other borrowed terms develop my understanding of current music research, considering the transference of Modes of Listening from Acousmatic Music to modes of viewing within visual art, generating new ways of interrogating my painting practice. There will also be an important relationship between how acousmatic musicians gather and deploy sounds from the environment and visual motifs that are employed within painting. This brings into question the use of figuration, reduction and remoteness and their relationships within my paintings.

Methodology

The methodology utilised within my interrogation includes: practice-based research, reflective practice (Schön 1983), a literature interrogation, an examination of Acousmatic sound pieces, case studies, e-mails and informal e-mail discussion.

At the initial stages of my research, I was concerned with how I might conduct my investigation through exploration and analysis of my area of research whilst incorporating my own painting practice in a way that encouraged the two to have equal weighting within the project. My research introduced me to a wide range of books, texts and papers interrogating creative research and engaging with the potential for art research

in both making and writing. The structure of my research facilitates a dialogue between the theory and practice, with one informing the other and vice versa as my knowledge and application of knowledge developed. Christopher Frayling encouraged a threefold consideration involving research into art, research through art, and research for art (Frayling, 1993/4:5). These categories refer to contextual interrogation, practice-based research (including material research and practical experimentation) and a focus on the artistic product (including the gathering of sources and references). He focuses on the first two categories to consider academic research, relying on the communication of the enquiry through theory and practical application to search for knowledge (Frayling, in Doloughan, 2002:59). My research will facilitate the inclusion of all three categories, encouraging an equal weighting on each. The tension and balance of the three areas will become more evident as the research develops, resulting in the submission of a written text and a body of artworks working together to form a cohesive research project. Katie Macleod reinforces this balance of making and writing suggesting that the ‘intellectuality’ of the creation of artwork is realised through the combination of the artwork and the written text (Macleod, 2000:5).

My contextual exploration uncovered many complex issues surrounding doctoral art practice, but a recurrent theme across the literature highlights the concerns and issues identified as a result of research-led practice. James Elkins identifies the reliance on reflection as a result of creation and as such, a lack of interrogation of the act of creation (Elkins in Macleod/ Holdridge, 2006:246). My research reacts to this issue through my reflective practice methodology. My concerns include the materials used, how they

behave upon use, the qualities of the pigments being employed, the manipulation of the equipment, the motion required and the resulting gestures, as well as some consideration of the sources used and the implications of the sources on the act of production. These elements all inform reflective practice both through consideration during production and as a result of creation. Both aspects of reflection will be employed within my research and documented within journals and diaries. The identification of the act of creation then feeds into knowledge of the reflection after production, enhancing understanding of the act of painting and its consequences on the developing work and on the encounter of the finished work.

'Thinking Through Art' (Macleod, Holdridge, 2006) considers research methods that include the creation of artwork and considers examples of these methods in relation to doctoral study (2006:12). The main influence of these discussions concerns how creative practice can lead to further knowledge, and the balance of this impact alongside the influence research can have on creative practice. This is considered within *'Practice-led Research, Research-led Practice in the Creative Arts'* (Smith, Dean, 2009) suggesting that a balance between the practice-led research and research-led practice can have a positive influence on creative practice. My practice-based research centres predominantly on painting, but also incorporates elements of drawing and photography, particularly in the source collection stages of development. My practical methodologies concern the initial planning stages involving source collection and manipulation (please refer to [Appendix H](#)), the choices of materials and equipment, the application of paint, the action employed to apply the paint, and the practical testing of developing theoretical

concerns through the act of creation. These practice-based research methods will be interrogated further within the thesis alongside the development of journals, diaries and images documenting the different approaches employed and the consequences of the approaches on my practice and my writing.

I produced four main large-scale paintings (please refer to the attached [DVD](#), [Chapter 3](#) and [Appendix G](#) for images) creating works that stand alone as a self-contained exhibition but that also test my theoretical interrogations concerning the creation and viewing of paintings. Chapter 3 is dedicated to the development of the body of artworks including the evolution of my practice, my alterations in approach and the reasons for decisions made throughout the making process. The chapter reinforces my contribution to knowledge through the identification of the practical application of my developed terminology within the discussion and interrogation of my painting. The discussions demonstrate how the newly applied ways of thinking can be used within the consideration of gesture and the identification of movement within painting. I have also maintained personal journals and reflections in note form throughout the making process for my own reference that I was able to revisit within the development of my thesis. These journals include notes made during production, images of the stages of production, reasons for choices and the implications of such choices and changes in approach. This encouraged a more intricate and in depth reflective practice. My reflections, particularly through diaries, are undoubtedly partially governed by personal experience and feelings, elements described by Estelle Barrett as motivating the research process (2007:5) suggesting an advantageous impact on art methodology. Alongside the interrogation of

my own practical developments I have conducted case study interrogations of examples of work by other practitioners including the painter, Didier Paquignon (Piquet, 2009), responding to new knowledge with regards to the spectromorphological implications within painted works as well as the identifiable Orders of Surrogacy. These case studies can be found in [Appendix D](#).

Reflective practice (Schön 1983) has played a vital part within the development of both the practical and theoretical work, encouraging and highlighting my understanding of my developing knowledge and using this understanding to learn from my practical experience. John Dewey considered elements of reflective practice through interrogation of reflection and experience (Dewey 1934:73) and his work influenced Donald Schön whose writing (*The Reflective Practitioner*, 1983) introduced me to reflective practice and influenced my approach to painting practice. Schön introduced concepts on reflection including ‘reflection in action’ (Schön, 1983:49) which suggests a reflective approach to a situation as it happens through prior experiences and emotions, and ‘reflection on action’ (Schön, 1983:276) which is more suggestive of reflection after the experience, involving consideration of the reasons for the actions and the resulting consequences. Both of these aspects of reflection feed into my practical methodology, with one informing the other and vice versa. As Schön states:

Doing and thinking are complementary. Doing extends thinking in the tests, moves, and probes of experimental action, and reflection feeds on doing and its results. Each feeds the other, and each sets boundaries for the other (Schön, 1983:280).

Reflective practice was an important tool throughout the making process, interrogating theoretical findings through the developing practice encouraging the two to progress in tandem. Reflection enabled me to identify the effectiveness of my newly applied terminology when used within the critique of my own painting. I was able to recognize any discrepancies in understanding with the Acousmatic theory when adapted to painting allowing me to react to findings within the making process. The creative practice informed my theoretical understanding and in particular the development of terminology used within the encounter of a finished work alongside the potential implications within the stages of production. I documented this methodology by way of an informal journal involving images, notes, discussions, definition developments, process analysis, and the use of reference notes within the studio space. The central concerns within my reflective practice were paint-based issues including processes, materials, colour, gesture and texture alongside my main thesis considerations involving Modes of Viewing, Spectromorphological Thinking, and Orders of Surrogacy. Research visits and resulting diaries were also employed within my reflection and analysis. John Young (Acousmatic composer) refers to the practice/ theory relationship, highlighting the practitioners' main approach to methodology, the sentiment of which carries very firmly into my painting practice:

A last thought: one of Smalley's contentions in his initial paper (1981) was that... 'practice precedes successful theory'. I think most composers of electroacoustic music would tend to agree with that – life can be satisfying enough to be propelled solely by making music. But there is a point where successful practice must inevitably be gathered up into theoretical consolidation. (Young, 2005: 9-10).

The concerns discussed by Young among other composers and writers have provided me with the basis for a new way of thinking with which to accomplish my aim.

I conducted case studies as a result of the interrogation, transference and adaptation of terms from music-based theory within painting. My concern was the application of my newly developed terminologies within the creation of my artwork. I conducted a concise and interrogational case study of my final painting entitled '*Renouvellement*' (2010-11, Oil on Canvas, 9ftx7ft), which critiques the stages of production through spectromorphological thinking. The case study then interrogates the encounter of the finished work through the consideration of the Orders of Surrogacy. An important part of these interrogations is consideration of the source of the mark, the creation of the mark and the mark's effect in its surrounding context. This threefold gestural concern is forefront in my research, particularly within the application of spectromorphological thinking within critique of my own painting practice. The Case Study resulted from a reflective approach to my methodology as outlined above, facilitating the application of terminology within my practice, in turn implementing developing ideas within further creative practice and feeding into my written work. This methodology can be summarised into four stages: the interrogation of theory, the application of theory, practical testing and the documentation of the developing dialogue within the written thesis. The writing then uncovered further consideration within the creative practice, forming a constant dialogue throughout the research. I have conducted case studies of chosen paintings by artists who have employed processes of reduction relevant to my developing research, particularly but not exclusively when the artists have demonstrated the impact of their

affinity to a place through their work. These contextual references are outlined more fully in the introduction to my literature investigation below, as well as in the appendices. These studies involved observational logs, research visits, literature interrogation and critical analysis.

I have also included a separate supplement entitled '*Practice Methodology*' (please refer to [Appendix H](#)). This supplement is 40 pages in length, and contains a thorough and detailed analysis of my own practice methodology, providing further information about the development of my own creative practice. It includes examples of excerpts from large and small sketchbooks, notebooks, journals and diaries, alongside source photographs, detailed and enlarged photographs of sections of previous paintings, practical tests and specifically chosen paintings by other artists. The supplement also identifies a crucial methodology in my creative practice involving the collection of source material. The excerpts within the supplement incorporate the key discussions within the thesis, including the discourse around reduction, remoteness, compositional implications, and colour choices, but also includes the application of the terminologies developed as a result of my research including Modes of Viewing, Spectromorphology and the Orders of Surrogacy.

An extensive literature interrogation expanded and contextualised my knowledge of visual art concerns as well as Acousmatic Music concerns. Clive Cazeaux splits the aims of a literature review into three areas. The first area concerns historical context, the second relates to recent context within the area of study, and the third suggests

exploration of the specific question to be interrogated (Cazeaux 2008:2). Findings were crucial within each stage of the research process informing the thesis, establishing my viewpoints and reinforcing the potential contribution to knowledge. This interrogation also included the analysis of paintings and sound work, building my knowledge and encouraging critical thinking in relation to my area of study. The literature is woven into the thesis, particularly through contextualisation of my research project and my approach to painting practice.

A dialogue with other practitioners and theorists provided me with an important method in developing subject specific understanding from specialists within the Acousmatic Music genre. I was able to develop informal discussions via e-mail with Simon Hall, Jonty Harrison, Denis Smalley and Barry Truax in order to enquire about subject-specific knowledge, specifically in relation to Modes of Listening, Spectromorphology and Surrogacy. I was also able to encourage a dialogue with regard to their creative practices. Their help was invaluable, ensuring the accuracy of definitions and gathering detailed information appertaining to process and intention within their sound work. I was able to consider the analogies with Acousmatic Music based creative practices in relation to my own painting practice, building understanding of the similarities in approach and link the ways of thinking into my own research. Discussion with peers and supervisors was also vital throughout the research enabling me to discuss findings and gain feedback, in turn encouraging reflective practice.

My own glossary is also included for reference within the [Appendix F](#), outlining definitions and descriptions of my newly developed terminology as a result of a concise and structured argument, reinforcing my contribution to knowledge and outlining the achievements of my research. It was important to put the Acousmatic music research to one side and re-evaluate terms purely within my own remit, to be used as an aid for understanding within my own painting practice, separate from the stages of development that are so important to the main body of the thesis. This glossary provides and outlines the original contribution I have brought to the painting discipline and will act as a resource for others upon taking knowledge from the framework within the interrogation of painting. This in turn feeds into a conclusion, outlining the effectiveness of the contribution, how it might be used, and my intention for possible modes of wider output for my work.

Chapter Summary

Chapter 1

Chapter 1 reinforces contextualisation and substantiates and expands on research into the specific area of music practice on which my research project is based. This develops the reasoning behind the application of Acousmatic Music language, and defines the terminology borrowed from the discipline in order to apply the terminology and modes of thinking to my painting practice within later chapters. These terminologies include Modes of Listening, Spectromorphology and Surrogacy. A glossary (in [Appendix B](#)) reinforces the definitions within this chapter. Once the terms were defined within the thesis, I was able to interrogate similarities and equivalents in methodology with painting

practice, paying specific attention to my own work and Acousmatic Music practitioners. This chapter outlines examples of these interrogations, highlighting similarities and differences.

Chapter 2

Chapter 2 develops the interrogation into the three focal areas of terminology borrowed from Acousmatic Music theory. These areas are Modes of Listening/Viewing, Spectromorphology and Surrogacy. The three focal areas of research are interrogated thoroughly in their new context in order to reinforce definitions and develop a better understanding of their potential for application within my research.

Chapter 3

Chapter 3 focuses on my body of artworks. These artworks consist of four paintings entitled, '*Profondeur*', '*Retentissement*', '*Vacillement*', and '*Renouvellement*'. This chapter considers the stages of practice development throughout my PhD research. This includes the consideration of the choices made during the production, the thorough interrogation of the painted surface through the use of developing terminology, the links between the works and a general overview of how the pieces work together whilst showing an evolution through the enhanced knowledge of theoretical issues outlined in the thesis.

Chapter 4

Chapter 4 consists of a detailed case study of my final painting 'Renouvellement'. The case study uses the terminology identified in chapters 1 and 2, in order to consider the stages of painting production as well as to interrogate the finished painting.

Conclusion

The conclusion revisits the initial aims stated within the introduction in order to identify the progress made and my contribution to knowledge. A diagram identifying the three focal areas of research is also included. The conclusion also includes my plans for on-going research as a result of my doctoral study.

Chapter 1

Research Context and Interdisciplinary Analogy

My painting practice facilitates discussion reliant on levels of reduction from recognition of a source through ambiguity to remoteness. In order to set out my interdisciplinary concern from the beginning of my thesis, I will be introducing my terminology borrowed from Acousmatic Music theory. The terms identified all inform and enhance the interrogation of reduction and remoteness in my painting practice through a set of terms and levels of understanding, encouraging an altered approach to the consideration of how I approach my practice and how the creative application of the terms during production influences the viewing encounter. This is documented within journals and interrogated within the thesis. As identified within the introduction, my contextualisation within painting practice focusses on three strands. At this point, I will consider the second and third strands which enhance the contextualisation of my own painting practice, identifying inspirations and similarities within the work of other current painters. I will consider two examples of such painters at this point as a result of the context outlined in the introduction, identifying their similar fascination to the development of their painted surfaces and the comparisons between their approaches to the subject of their work.

Contextual examples

I came across the artist Julie Mehretu in 2002 when reading '*Vitamin P, New Perspectives in Painting*'. Her work combines '*cartography, architectural drawing, urban planning, and abstract painting*' (Meghan Dailey in Breuvert, 2002:214). I was initially drawn to her work through her portrayal of places with which she shares an

affinity. Upon further research, I established the inspirations that led to the development of her works, specifically the referencing of locations she has known well alongside spaces that pick up on collective experiences. She specifically references architecture, globalism and urban environments of the 20th century (reference images in [Appendix E](#)). The important distinction here is that she does not depict the environments in a literal way, but instead portrays the suggestion of elements of the environments within her pieces. As Dailey stated, Mehretu's '*wide ranging geographic experience is reflected in her paintings and drawings, in which memory and imagination inform the articulation of space*' (2002:214). There are unquestionable links with my own painting practice, involving memory, experience of a place and the individual portrayal of the specificities of the encounter within a studio environment. I particularly admire her portrayal of ambiguous spaces that reference extrinsic links through detailed clues, touching upon elements of representation alongside areas that cannot be identified as representative of something concrete. Bob Nickas identifies her paintings as abstract, but goes on to say '*they are meant to represent, or have come to represent, many things*' (2009:7). She employs many sources and references, developing complex and detailed surfaces in order to '*reference rather than embody*' her subjects (Elwes, 2013:para 5).

Mehretu's paintings involve similar subject importance to my own practice, but more importantly I was inspired by the complex surfaces she created through the layering of gestures, marks, details and controlled planes of colour, described by Luke Elews as a process of '*correcting, adding and erasing her carefully layered creations*' (Elwes, 2013:para 2). Her approach to the surface is quite stylized and as such has encouraged

descriptive language within critique of her work. Adriano Pedrosa refers to her work as involving ‘*sinuous, swirling, straight or erratic lines of different lengths and thicknesses*’ (Pedrosa in Dexter, 2005:196), going on to say, ‘*The results are chaotic and intoxicating, labyrinthine and carnivalesque, glorious and furious, frenetic and seductive, engulfing and vertiginous*’ (2005:196). Jason Farago refers to the ‘*Black squiggles*’ (Farago, 2013) that move across the surface, and Luke Elwes identifies her use of ‘*haptic markings, random ink rubbings and ghostly erasures*’ (2013:para 3). Eleanor Heartney in a short reference to Mehretu’s work, identifies the ‘*clouds of abstract marks and lines that create a sense of overwhelming energy*’ (2008:298). Her work encourages this approach to the analysis of her surfaces as a result of the gestural and forceful complexity of controlled and layered brushwork and drawing alongside the interrogation of the structure within the works as a result of the rigorously produced architectural details. It is the use of marks that are frenetic and intertwined in appearance that facilitate the descriptions of the surfaces, and the large-scale energetic compositions are commanding in presence and dense with detail. Alongside the descriptive analysis of her work, discussion is focused on subject interrogation, the reasons behind the subject and the sources employed by Mehretu, and her articulation of space through her practice. Interrogation of layering, mark making, gesture and use of materials is evident but cursory, taking a back seat to subject analysis. In an exhibition review, Ben Luke refers to ‘*flurries, dashes and smudges of paint*’ (2013:para 1), and the only reference to gesture in a review by Andrew Russeth refers to ‘*cascades of her smoky markings*’ (2013:para 2), reinforcing the reliance on the subject and the sources involved for analysis. Farago refers to her ‘*gestural, even aggressive brushwork*’ (2013:2), and at one point during an interview

with Mehretu, Lawrence Chua states, '*More and more I shy away from actually describing the physical characteristics of the characters*' (Chua, 2005:17). Mehretu, in the same interview for 'Bomb' magazine introduces these '*characters*' (Chua, 2005:12), which refer to the marks on the canvas. She considers how the marks sit in relation to one another and how they convey movement as a result of their placement. Even this brief discussion results in a source analysis, referencing the effect of the marks on the conveyed information.

My interest in her work is not specifically concerned with the subject she portrays but the way in which she portrays it. There are approaches to the creation of the surface that are forefront in my own surface development. As such I am able to identify the similarities in paint application and gesture. Each mark within her work sits harmoniously, even within the complexity of interlocking motions. Each mark inhabits its own space in a way that suggests she understands the composition she aims to create and how she wants it to function. She uses marks that are very individual to her approach to building a surface, but she adapts the marks to facilitate changes within the overall impression of the composition, forming areas that fall into the surface or recede and areas that seem to come forward towards the viewer. It is her employment of complexity and texture alongside detail and purpose that portrays her sources and subject information to the viewer.

It is this process of conveying meaning through elements that reference representation and vestiges of information, but also that reference elements that are reduced from an

origin that introduced my own painting practice to the terminology borrowed from Acousmatic Music. Mehretu's approach also facilitates and benefits from the terms identified within the alternative creative genre. I found, with my own practice and in relation to Mehretu's work, I needed a more structured approach to interrogate the textured surfaces, with specific reference to the gestures and motions evident upon viewing the finished work. In analysis of Mehretu's work I identified a reliance on 'chaos' as a way to describe the surface, when in fact the surfaces appear to me to be controlled, purposeful and meticulously ordered. Chaos, by its very definition suggests a disorder, confusion and even pandemonium. There are terms within spectromorphological thinking that effectively interrogate the interwoven and complex surfaces involved here, including the three motion types, Flocked, Streamed and Contorted motion (please refer to [Appendix F](#) for definitions). These terms, as demonstrated later in the thesis, facilitate the interrogation of motions that can be identified as belonging to a larger collection of marks, or a morphology. The motion types identify group movements of components, whether coherent in one motion, in several similar motions or involving multiple interwoven components. One particular comment made by Mehretu identifies the potential for spectromorphological knowledge to impact on interrogation. She states, '*The characters, now, instead of being all these different kinds of little individual agents, have become more like swarms*' (Mehretu in Chua, 2005:12). These 'swarms' can be further explained through the three motion types although with this small amount of information, it is not possible to identify which of the motions would be best suited to the gestures. The use of spectromorphological information would facilitate a thorough interrogation of the type of gesture/s involved,

how they developed on the surface and the effect of their placement and motion within the overall composition.

Mehretu also put forward three questions but did not develop the thoughts through to any resolutions. Firstly, she questioned how the individual characters came together to instigate a change on the surface. Secondly she questioned how the larger events happened as a result of the mark gatherings. Thirdly, she questioned what was created as a result of the changes and the result of the impact (Chua, 2005:12). These are the questions that identify the potential for my applied spectromorphological thinking in relation to paintings so heavily reliant on gesture, motion, layering and texture.

Spectromorphology, as demonstrated in chapters 3 and 4, aids the understanding of structural behaviours and relationships within painting both during application and within the viewing encounter. It is possible to analyse the types of mark and the gesture applied to produce the mark through the knowledge of a set of terminologies within Spectromorphology. These include headings for different types of individual mark, single and multiple movements involving one or more components, a variety of different headings for available shaping identities, and the aforementioned motion types (see [Appendix F](#) for precise definitions). Mehretu reinforces the relevance of my Spectromorphology terminology, in this case the individual gesture types involving interrogation of attack, continuant and decay (see [Appendix F](#) for definitions) when she states, *'a bunch of dashes or marks will enter the painting a certain way and then another group of marks enters it another way to completely contradict that'* (Mehretu in Chua, 2005:13). At one point in the interview she refers to different individual marks gathering

together to *'behave'* (2005:14). It is this behaviour that facilitates further in depth interrogation, instigating Spectromorphology to read into how the components relate to one another and to what effect. She is discussing issues that are central to both my painting practice and my developing theoretical knowledge. Her thinking is comparable with my terminology but I have borrowed from a creative discipline where these already successful concerns have developed to a stage where a detailed set of terminologies has been formulated with which to interrogate creative practice. Mehretu also introduces concerns that reference elements within Surrogacy. She identifies a kind of order within her work, but she identifies activity on the surface that undermines the initial understanding of order. This effect could be interrogated in more depth through Third Order Surrogacy, when what may at first appear to be identifiable is brought into question in some way, whether that be through an unexpected trajectory across the canvas, a jolt in colour, a change in texture or through alteration of the gesture after production. Surrogacy introduces structure to a way of discussing something already quite ambiguous and constantly evolving. The development of theory in Acousmatic Music contextualizes the approach to thinking in the painting genre, concentrating on the potential in the application of the medium and the consequences of the application to develop knowledge and impact on the production and encounter of the work. My painting practice will interrogate some of these highlighted considerations both through practical application of theory and documentation of the knowledge as a result of identification of the potential for use of terms within a painting discipline.

I was introduced to Maki Na Kamura's paintings through 'Vitamin P2' (Schwabsky, 2011). Her work references two main strands: eastern landscape, and European Romanticism and Impressionism (reference images in [Appendix E](#)). The suggestion of landscape in the works is forceful, with an implied '*nod towards Japanese watercolour*' (Perry, 2011:160). Jörg Heiser considers Na Kamura's use of a tree motif, which he identifies as hailing from '*pre-Impressionist landscape painting*' (2014:para 1), but he also emphasizes her experimental and abstract approach to painting. There is a leaning towards descriptive language to portray the subject of her works, as Colin Perry describes the presence of a '*plummeting flow of ravines, lachrymose pools and an air of moonlit wonder*' and the '*dreamy haze*' present on the surfaces (2011:160). Jiri Svestka refers to an '*elegiac beauty*' and a '*sinister menace*' and suggests elements of frailty to her painting (2008:para 1-2) as well as '*ornamental beauty*' (2008:para 4). Noemi Smolik uses words such as '*daubed*' and '*with a vehemence*' (2009:para 2) to describe the paint application, referencing the gestures and motions still visible upon encounter of the finished work. These examples refer to the detailed areas of the paintings that are conveying information, however ambiguous, to the viewer. An interesting distinction in her works is the placement of the horizons. They are situated at the top of the canvas and are only just in view. This is a distinguishing factor of her works, alongside her separation of the surface into sections through her placement of detail. This often manifests itself in two or three defined areas within her works, not through exact closed sections but through changes in density of paint, complexity of texture, and the influence of the subjects involved. These defined areas are also reinforced through colour choice, with the strongest and most dense pigment used within areas of detail. These areas sit in

relation to areas of smoother application through softer layers as opposed to gestural detail.

Noemi Smolik identifies another interesting point with regard to the encounter of Na Kamura's paintings, stating '*The longer you look at Maki Na Kamura's paintings, the better they become*' (2009: para 1). She does not suggest this in a way that encourages a better understanding of the surfaces but instead suggests that the longer one looks, the less one understands. Smolik goes on to consider the reason for this point of view. She suggests that the paintings always sit in between one thing and another, specifically identifying the contrasts between '*dream and reality; memory and future; gravity and lightness; exuberance and timidity*' (2009:para 1), but identifying the largest contrast to be between the painting traditions between Western painting and the painting of Asia. I must just state at this point that although these contrasts are evident in the work, they are manipulated during production to a point where they sit harmoniously without creating any discord within the compositions. The two painting traditions are referenced in a subtle way creating an '*enigmatic quality*' (Smolik, 2009:para 1) that encourages an extended viewing encounter and an interrogation of the painted surfaces. Na Kamura identified her aim when she said,

"It is my secret desire to drag the observer inside the painting; to even make him/her feel like they had been dragged in and they got lost inside it. In my opinion, this is what a good painting should be. Two worlds: Hell and heaven. Up and down. The idyll and civilization. Yesterday and today. The monarch and the masses. Life and death. And there we are, somewhere in between" (Na Kamura, in Smolik, 2009:para 4).

As with the analysis on Julie Mehretu, I would employ my newly applied Modes of Viewing to further consider the encounter of the surfaces, and interrogate the gestures, motions, markings and relationships within the works through spectromorphological terminology (see Chapters 1 and 2 for interrogation of terminology). Svestka makes a reference as to clues leading to the identification of an approach to paint application, ‘*as if painted in fast gestures*’ (2008:para 3). The gestures can be identified through the potential types of mark available within Spectromorphology, gleaning information from the vestiges on the canvas surface identifying the speed of the ‘attack’ through to the ‘termination’ of the motion (please refer to [Appendix F](#) for definitions of the motion types). This terminology is applied to painting case studies within [Appendix D](#) and Chapters 3 and 4.

I have discovered a stage in Na Kamura’s practice that is equally crucial to my own painting practice, namely source collection. For this reason, I will include a quote from Noemi Smolik in full, identifying how important Na Kamura’s sources are to her practice. She states,

In a side room of the exhibition, Na Kamura spread out photographs, posters, books - the source material that has inspired her paintings. But one was not allowed to enter the room, only to look from the outside. The origins of her work are supposed to remain, if not entirely hidden, a little mysterious – after all, they are themselves a skillfully portrayed puzzle of life (Smolik, 2009:para 5).

I also collect source material for use within the studio, in some cases developing further source materials from the collections through sketching, manipulating and re-introducing the sources to my artwork (documented further within the practice methodology supplement in [Appendix H](#)). I take inspiration from the importance she gives to her sources, even to the extent where the viewer is able, to glean the importance of her collections through her purposeful inclusion of the side room identified in this quote. Whilst she is able to convey the important stage in production, she is also able to maintain some ambiguity to her surfaces, as Colin Perry states '*From painterly gesture to the titles of the works themselves, these canvases elude definition*' (2011:160). Na Kamura also said that she felt that the references she used should be present in the paintings but they should not be instantly identifiable (Na Kamura in Forbes, 2013:para 1).

There are many similarities in approach between my own painting practice and the practices of both Julie Mehretu and Maki Na Kamura, in terms of subject importance and application and manipulation of paint. I have identified areas where my newly interrogated terminology could be employed to further interrogate the painted surfaces, identify the vestiges of meaning conveyed through the work, and the possibilities available to enhance the viewing encounter. The terminology will be interrogated, applied and employed within my own practice and documented alongside the developing paintings. The terminology will then be tested through my own practice and through case studies.

Relationships, Similarities and Dichotomies

To abstract suggests a separation or move away from something.

The word 'abstract', strictly speaking, means to separate or withdraw something from something else. In that sense it applies to art in which the artist has started with some visible object and abstracted elements from it to arrive at a simplified or schematised form (Wilson, Lack, 2008:9).

This leads to the understanding that there is something to move away from. In this thesis, I concentrate on a process of reduction as opposed to a process of abstraction, utilising terminology borrowed from Acousmatic Music theory. This term suggests the removal or diminishment of a real or supposed source or meaning, focussing the attention on the attributes of the sound/mark as opposed to what is suggested or conveyed. There is no suggestion of simplification but instead a move away from a conveyed origin towards an objective understanding of creative practice. It is this process of reduction that forms the central concern within my painting dialogue. This process of reduction is extremely important with regards to the Orders of Surrogacy in Acousmatic Music interrogation. The orders outline levels intended to critique the degrees to which a listener can identify a source or cause and involve the gradual alteration towards the Remote Order (please refer to Surrogacy definitions in [Appendix B and F](#)). In this sound-based theory, the importance is weighted on the possible identification of the source of the gesture. Surrogacy can be applied and utilised within my own painting discussion to enhance and inform my understanding of potential levels of identification reduced from a source or cause. The focus in both disciplines is the amount of potential within the identification of levels of reduction/ remoteness as opposed to the identification of something completely

remote or completely identifiable. The prime concerns forming the basis of the interrogational levels of surrogacy are gestural with a weighting towards the possible causes of the gestures identified.

The introduction of this process of reduction identifies some dichotomies present within Acousmatic Music theory. These dichotomies identify the oppositions between sounds inextricably linked to identifiable sources and sounds with no extrinsic links. Even within basic writings on abstraction, it is noted that transitions between dichotomies are not set in stone, and the boundaries between two antithetical concepts are by no means fixed. (Elgar, 2008:7). Through the identification of these dichotomies, I recognised the importance of the interrogation of the possibilities between the extremes, leading to consideration of the levels of source identification and reduction within creative works. Before delving into the levels of identification, I will outline the dichotomies, identifying similarities and differences in concern between my area of developing research and the music terminology. In music, a sound is considered to be abstract by the listener if they are unable to link it to any origin, whether real or imagined. In painting, viewers develop methods of encountering abstract works, although no concise modes of viewing have been developed. In Acousmatic Music, theorist and musician Pierre Schaeffer devised the notion of *Reduced Listening* whereby the audience experience sound in order to appreciate the attributes as opposed to listening to glean information. In electroacoustic music (due to the necessity for the specific consideration of recorded sounds) a continuum exists that is a very close analogy with the dichotomy between the abstract and the figurative within a painting context. This music-based dichotomy is between the

Abstract and the *Referential*. Initially Schaeffer named the opposite of abstract as *Concrète*, in order to highlight the concrete or certain nature of the collected sound material, however when the terminology was re-defined in English as opposed to his native French, referential referred more successfully to an external world lending itself to the exact meaning behind the real origin of the sound and the nature of the dichotomy. As such I will refer to the dichotomy as abstract and referential. Abstract as previously mentioned refers to sounds heard that cannot be linked to a real or imagined source. The encounter of a referential sound is very different, in that the source is exposed and identifiable for the listener, or simply not hidden from the audience. The context in which the source is situated is of prime importance within referential sound, not purely to aid identification of their origin, but to bring the setting to the listening experience. If a referential sound in a work is taken from a specific place and positioned within a music context, it is done so in order to evoke the identification of an extrinsic setting within the audience, not only suggesting the source of the sound but the overall context involved. This referential sound in many cases sets a kind of scene for works and gives the audience a mode with which to move through potentially abstract or remote sections of the piece as though providing a visual context to aid the listening experience.

Another dichotomy exists, concerning the contrasting areas of *Aural discourse* and *Mimetic discourse* that sits within the same remit as abstract and referential. Aural discourse refers to the more material consideration of structured musical attributes including rhythms, pitches and familiar structural relationships, and as such is not informed by source knowledge. Mimetic discourse refers to extrinsic attributes of sound

including source and cause or any kind of attempt to convey meaning gaining knowledge from non-musical source. Both dichotomies interrogated within a music context identify similarities with a painting discourse, but the strongest analogy is present through the application of abstract and referential sound (considered below). The terms are not strictly limited to a music genre, and as such the meanings are already available within the painting genre. The importance of the music theory here is the analysis of the exact meanings in relation to the production and encounter of creative practices, particularly in light of my specific interrogation of levels of reduction. This specific application of language highlights an area of interest within music and in turn an area to be considered further within my painting practice. The words *aural* and *abstract* are different in definition. The word *aural* in its simplest definition refers to the ear or specifically the sense of hearing, and does not successfully relate to the complex type of reduced listening (refer to [Appendix B](#) for definition) suggested in aural discourse. Abstract sound on the other hand has a much more accurate definition regarding sounds abstracted from their source, an important stage in the process of Acousmatic composition. Neither term fully encompasses the potential of the dichotomy, but abstract sound relates more convincingly to the central concerns. As such, my use of the term abstract within my thesis can be referred back to this musical definition as a gesture that cannot be linked to a real or imagined source instigating consideration of the attributes and context of the gesture. Secondly, I will consider the term *referential* over that of *mimetic*. Mimetic refers to the imitation of something whereas referential is concerned with references, in this case sounds taking the form of a reference from a captured moment. The most similar term in painting to referential in electroacoustic music is figurative, although as

previously mentioned, the term referential could also be used with reference to painting without the knowledge of its developed musical context. Figuration in painting references the employment and portrayal of recognisable elements to the audience through a connection with the real world and extrinsic references.

Within abstract sound and referential sound, it is the more subtle differences in the crossovers and relationships that form the more intricate and exciting outcomes needing further interrogation and a more concise language to aid understanding. These differences can be utilised during production to appear discordant or harmonious within a sound piece, still encouraging the potential for contrast and at the same time employing and implicating the space between the two, reinforcing the strength and depth of the work, encouraging a deeper interrogation of the processes and effects at play. This dichotomy and the potential crossovers formed by the interplay within relationships has led me to the identification of the following points: the importance of different modes of collecting or creating sound, and the different listening conditions and levels to which a listener will ascribe meaning to sound. Simon Emmerson (composer, author and editor) considers these terms as real and imaginary, or outer and inner reality (2007:15), and refers to works by composer and theorist Jonty Harrison as examples of the effective impact of the use of such dichotomies in Acousmatic practice. After consideration of works by Harrison, I can identify elements at play that are also introduced into the works of other composers although each composer utilises and encourages different effects. Harrison is able to utilise what Emmerson names '*real-world*' (2007:15) scenes, including recognisable sounds from nature, which are placed within a piece involving levels of

reduction creating a strong sense of spatial depth within the work. Emmerson also identifies an aspect that is to the forefront in my own practical and theoretical research; Harrison's ability to play with vastness and intimate space in order to interact with elements such as depth and in turn resonance (2007:15). The interplay between the employment of two extremes as well as the relationships between them are exceptionally forceful tools in encouraging a more sustained and powerful audience encounter, particularly within Acousmatic Music examples as opposed to other music genres. The interplay is encouraged as a result of the potential effect of ambiguous elements, emotive aspects, some stirring in individual memory trace, transference of something expressive, or the interaction between any of the above in conjunction with a recognizable element. This consideration of the potential within relationships regarding the aforementioned dichotomies is central to my painting practice during both the creation of my pieces and the audience encounter.

I have also consolidated my music-based influences to include a small selection of Acousmatic composers. The practitioners include Andrew Bourbon, Simon Hall, Jonty Harrison, Andrew Lewis, Paul Rudy, Denis Smalley, Barry Truax, Trevor Wishart and John Young. I have named several practitioners who have been of influence to the development of my research project, and I will interrogate specific examples within my text. An example of the influential importance of a chosen example on my research involves my review of sound pieces by composer Andrew Lewis. His works engage with the contrasting abstract and referential sounds, engaging with places in the form of atmospheres and resonant memories in order to develop sound files playing with

elements of the real-world alongside what appear to be abstract or abstracted sounds, in some cases forming more of an ambient continuant (see spectromorphology for definitions), whether subtle or more forceful in attitude. I have listened to many sound files composed by Lewis, and a clear example of the interplay between abstract and referential can be identified in his 2001 piece '*Children Morphing into Toys and Back*' (Lewis -2011). The title is of importance at this point as the transparent suggestion of what the work will entail directs the audience towards a meaning and a specific way of thinking before the work is encountered. As Bob Nickas states, '*Titles, as we know, are not merely the names of things. Titles go directly to intention*' (2009:5). There are correlations here with the titles chosen by Howard Hodgkin who gives his paintings specific and explicit titles such as '*House Near Venice*' (1995:97) and '*Dinner in Palazzo Albrizzi*' (1995:130). The titles direct the viewer towards a meaning and encourage knowledge of the work before the encounter in a way that is equivalent to the process of encountering sound pieces by Lewis. The Hodgkin paintings do however convey less information through viewing the work alone than the encounter of Lewis's sound work. The Hodgkin paintings sit in an area removed from the referential concerning ambiguity and perception involving markings and gestures best interrogated through spectromorphological thinking and surrogate orders to glean information. The same can be said of the painter Katy Moran who uses explicit titles for her paintings without referencing the subject of the titles within her works. The titles can either be considered as helpful to the viewer or can alternatively be construed as misleading (Schwabsky, 2011:214). Lewis's '*Children Morphing into Toys and Back*' has a more varied effect on the listener, still involving the ambiguity present within the Hodgkin paintings, but

alongside elements of the referential conveying clues more closely related to the title. The sound piece therefore utilises referential elements alongside processes of reduction. The piece by Lewis begins with the very recognisable sound of a child's voice, which is progressively altered until it is unrecognisable, and as such highly disturbing. There is something within an audience's collective sensitivity when involving sounds derivative of children that resonates uncomfortably leading to an unnerving feeling. He taps into this general and collective feeling very effectively, gradually reintroducing the child's voice towards the end of the sound file. It is not necessarily the abstract sound created through mediation and alteration or the more representational child's voice that work so perfectly here, but the unnerving shifting from one to the other or between the two where a process of abstracting is at play. It is these crossovers and relationships that cannot be considered purely abstract nor unequivocally be of a specific source that really tests the interplay between stark contrasts, involving the audience to a much larger extent to a work that does not utilise the area between the dichotomies. Andrew Lewis also uses pebble related sounds in several of his pieces, and in one particular example he includes what sound like bells alongside pebble sounds. This piece entitled '*Quieter Montage with Pebbles and Monks*' (Lewis, 2003), employs the same contrasts, but in a much more subtle way with more sensitive, soft and harmonious results. As Emerson puts it, we can feel the sounds (2007:15), the recognisable being constantly questioned by elements of abstracting leading to the emergence of different sounds with ambiguous sources alongside sounds with identifiable sources. The above examples outline extremely effective use of the potential within the employment of a process of abstracting and elements of figuration within sound works. The examples develop my thinking towards a focus on how this

potential may be best employed within my own practice and more specifically with reference to the related Acousmatic theory.

Substantiating Reasoning for Acousmatic Music

Before introducing the area of Acousmatic Music and the terminology to be interrogated, I will identify the reasons why Acousmatic Music became so important to my research. The identification of this area of music came from my initial discovery of the thinking behind the development of Acousmatic Music, which stemmed from an approach to the creation of sound pieces, encouraging a move away from instrumental sound towards the inclusion of any sound whether collected or created from scratch. This more open 'Modernist' approach to creative thinking was mirrored within painting and other practices at the time, and also led to the introduction of Electroacoustic Music and its derivatives. These similarities were centred on a creative aspiration to strive for originality and encourage a reaction against existing values and conventions present within creative practices. I will identify the key elements that led to changes in painting practice with a specific focus towards the way in which the changes were discussed, theorised and contextualised. Similarly, I will consider the analogous changes in approach within the music discipline. My aim is to uncover the similarities and analogies between the two disciplines in order to gain a more thorough contextual understanding on which to build my cross-disciplinary research. Modernism has a widely disputed timeline, and various sources identify the timeline slightly differently. The majority of my literature review has highlighted the years ranging from the 1860s to the 1970s, with one example saying, '*Modernism gathered pace from about 1850*' (Wilson, Lack,

2008:131). Eleanor Heartney claimed that art historians '*generally agree that the first truly abstract works in Western art were created by Wassily Kandinsky in 1911*' (2008:66). Maria Lind, on writing about abstraction, focussed her text from the late 1950s right up to the present day, adding '*Since the late 1990s there has been a palpable interest in abstraction*' (Lind, 2013:10). Kirk Varnedoe applied a similar timeline to his writing, focussing on the mid 1950s as a starting point as it was a '*critical juncture in twentieth-century culture*' (Varnedoe, 2006:2). The more open approach to creative practices impacted on the music genre, heralding the introduction to a new type of music not reliant on instruments (for example, Electroacoustic, Acousmatic, Computer) as well as arguably the most diverse genres in modernist painting (for example Abstract Expressionism, Action painting, Colour-field painting, Lyrical Abstraction, Minimalism, Fluxus, Photorealism).

This altered approach within creative practice resulted in a reaction against the traditional values leading artists and composers to question the materials used, how they are used and the skill employed within production. The core value was a desire to maximise the possibilities within the creative processes, with an emphasis on originality and individuality. Within the painting discipline, this questioning of convention encouraged artists to explore new materials and methods of application and relinquish the importance of representation. In music, as in painting, modernism was also not limited to a specific style, instead changing the values of classical and popular music as well as introducing new genres to the discipline such as the aforementioned Computer, Electroacoustic and Acousmatic Music. Griffiths summarises the change in approach with the simple line,

'...a new music was needed to voice the new age' (1994:98). Classical music at the time highlighted the potential for percussion to be used differently. An example of this is the employment of unusual rhythms and experimental noisemakers as opposed to the use of conventional instruments. It also advocated atonality in music, which involved a break away from melody. At the same time a similar reduction was taking place in painting involving a move away from the conveying of mimetic and visual reality towards a focus on the potential for symbolic and expressive elements to be at the forefront in painting. Another correlation between disciplines within modernist thinking involves the use of any means of self-expression available, not purely the use of conventional materials and practices. This opened up changes in approach such as the use and manipulation of sounds not meant for musical use and new methods of application of paint without the use of brushes. Another crossover between disciplines that impacted on my research proposal related to the Fluxus genre, encouraging artists and composers to use instruments in unconventional ways. This crossover can be identified within the '*Sound of Art*' exhibition report ([see Appendix A](#)). The exhibition outlines several examples of artworks that involve sound, motion, and in many cases audience interaction. The installations require the application of energy to instigate action and in turn activate sound. Music within modernism involves a desire to make sound new and maximise the potential for experimental developments. As such the two disciplines of painting and music show the same developments in thinking leading to changes in approach and the inclusion of materials that were not already present within established conventions.

Of course, Modernism in music was not limited by one specific genre, but heralded the development of new genres still prevalent today. Classical music was encouraged to explore atonality involving a move away from melody, and a more experimental music was encouraged with the introduction of electroacoustic music. This developing genre involved computers, speakers, and a wide range of equipment with which to manipulate and create sound. More importantly to my own area of research was the move away from instrumental sound to include any sound source within musical composition. The idea behind the developments in music was the realisation that music could evolve from any sound and should therefore not be limited to instrumental sound. This Electroacoustic Music has evolved since the late 50s but the theory and technical development of the genre was more thoroughly interrogated in the 60s. The source of the new thinking can be traced back to Pierre Schaeffer in 1948 and he would later introduce '*Musique Concrète*' as a way of classifying the different types of sound. He wanted to introduce a music that was created differently to classical music. Classical music is abstract in conception but the performance is concrete. Schaeffer wanted to encourage a music that derived from concrete source material and was developed through a process of abstracting. This encouraged a move away from abstract conception to consider heard sounds for use within musical works.

Modernist painting criticism is conveyed through a defence of abstract painting with a heightened focus on the potential within the materiality of the genre. This includes the way in which the paint acts as a result of gravity and environment, how it meets with the canvas during application, its behaviour on the surface and its physicality. The

discussions were largely dominated by the characteristics of the medium and the encounter of the possible effects produced. As Michael Fried stated, modernism involved ‘...an increasing preoccupation with problems intrinsic to painting itself’ (Fried, 1992:788). Central to critique in this area was a move away from easel painting, towards a process by which the artist creates an artwork not with an image in mind but armed with materials and an aim to work onto the surface. There are certain links to be forged between these key modernist concerns and the development of Schaeffer’s new way of thinking about sound. His intention was to break with traditional convention in order to include sounds from everyday life not previously associated with music. This could include heard sounds from the environment through to instigated sound such as unexpected and non-musical objects hitting together. This alteration in thinking is analogous with the modernist discussion, encouraging innovation and originality in reaction to the established values of the discipline. The aim of collecting concrete sounds in order to instigate a form of reduction has similarities with my painting practice. My aim is to borrow from the employment of reduction in acousmatic music to develop an interrogation of painting that takes into account this specific type of practice. This highlights one of the overriding factors that led to my research project, namely my interest in a process of reduction from a source within my painting practice. This concern will inform my research in relation to my practice informing specific case studies of my individual paintings. This consideration links the disciplines of Acousmatic Music and painting through an understanding of elements from the discourse on Modernism.

Adam Gopnik reflects on the writing of Varnedoe in relation to abstract art. He identified Varnedoe's aim to identify that...

...abstract art was not an undifferentiated wave of negations or calls away from order, but a series of unique inventions-situated in history, but responsive to individual agency, and immensely varied in tone and meaning. (2006:X1)

These thoughts introduce a key aim of my chosen research to develop a way of discussing the act of and the viewing of painting that cannot be considered to be abstract but involves stages removed from a source. Alfred Barr introduces '*near-abstractions*' and '*pure-abstractions*' alongside identification of something '*abstracted*' from something else (Barr in Lind 2013:28-9). He also identifies that there are variations within these classifications but makes no specific definitions. Abstraction employs language inspired by modernist thinking including flatness, depth, line and colour, but also involves a consideration of the encounter and the viewer response. This element of interrogation is centred on the experience of the work, including the implications of colour juxtapositions, the size of the works and the body's relationship to them. A great deal of information can be surmised through the consideration of flatness, depth, line and colour, but my research will introduce an altered way to approach and understand painting through the application of a set of terminologies borrowed from music theory. It will interrogate how the paint surface is worked, for example considering how a dense area of complex paintwork is built up, how the layers, marks or textures have created this depth or density and what gestural or textural clues are available on viewing the painting to aid understanding. Information is conveyed by the artist through the manipulation of the paint on the surface. This informs the encounter of the work and conveys clues as to

the development of the surface. These gestural and textural clues can be interrogated if the viewer is armed with a more extensive and appropriate set of terminologies. The theory introduced by Schaeffer and theory developed from his research will be analysed, interrogated and applied to this consideration of gestural and textural clues in order to encourage a deeper understanding of the creation of the work and how the audience encounters the work. This research involves the interrogation of gesture through spectromorphological thinking, interrogation of the stages removed from the source material through Surrogate Orders and incorporation of the Modes of Listening to develop particular Modes of Viewing in painting. This identifies the heart of my research and my contribution to knowledge.

Analogies in Practice

Before defining my three focal research areas, I will outline some of the important analogies present between my painting practice and examples of Acousmatic Music practice. This will form a better understanding of the creative practices, highlighting the similarities between disciplines.

There are undoubtedly similarities in production between my painting practice and the practices of many Acousmatic musicians although the processes differ dramatically in terms of technical manipulation. Acousmatic Music involves a reliance on sound input or creation and manipulation through computer based techniques. Putting this major difference aside, the similarities in approach and creation uncover many analogies in initial production, decision-making, manipulation and technique. This section of writing

deals with the analogies present, using my own practice methodology as an example alongside Acousmatic composer examples to reinforce my argument. The potential for links to be forged between disciplines is diverse due to the differing and wide-ranging practices in both genres. As such I will concentrate on the interrogation of a specific way of working that links with my own methodology involving source collection and manipulation.

My own creative process begins with the encounter of places with which I have a strong affinity and in turn the recollection of the encounters within a studio context. These places inspire my painting practice and underpin the application of newly developing theory through practical testing and reflection. My encounters with these places are a common thread in my art practice, but my methods of collecting and integrating the material are also evolving and changing in reaction to theoretical developments. Source collection is also prevalent within Acousmatic Music, but similarly to collection, there are many styles and processes altering the way the composer works. There are vast differences in the initial stages of production between composers. These methods range from the recording of environments and specific sounds within the environments, to the creation or synthesis (see Glossary in [Appendix B](#)) of sound from scratch using computer technology. I have concentrated my interrogation on Acousmatic collection methods that are analogous with my own methodology. There are several Acousmatic composers whose collection methods are analogous with my own, including Andrew Bourbon, Simon Hall, Jonty Harrison and Denis Smalley. These chosen methods involve the collection of source material before transference and use within a studio environment.

This process of collection is dependent on decisions made as to the space or environment, where to stand within the chosen place and methods of collection. The collection of sound also involves decision-making in order to determine the positioning of the equipment within a chosen space, the type of equipment, timing, duration and any extraneous concerns as a result of the chosen environment. To introduce an example, I recall my brother recording sound in a specifically chosen position at a beach in Jersey (the same beach is discussed within the practice methodology text in [Appendix H](#)) holding a small but complex microphone towards the sand to capture the soft spitting sounds made by the receding sea. This natural sound was collected, the recording stopped and a new sound recorded by a rock falling onto a pebble lined section of the bay. He did not merely set the recording and leave it to collect sound, but was actively involved in the collection, ensuring the collection was just as he wanted. He chose where and how to stand, which equipment best suited the environment in order to ensure intricate detail in one recording and soundscape in another, the nature of the sounds he wanted and in many cases, even became the cause within the sounds, creating the motion behind the sources. This decision-making before and throughout production is vital here and examples of the impact of choices made are interrogated within this chapter. Robert Motherwell summarises the importance of decision-making when he says, '*It is the pattern of choices made, from the realm of possible choices which gives a painting its form*' (Motherwell in Harrison, Wood, 1992:645).

Simon Hall highlights an issue in relation to source collection during an e-mail discussion. He identifies the clarity of sound when it is recorded in a controlled studio

environment, and as such, he will transport the source when possible in order to ‘...*obtain source material that is as high fidelity as possible*’ (Hall, 2012). He identifies that this transference is often impossible. Decision making with regard to placement, duration and equipment becomes extremely important within the collection and recording of source material. As such, he goes on to say:

Often, though, of course, that isn't possible [recording in a studio environment], so I'll use a portable recorder, either with a directional mic, or if it's more of a texture or environmental-type sound (or I want to record unobtrusively), then I'll use some in-ear microphones. This is all really dictated by the location and nature of the material though. (Hall 2012)

These choices influence the identification of the source collected, the clarity of sound, and the other background or soundscape sound captured from the environment. As a practitioner collecting my own sources, I can identify with the importance of decision-making and the impact that these choices have throughout production and even within the finished work. There are major differences in materials and techniques between my own source collection and the sort of collection outlined by Simon Hall, but the processes both with regards to decision-making and the creative development are similar with comparable concerns. When sources are collected within a chosen space, the overall environment can be captured in a way that is transferable to the studio. Collections in this case in both painting and music can encourage a sense of the space to filter into the work in a way that is not encouraged when the work is developed purely within a controlled environment. Hall develops his thoughts at this point to consider how the process develops during production and how the structure is formulated. He states:

...all the time it's your critical ear that is dictating the way the material and structure evolves, reflecting back all the time in a kind of feedback path. Sometimes you can suddenly find a happy synergy between a technique (certain type of processing for example) and the source material, and that's when some of the bits of magic happen! (Hall, 2012)

This process of creative development is analogous with my own practice, encouraging the source collection to inform the work, but in turn allowing the developing surface to inform the subsequent stages of production. This evolution in practice is evident in my own practical methodology, manipulating collected materials by using chosen techniques within the application of paint. This process is identified in more depth within this thesis.

Acousmatic composer, Dr Trevor Wishart also collects his sound sources in a specific way in his piece entitled 'Memories of Madrid' (www.dur.ac.uk/music/staff/?id=4631).

The brief involved within this commission-based work was to create pieces to be installed within Madrid bus stops as part of a much larger project during the summer in 2005. He is known to use voices as the sources for his works, and this example is no different. He took recordings whilst on the streets of Madrid, capturing the overall effect of noise but also collecting voices and the sound of buses. He was able to manipulate the results in a studio environment using software he developed himself. He chose to focus on specific aspects of the Spanish accent by stretching the language-specific sounds, altering what is heard but still retaining the source information. His method of collection is analogous with my own source collection methods. This stage of my production involves the collection of sources including sketches, notes, drawings, rubbings, photographs and objects. These sources alongside passages written at the places in

question are gathered within the studio environment and used throughout production in different ways. The sources inspire the application of colour, form, line, shape, and gesture, and the gathered information encourages reflection and recollection during the production of my paintings. Further discussion regarding my practice methodology can be found in the appendix, involving a more detailed analysis of my practice methodology. This includes excerpts from sketchbooks, journals and notebooks, alongside photos and creative writing. The impact of the source collection methods on my practice is also outlined within the text.

A second example by Trevor Wishart is a composition entitled '*Imago*'. His source collection was extremely simplified as the entire piece developed from an initial collection lasting only 0.2 seconds. The collection is the result of two glasses touching together. The decisions made at the pre-collection stage were crucial to the finished piece. The environment in which the sound was recorded must have been carefully planned, as any extraneous sound picked up during recording would have altered the collection. The duration would also have been a consideration, as a longer recording of the sound would have involved reverberation and alteration of the sound's trajectory. The equipment used to record would also have to be considered in order to capture the sound in such clarity. As with the previous example, once the sound is manipulated in the studio it can become unrecognisable, similarly to the influence of a source on the painting process. My collection methods pre-production are also crucial, and influence the finished painting even when reduction has been employed throughout the stages of production. In this Wishart example, he intends for the evolution of the sound to be

explicit for the listener with no doubt as to origin. As the piece develops, the 0.2 second sound is transformed to such an extent that it conveys the presence of an environment far removed from the original collected sound, involving sounds reminiscent of the sea and birdsong. Whilst it is not possible to suggest that I work in a similar way to all Acousmatic composers, just as one Acousmatic composer cannot claim to work in the same way as all others, I can identify similarities with many composers regarding the collection of source information.

Acousmatic composer Professor Barry Truax also works with sounds captured from specific places. He uses the sounds as they were recorded and also manipulates them within the studio. In his piece entitled '*Pendlerdrøm*', (Truax 2012:1-9) the source collections are from a commuter's journey home. The initial effect is that of a soundscape composition. This is aided by the clarity of the recordings captured by specifically chosen high quality equipment. As a result of the clarity of collected sources, the material could be used in its unprocessed state. The piece evolves in such a way that further alteration of the sound can be identified through methods of stretching and resonating. The processed and unprocessed sounds are layered and become dense in texture when heard simultaneously, interspersed with moments when the transparent and unprocessed soundscapes are heard alone. The piece therefore moves in loops effectively between the recognizable soundscape sources, and the hazy dream-like density of the altered sound. When considering his stages of production in relation to my own painting development, the key point involved in both examples is the process of abstracting an original source collection. The main discrepancy in analogy is the direct placement of collected sound

without any processing or manipulation. There may, in many cases be some ‘cleaning-up’ of the sound before input into a sound piece however Truax makes the direct placement of sections of his work explicit within his writing. It is extremely difficult to claim an exact correlation with painting due to the ability for the composer to transfer exact sound files into their compositions (examples in painting can be identified such as the use of photography as a ground).

In my own process, I am able to manipulate the sources differently within the studio, allowing them to be conveyed transparently or reducing the collected sources to differing levels. At the extreme, the source information may be completely unidentifiable. These stages are interrogated further within this thesis through the terminology integrated into my research involving the music based Surrogate Orders. As in the acousmatic example, there are sections of my work that become dense in texture involving layering alongside simplified gestures and washes that are seemingly calm in comparison. Examples of the sources and how they are utilised within the creative process are interrogated within the practice methodology text ([Appendix H](#)). In many examples, the sources collected in my painting practice are already a stage removed from their origins, having been the subject of a sketch or drawing. Rosenberg, however, reinforces the valid nature of a sketch when he says:

There is no reason why an act cannot be prolonged from a piece of paper to a canvas. Or repeated on another scale and with more control. A sketch can have the function of a skirmish. (Rosenberg, 1960:26)

It is also possible to say that the sound collected from the environment is still not the original sound but a recording of the sound. Truax raises an interesting point, suggesting that his soundscape recordings already involve both narrative and abstracted elements. The elements are just abstracted differently within painting, but the stage is still prevalent within pre-production of creative works. He also suggests a similar stage removed when sounds are collected and manipulated in the studio. He says:

On the other hand, processing of recorded environmental sounds tends to suggest a level of abstraction that leads one away from realism, even if fruitfully as described above. (Truax, 2012:1-9)

There are some interesting arguments raised here regarding analogous notions within pre-production and initial stages of production. However, I have identified the knowledge to be gleaned from analogy between the two disciplines specifically through source collection. I do not intend to deny the discrepancies between disciplines but instead interrogate the areas that provide my research with complex and developmental ways of thinking.

Dr. Simon Hall also utilises a creative process involving source collection, input and manipulation. His compositional work is developed through the abstracting process informed by a reduced form of listening. This involves the blocking-out of source information in order to concentrate on the sound's attributes. As with the other examples he embraces the juxtaposition and potential interplay when this abstracting of sound gives

way to the conveying of meaning. He utilises this method differently depending on the result he hopes to achieve. During an e-mail discussion he states:

My practice has its roots very strongly in the tradition of electroacoustic music, and the notion of reduced listening, but simultaneously playing on the extrinsic links inherent within material. I always like the idea of the "reveal", where you expose sources to the listener, either bit by bit, or suddenly at certain points (Hall, 2012).

This exposure of sources identifies a crucial difference between the two disciplines of Acousmatic Music and painting. The artist in many ways can control the viewing of a painting, but it is impossible to be certain that the viewer will encounter areas of the work in a certain order. Movement of the eye through the work can be encouraged through spectromorphological motion and gesture (see Glossary, [Appendix B](#)) but there is no certainty that the audience will react to the movements in the same way. This is easy to control within composition as the work is essentially temporal, and the listener has no control over the development of sound through the piece. The composer has the power to decide how the work is encountered and when sources are revealed. The notion of the 'reveal' is however an interesting concept in relation to my own practice, further reinforcing the relevance of source collection and the reduction of the source information. My paintings also utilise the concept of reduction alongside the employment and manipulation of source. Hall displays an affinity with my method of working, encouraging source origins to be exposed to different degrees within his pieces. I would argue that a reduction is more effective when suggestions of the origins of the reduced

source can be gleaned through interrogation of the painted surface, however ambiguous or uncertain.

Truax's piece '*Island*' also identifies the importance weighted towards his affinity to place. He used a similar method to produce the work, layering realistic sound recordings with the same recordings but manipulated to be less transparent. He intended to suggest a mystery to the island, bringing the viewer into his own recollection. He does this through the use of the sounds as they were heard when captured and the manipulation of the sound to form dense layers still identifiable as the same sounds but with less transparent sources. The suggestive sounds are predominantly water-based with a relaxing and calm quality to the overall piece interspersed with more intense moments of textured sound.

Truax is interested in a method of creative development involving the process of reduction. He identifies his compositional evolution as a process that '*...proceeds through various degrees of processing sounds in ways that create abstracted representations of the real world*' (2012:1-9). He feels that the method of involving both identifiable elements and abstracted elements encourages the listener to reflect on not merely what is seen and recognized, but also the possible associations. As such he identifies the potential for the listener's personal interaction and involvement with the work to inform the encounter. This potential for a more abstracted creative process balances the encounter between the reality of the subject conveyed and the uncertainty as to how the work has evolved. He is particularly forceful about the importance of fusing

abstraction with sounds from 'real' situations. During a 1991 interview with Toru Iwatake, Truax states:

For the most part composers seem wedded to abstract music, despite the fact that this limits their audience and places them on the fringes of the culture. Their work doesn't influence the environment and they don't let the environment influence their music. Then they wonder why no one pays much attention!
(Truax in Iwatake, 1994:17)

This quote leads to an understanding of why his processes are so important to his finished pieces. I am reminded of a quote by Smalley that follows a similar line of thought but in a way that is backed-up by his introduction of Surrogate Orders. This quote (below) influenced my entire research project, enforcing my focus on a specific area of painting.

I venture to suggest that an electroacoustic music which is confined to the second order does not really explore the potential of the medium, while a music which does not take some account of the cultural imbedding of gesture will appear to most listeners a very cold, difficult, even sterile music. (Smalley, 1997:112).

The orders are defined in Chapter 2, but for the purposes of interrogating this quote, I must briefly outline the second order work as being completely identifiable to the viewer. He suggests that a work that aims purely to render the appearance of something does not fully utilise the materials or the potential for the manipulation of the materials. He also suggests that reduction alone involves a similar lack of potential within utilisation of the materials. Smalley outlines a compelling argument for the integration of the two in

differing levels within a work. As with the examples above, it is the use of source collection juxtaposed with the manipulation and reduction of the sources that drive the practices of Truax, Smalley and many others. This interplay between the identifiable and the uncertain is central to my painting concerns and my own practice. Levels of abstracting from source collection will also inform the development of Surrogate levels in painting within the thesis.

I have identified examples of similarity in methodology between my own creative practice and the practices of Acousmatic composers. These initial similarities begin to build an understanding of methodological process on which to build a more contextualized argument for the sharing of terminology within creative disciplines. The next stage of my research introduces the theory borrowed from Acousmatic Music in order to develop the application of modes of thinking within my painting practice.

Terminology Introduction

I defined Acousmatic music within the introduction alongside definitions of my three focus research areas. The terms are also defined within the glossary in [Appendix B](#). I borrowed the three areas from Acousmatic music theory to develop within my painting interrogation. These areas are: Modes of viewing, Spectromorphology in Painting and Surrogacy in painting. The model below outlines the basis of terminology integration, highlighting the focus on how the theory influences the painting practice and how the practice in turn informs the development of my applied areas of research (See Diagram A below).

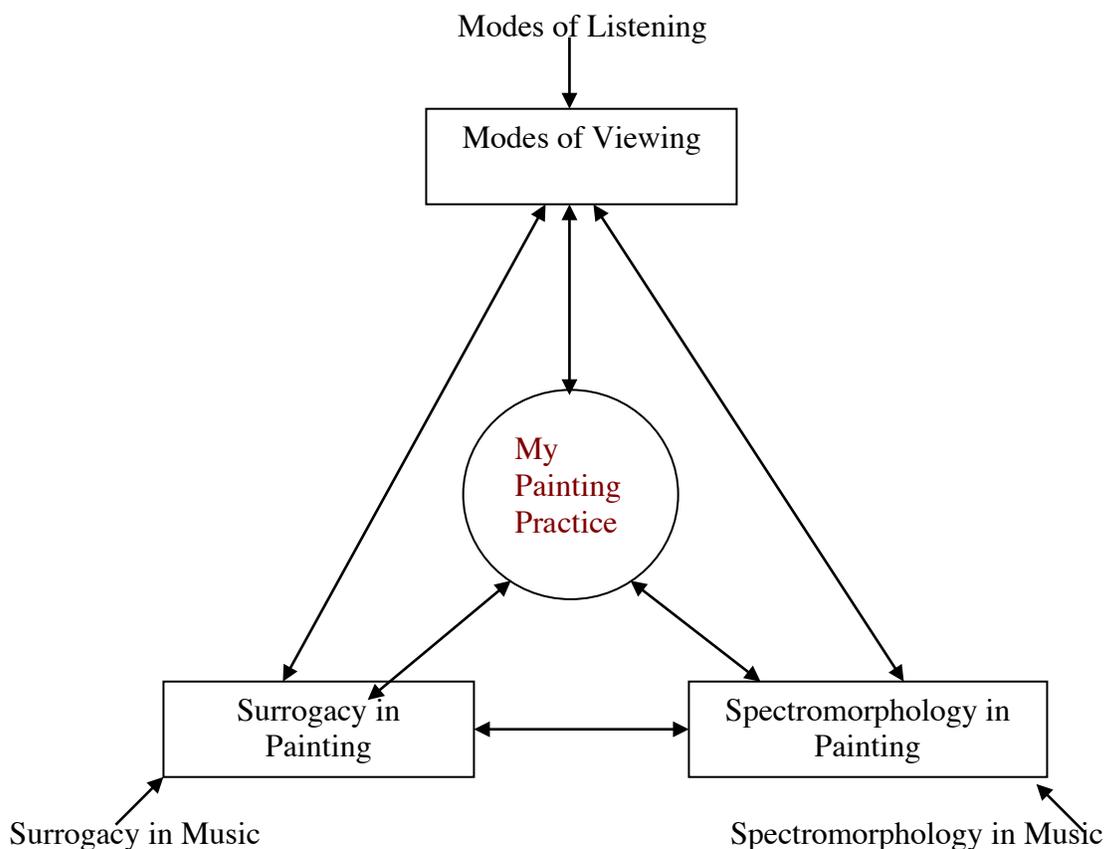


Diagram A

The three modes all have an impact on one another, and fed into my practice throughout my research interrogation. As the research developed, I was able to apply these new approaches to thinking about painting during production of my works. Whilst the modes of viewing are recognisable as coming from the viewpoint of an audience, knowledge of the modes undoubtedly influenced my decisions during the application of paint. I was more aware of the potential impact of every stroke of the brush, an aspect also at the forefront in both spectromorphological thinking and the consideration of Surrogate Orders. Spectromorphology also has an impact on the identification of Surrogate Orders as the marks and gestures identified give clues as to source information and as such the

level of recognition visible to the viewer. These considerations touch upon the relationships within the research areas, and the areas are defined and interrogated in depth within the following chapter as well as within further chapters in relation to my own body of artworks.

Modes of Listening

The different approaches to listening came to light during my research into Acousmatic Music theory. As a result of the interrogation of my painted surfaces as a result of the consideration of levels of reduction within production, I discovered a reduced mode of listening within Acousmatic Music theory. This led on to the discovery of the different modes of listening and for the potential application of terminology within my painting practice. The aim was to better understand the surface not only during production but also from the perspective of the viewer. The modes of listening will be introduced at this point in the thesis, and the resulting modes of viewing will be outlined in Chapter 2.

Reduced Listening

Different ways of approaching listening have been important to the understanding of the music encounter since the work of Pierre Schaeffer in the 1960s. Schaeffer felt that the listener in an acousmatic listening situation need not search for meaning or cause in sound pieces, and as a result of this developed his framework of *Musique Concrète* to include *Écoute Réduite*, commonly known as Reduced Listening. Denis Smalley later introduced a set of modes with which to approach the encounter of sound works inspired by Schaeffer's altered approach to listening. I will outline Schaeffer's Reduced Listening

before defining Smalley's four modes of listening. Michel Chion devised two further modes, namely Causal and Semantic listening, as a result of the identification of a need for alternative listening conditions alongside Schaeffer's Reduced Listening. There is an emphasis on the importance of Reduced Listening in early acousmatic music theory. On reading texts by Chion, it is clear that he was passionate about the changes in listening situation brought about by Acousmtic Music and stated,

'Schaeffer emphasized how acousmatic listening, which we shall define further on as a situation wherein one hears the sound without seeing its cause, can modify our listening.' (Chion, 1994:32).

He goes on to consider the ideal characteristics for the implication of a reduced method of listening encounter. I have chosen to focus on reduced listening and the four modes of listening and as such, Causal and Semantic listening modes are defined within [Appendix C](#).

Reduced listening is a mode named by Pierre Schaeffer, which involves a particular attitude to the act of listening, blocking out any source or cause information and focussing on listening to the sound as the object of the focus (the sound itself as opposed to conveyed meaning or listener reaction) in an attempt to interpret its values and attributes. The term *Reduced* is used to suggest the rejection of the source of the sound as well as the reduction of the possibilities within the usual experience of music, instead embracing aspects of the sound's design (Smalley 1986:64). In the investigative process of reduced listening, the sound becomes the object as opposed to the method for further

understanding. It is for example possible for the composer to highlight a listening focus that centres around the sound design and move the focus away from the source significance, thus manipulating the listener to engage in a specific mode of listening. I would however highlight the potential discrepancies in regards to this mode of listening, as it is extremely difficult for an audience to separate themselves from extrinsic influences regarding links to the real-world sources or potential meanings and feelings invoked by sound. Schaeffer felt that the Acousmatic listening situation encouraged this very specific style of listening, as though the sound, in its very nature separates the possible meanings or sources from the audience. Simon Emmerson suggests, '*sounds inevitably have associations*' (Emmerson, 2007:6), and it is these associations that are notoriously difficult to control, and at the very least it takes great conscious effort to separate them from the listening experience. Chion also reinforces the difficulty of a pure consideration of reduced listening, responding to the suggestion that Acousmatic Music encourages reduced listening by stating,

But, on the contrary, the opposite often occurs, at least at first, since the acousmatic situation intensifies causal listening in taking away the aid of sight (Chion, 1994:32).

Smalley points out that it is much easier for listeners to embrace the recognisable aspects of sound due to their understanding of identifiable sounds in day-to-day life. He also suggests that a more abstract approach to the sound encounter must be acquired, relying on competence (Smalley, 1986: 64). The mode is not natural for audiences because a listener approaches a sound as though it is a vehicle to further information, as opposed to

a more artificial approach of identifying its values blocking out the suggested implications. Reduced listening also relies on an understanding of spectromorphological concerns. I intend to introduce these concerns as a result of my development of viewing modes and spectromorphological thinking later in my thesis.

Modes 1-4

Denis Smalley, who considered the listening modes in detail, identified the aim of his research in his 1996 text entitled *The Listening Imagination: Listening in the Electroacoustic Era*. He felt that audiences needed a strategy to respond to the unfamiliar manipulation of sound within the Acousmatic music discipline, as previous codes and understanding were understood through musical tradition, concerning notation, melody and harmony. These Acousmatic sounds range from identifiable sounds that are known to the listener through to sounds created from scratch by the composer through synthesis (see Glossary, [Appendix B](#)). There are several stages between these two extremes of sound. They can be synthesized sounds manipulated to be recognisable, or alternatively identifiable sounds transformed to such an extent that the sound becomes unrecognizable. As such, sounds may have no links to anything identifiable thus requiring a more thorough understanding of the modes of listening. The terminology he developed, including terminology within the study of Spectromorphology and Surrogacy, outlines his attempt to provide such a strategy using terms, levels of identification and new ways of thinking.

Many important concerns relating to Electroacoustic Music stem from the research and writings of Pierre Schaeffer, however outside of his direct compositional work he is most prominently recognised for his development of *Four Modes of Listening* (Schaeffer, 1966). His interest developed as a result of newly evolving forms of music requiring a different understanding in relation to both production and listening. The sounds were no longer created using note forms in structures, forming melody, and instead tested the audience with new structures with complex and diametrically different codes and formations, utilising the abstract nature of the potential sounds both created and collected. There are several ways to approach the sound as a listener, depending on previous knowledge and ability as well as personal preference. I will outline the four modes developed by Schaeffer, considered further by Denis Smalley in his 1996 paper '*The Listening Imagination: Listening in the Electroacoustic Era*'. I must however stress at this point that modes can be mixed and exist in combination. Of course the combination of modes identified by the listener does depend on listening strategy and audience knowledge and ability. The Modes of Listening provide me with analogous notions and equivalent concerns with possible modes of viewing in painting. I will identify these links and separate the individual modes of viewing in chapter 2 as a result of the interrogation of the modes of listening in Chapter 1.

Summary:

<i>Mode 1</i>	<i>Mode 2</i>	<i>Mode 3</i>	<i>Mode 4</i>
<i>Considers source</i>	<i>Calls viewer to attention</i>	<i>Considers object</i>	<i>Considers encoded structure</i>

Listening Mode 1

Mode 1 is concerned with the listener's aim to gather information. The mode is therefore reliant on the identification of a conveyed message, information or clues through the listening encounter. The mode encourages the potential for the development of knowledge in relation to the action, event or occurrence during creation or manipulation of the sound. This mode is centred on the source of the sound and is concerned with the possible causes. In this mode, information is surmised as opposed to known, so some ambiguity is always possible within gathered information. One concern raised here is that the sound must be recognisable if it is to carry an unquestionable message imparting definitive information on to the listener. Of course many meanings are gleaned through work that is considered more abstract, but the ambiguous nature of such possible conveyed information leads to the consideration of other modes removed from Mode 1. As Smalley states, '*sounds are an index to a network of associations and experiences*' (Smalley, 1996: 79). He also introduces his newly developed term, spectromorphology as an aid to interpretation, although this method requires a depth of knowledge and understanding prior to the listening encounter. Spectromorphology will be outlined and critiqued in detail in my thesis. At this point, I will outline an example used by Smalley to identify how the mode might work in a practical context. He chooses the sound of a car. The car is not the focus of the mode, but instead the implications surrounding the encountered noise. For example, the car may be travelling very fast, which involves implications and consequences such as possible accidents and potential dangers. It is therefore not the car itself but the meanings conveyed through the sound and the implications suggested by the sound.

Listening Mode 2

Mode 2 involves a more passive listening experience, happening upon or hearing a sound as opposed to focussed listening. In this case the listener is unable to choose to experience the sound and approaches it with no prior intention. The audience may for example suddenly be made aware of the sound, as it demands their attention. Of course once attention is captured by the sound, the listener will undoubtedly employ an alternative mode to further their understanding of the encounter. The viewer may therefore attempt to identify why the sound has entered the consciousness, what the sound is conveying, the possible implications of the sound or alternatively to assess the nature and attributes of the sound. Mode 2 is therefore not self-contained, but will instead encourage the development of the listening experience to include one or more Modes of Listening. It is a very rare occasion that an audience member will become conscious of a sound without questioning it further or become aware of the potential consequences, although there may be occasions where the listener can choose to move away from the sound after it impinges on their consciousness without further consideration. It may also be the case that the listener may not know how to approach further consideration as a result of having no prior knowledge of code or strategy, therefore grounding their experience in Mode 2. They may however begin to consider the sound itself in terms of appreciation and enjoyment, employing Mode 3 (see below). The sound suddenly demanding the listeners' attention is likely to have been noticed for one of many possible reasons. The sound may have impact due to its unexpected emergence or unexpected properties, or may potentially be used out of context, giving it unexpected impact within the situation. This shift towards the subjective differs from the object centred Mode 1 in

that the concern is more focussed on the listener's reaction to the sound as opposed to the sound source taking the attention. The shift is from the focus on the sound (objective) to the focus being the listener (subjective). If I were to consider the example of the travelling car set out by Smalley, The sound of the vehicle would make the person in hearing distance aware of its presence due to its impact, therefore entering the consciousness as a jolt or sudden alteration in concentration.

Listening Mode 3

Mode 3 is concerned with the appreciation of the attributes of sound, and in turn, listener response. This mode takes into account personal preference and aesthetic attraction, as well as focus on elements which are identifiable as particularly interesting or significant. Mode 3 therefore pushes to one side the possible conveyed meanings, and develops from passive reception to actively becoming involved within the listening process with focus on enjoyment and preference. Smalley introduces one major consideration within Mode 3, the possible abstraction of values relating to codes and meaning (with a risk of crossing the line into the decorative and not taking into account the potential within interrogation). This point is merely a consideration and is never identified as a negative method as a great deal of information can be gleaned through the consideration of the work, its materiality and its presence. The other positive aspect of listening based within mode 3 is that it encourages the listener to be drawn into the work itself, forming a dialogue with the various potential attributes of the sounds and their shaping through time. This places the focus on the work as the object to be scrutinized, giving the attributes of the sounds the power within the composition. To re-introduce Smalley's example of a speeding car,

the listener would concentrate on the sound itself, the shaping, intonation, sound texture and other relevant attributes. The context within which the sound is heard is ignored and appreciation and response come to the fore.

Listening Mode 4

Mode 4 concentrates on musical works with their own structure, which can be understood in a certain way should the listener have knowledge of the structure and how to approach it. In this case, the listener is not looking for the indexical meaning conveyed within Mode 1, but instead a kind of meaning understood through the musical structure or code (code in the case of writing by Schaeffer meaning a system allowing information to be communicated). As in Mode 1 the work itself is the object as opposed to Mode 2 where the listener and the reaction of the listener is the focus of the mode. This mode is the most difficult to identify, and the most complex mode to employ without the tools required to read into the work. Acousmatic music, for example, cannot be understood through a musical score involving notation and the related musical structures, but can be understood and interrogated by other Acousmatic composers who know or can guess at the processes applied, the choices made and the reasons for certain sounds to act the way they do. I have found that the more pieces I have encountered, the more I am able to glean from the motions and gestures involved and the more I can identify the changes in sound and sound creation through the works. It is also important to identify the differing codes within an area. For example, the code is very different in synthesis based Acousmatic Music in comparison to the code used to encounter Acousmatic sound collected from nature. This is due to the difference between working with identifiable

found sounds and creating sounds from scratch using computer-based processes. The recognisable sounds can of course be reduced to be identified as synthesized, and the synthesized sounds made to appear to be recognisable, so the area can be problematic but in a positive and interpretive way. Within the synthesis example, knowledge of synthesis methods and processes is vital to fully utilise Mode 4 listening. Within the speeding car example devised by Smalley, it relies on previous knowledge developing codes or meanings within a much wider and more scrutinized inspection of the criteria (1996: 79). Smalley does accept that the suggested abstraction evident in Mode 4 is not best examined within the car example used in the previous modes, but offers no further exemplar on the subject. I will pursue examples within my own discipline in order to unpick the slightly evasive Mode 4 in order for this complex mode to be critiqued effectively. The Modes will be applied to my own painting research in Chapter 2 and within the later chapters focussed on my own painting practice including specific examples within individual painting case studies.

Spectromorphology

My research topic developed from a desire to encourage a more thorough interrogation of my specific approach to painting, through a critical knowledge of the application of paint, the manipulation of paint, the development of the surface and the clues within the work that inform the viewing encounter. I will delve into a newly applied way of thinking that encourages the consideration of gestural information within painting through a range of new terminologies. This way of thinking sits under the heading 'Spectromorphology'. This heightened knowledge of motion, gesture and mark within painting will provide the

audience with a way in which to approach the viewing encounter (also influenced by the Modes of Viewing). The terminology will develop an intricate knowledge of the production of the painted surface and encourage interrogation and critique with regards to the materiality of the work including the application and manipulation of the paint.

This text will outline Spectromorphology in its original context and I will develop the more intricate terminologies alongside application to my own painting context in Chapter 2. Spectromorphology is not simply a term with a single concise definition, but a complex way of thinking. Spectromorphological thinking involves many specific terms to identify sound shaping within Acousmatic Music. Diagram B below identifies the many terms and structures used within Spectromorphology to aid understanding. My diagram is informed by two separate diagrams by Smalley (1986: 74 and 77) and involves alterations in flow and format and additional information to support understanding and clarity.

The term Spectromorphology emerged as a result of developments into sound recording and electronic based technology as a method to further quantify, understand and perceive the new approach to structures within sound. Denis Smalley defines Spectromorphology as:

...an approach to sound materials and musical structures which concentrates on the spectrum of available pitches and their shaping in time (Smalley, 1986:61).

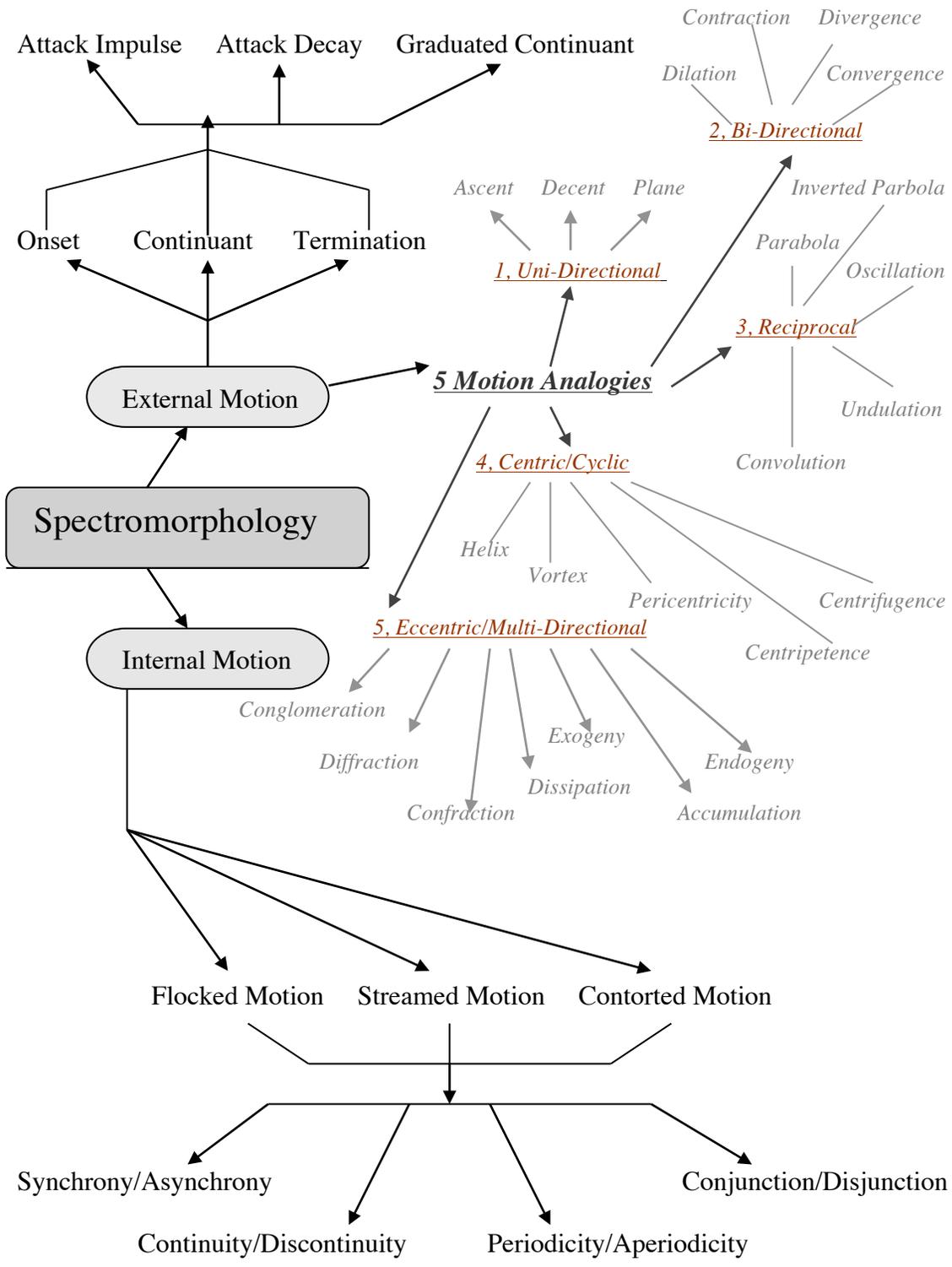


Diagram B – (Author’s adaption of Smalley, referenced below)

Denis Smalley considers Spectromorphology at length, but the development of spectromorphological concerns can initially be traced back to Pierre Schaeffer in his 1952 book. Smalley terms spectromorphological concepts as '*tools for describing and analysing listening experience*' (Smalley, 1997:107). He then goes on to say,

The two parts of the term refer to the interaction between sound spectra (*spectro-*) and the ways they change and are shaped through time (*-morphology*) (Smalley, 1997:107).

Without an understanding of Spectromorphology, the other terms within my interrogation cannot be interrogated or utilised to their full potential. Smalley intends the term to be purely a method to describe audience perception in order to aid explanation within a piece, as opposed to a method to employ during composition. He does however point out that an understanding of Spectromorphology could encourage the composer to employ methods that in turn seek to utilise the potential effects within their pieces. He defines the term by splitting it into two as outlined in the quote above, concentrating on the definition of morphology as shaping through time. Spectromorphology is therefore developed as a kind of framework to aid understanding within music. I use it to influence the development of a comparable concept applicable to painting which deals with temporal motion as well as spatial motion. The development of Spectromorphology is particularly important within Acousmatic forms of music, as each sound or note cannot be tracked in the traditional way onto written music script, and therefore new ways of tracking movement and sound needed to be introduced to aid analysis of Acousmatic pieces. Not only does this element of the research highlight the spatial concerns critiqued within

current contemporary music theory, but also introduces temporal aspects for further critique within my painting practice. I will delve into structural relations within my painting to further critique Spectromorphology and its potential when adapted to the medium of painting. This will include both spatial depth considerations and a more temporal approach regarding changes through time across the work.

It is important to stress that terminology developed by Acousmatic composers was informed by practice, with the relatively new creative discipline requiring a language in order to build a framework with which to further critique sound pieces removed from traditional musical genres. The theory therefore began as a method to aid understanding as opposed to a compositional method used during production. Of course knowledge of the theory will undoubtedly have an impact on the creative process however the composer will be likely to have an individual style that is informed by theory, rather than altering the process and taking away a kind of freedom. It will become more apparent within my journal case study how the theory informs the making process, in turn influencing the viewing encounter. Harold Rosenberg highlights the potential for understanding to be complex when instigating a focus on vestiges of action identified through the viewing of painting when he says:

Criticism must begin by recognising in the painting the assumptions inherent in its mode of creation. Since the painter has become an actor, the spectator has to think in a vocabulary of action (Rosenberg, 1960: 29).

Reduced Listening is understood as the main strategy for further investigation within the Spectromorphological approach to listening whereby the development and the attributes of the sound are the central concern as opposed to the sound's source. I will be following Smalley's development of Spectromorphological concerns outlined in his 1986 paper (Smalley in Emmerson, 1986:61-93). Spectromorphology involves structural terminologies, encouraging the potential for integration into the movement of individual and collective sound trajectories, perceived by the listener as a result of their alteration through time. This movement identifies a mutual relationship, as time within sound is perceived through these sound shapes, the one relies on the other to inform the encounter of the spectromorphological approach to listening. The same can be said in relation to the implied movement of shaping through time in a painting context. The most obvious issue here involves the differences in materials. The sound shaping is controlled through time in a way that is not encouraged within painting. It is, for example, unlikely that a painter will allow the viewer to see only a small section of a painting, gradually moving the viewable area across the canvas. It is, however, possible to view a mark-shaping on a canvas not as a static object purely because we can identify it as being in constant existence, but instead to see the movement within the shaping itself. The viewer can perceive the movement through time by way of the shaping and this understanding leads to the consideration of temporal shaping or morphology. Painting does however offer the viewer options regarding the viewing of the painting. As mentioned, painting can be observed for any chosen period of time allowing for a more careful and thorough analysis as opposed to music that is experienced as it is heard without the potential for focussing on details. Smalley comments on this ability for the visual to allow the audience to scan whereas

music moves through stages preventing an auditory correlation to the visual method of scanning (Smalley in Emmerson, 1986:76). The listening process is therefore controlled by the composer who makes decisions on the length of sounds and their shaping through time. There are occasions within Acousmatic composition when it is not possible to encounter a work more than once due to, for example, a concert environment. There are other examples where the piece can be heard multiple times and a deeper sense of the work can be gleaned. It is possible in some cases for the listener to experience altered encounters by standing in different positions within the space. The same can be said of the viewer's placement within a space within the encounter of a painting potentially altering the viewing experience. This is particularly relevant in music when several speakers are used within the space playing different sounds or sections of music. The listener in this case has more control over their listening experience. The same cannot be said of music heard from one source, as moving in the space will only have volume, clarity and possible acoustic implications. It is possible however for painting to be viewed from a distance or close up, and in most cases, the audience will encounter both positions as well as the space between the two. It is possible however for the composer to choose to recycle a movement to, as Smalley states it, allow us to re-perceive (1986:76). The results of such recycling can effectively enable the listener to both recognise the repeated use of a motion, and potentially gain more understanding as a result. Again, the composer governs this process. The differing positions possible for the audience within a painting encounter allow for a deeper understanding of the shaping involved, particularly where texture is varied and the surface complex allowing for extended contemplation and varying viewpoints.

Spectromorphologies are structured using energy-motion trajectories that stem from gestures and markings. Smalley stresses that energy-motion trajectory is tactile visual and aural, and begins to introduce the concept of Proprioception. Proprioception is closely related in definition to Phenomenology, but has its roots, not in philosophical concerns, but in scientific based research, involving the unconscious working of the nervous system as a whole and more specifically the muscle systems and sensory receptors within the body. The more scientific approach is favoured by contemporary music theory due to the sensory impact on the listening situation. Proprioception is defined as a kind of perception that is governed by proprioceptors, as awareness of the position of one's body within a specific space. The consideration of proprioception becomes most relevant within the sensory encounter, as developed understanding of the body within the space can provide information regarding the effect of a piece of work in a similar way to that of phenomenology. When for example a work involves elements of the unidentifiable, the audience may be able to gather information from their reactions to the work as well as how they are encouraged to move within a space. In the case of energy-motion trajectory, the term Proprioceptive considers the movements of the muscles to create the gesture process. Within the consideration of energy-motion trajectory, Smalley outlines the importance of re-considering the stages, reversing the progression from cause to source to Spectromorphology in order to consider the Spectromorphology alone. For example, the audience encounter can be better informed by critiquing gestural activity within the overall spectromorphology as opposed to tracking individual motion trajectories.

I will be introducing more detailed terms within Spectromorphology in Chapter 2. The understanding of the terms relies on both textural and gestural understanding. As such, I will introduce similarities and differences in meaning relating to gesture and texture both in general language and within creative genres. Gesture is based on, as Smalley states, *'the application of energy and its consequences'* and concerns *'intervention, growth and progress'* (Smalley, 1986:82). Texture on the other hand, is focussed on internal activities as opposed to external shaping. There is still some weighting towards energy, however in the case of textural implications, once created it continues behaving in response to the work around it, in a way left to propagate and create its own space without provocation. Smalley considers texture to be more focussed on contemplation in comparison to gesture concerned with progress and growth, a much more interventionist action than the relaxed textural qualities. Smalley also identifies the temporal implications where gesture is an *'urging forward'* in contrast with texture, which *'marks time'* (1986:83). The same could be said within painting, with gestures moving from a starting point towards a goal, the focus on external shaping, and textures that own a space or site within the boundaries of the setting, marking temporal elements within the composition with a focus on the internal behaviour of the paint.

Another relevant term to consider that crosses into the definition of gesture is Causality. Causality takes the action-focussed gesture concerning intervention, and brings in a wider context of possible causes. It is therefore not purely about human intervention but takes into account other occurrences involving events, analogies, and the experiences of the audience or experiences communicated through the medium. These implications could

include gleaned analogy where clues are communicated through similarities in visual components, whether intended or accidental by the artist. Causality also takes into account the crucial implications of psychological experience as the viewer encounters a work with a language developed through their individual experiences, opening up possibilities for shared and individual experiences to affect the viewing process. These experiences can be as simple as colour or form, but could instigate recollection or emotion from remembered moments, experiences and places. Other interventions include the environment during production with influences including space, surroundings, position, light, sound and general mood.

The consideration of gestural and textural implications is fairly generalised, and Smalley felt that further critique was necessary into the ways in which the gesture and texture linked back to their original sources. This area of interrogation leads to Smalley's development of the orders of surrogacy. A morphology case study to aid understanding of the terminology can be found in [Appendix D](#). Further to this case study is the consideration of the spectromorphological setting, discussed in conjunction with the ground in painting.

Surrogacy

I have established my approach to my painting practice, involving levels of recognition and reduction. My research has identified the Modes of Listening and Spectromorphology. The third area of my research involves interrogation of the potential for levels of recognition to be present within my work. This focus uncovered the use of

surrogate orders in music theory to more thoroughly interpret the levels of recognition in Acousmatic composition. The following text will outline the definition of the term Surrogacy within Acousmatic Music theory and interrogate the intricacies within the surrogate levels. The text will then be substantiated in Chapter 2 through an interrogation of analogous ideas within painting, considering the ways in which the terminology can be applied to my painting practice. The newly informed way of thinking about painting terminology will then take precedence, encouraging the interrogation of examples of surrogate orders in painted works with particular focus on my own painting practice.

The Orders of Surrogacy are based on gestural relationships alone, although my own research expands on the origins of the framework set out by Denis Smalley. I use Smalley as my main source as he invented the surrogate orders and there are limited examples of theorists who have since commented on his texts. The more prominent referencing and critique of Smalley relates to his practical composition work as opposed to his development of Acousmatic-related terminology (Writers and composers will be identified within the text). Before I can interrogate Surrogacy in more detail, I will clarify my use of the term gesture, as it is a widely used term within both general language and the disciplines of music and painting. There is a mixed use of the term gesture in music theory. Gesture in painting can be identified through traces of artist motion during creation, whether that is finger, wrist, and arm or whole body movement. Considered generally, gesture is considered an action intended to convey something to others. Acousmatic composition evokes a slightly altered definition of gesture and is used more accurately within spectromorphological concerns. The Acousmatic definition is best

identified through Smalley's use of the term gesture, as inclusive of any form of identifiable movement used to create a sound. Smalley outlines his use of gesture as being focused around the energy applied, the direction of its travel and the consequences of the energy process (Smalley in Emmerson, 1986: 82). Surrogacy, as in Spectromorphology, is gesture centred concerning the causes of the gestures. The subject does however have influence, as the source of the gesture could in many cases also be the cause, particularly with sounds captured from nature. For example, a sound created by a bird has no separate gesture so the cause is the bird itself as opposed to a hitting sound or the sound of two objects knocking together where the motion is the focus as opposed to the objects involved.

I initiated several short e-mail discussions with Denis Smalley. I was able to develop a more concise understanding of the use of gesture, particularly Acousmatic gesture used to produce sound. The gestural definition involves a human agent producing and applying energy with the gesture providing the cause. This human induced gesture was originally the intention of gestural surrogacy, although many composers and writers also use surrogate levels within the consideration of sounds without a human agent that still involve evident gestural movements. It is of course possible for a gesture without a human agent to be identified incorrectly by the listener. It may not always be obvious whether the gesture cause was a human motion or perhaps a motion caused by a natural occurrence. In a case where the cause is ambiguous or hidden, the source may take priority. For example, if considering flowing water in a clearly outdoor context, the cause is clearly not a human instigated motion. The source on the other hand is identifiable and

therefore interrogations may revolve around the source and the implied potential consequences of the sound within its context. The email discussion effectively separated the term cause from the term source, as it is very easy to unintentionally fuse the two. There are elements to the definitions that can leave an audience unsure of what exactly is at play however Smalley seems to embrace such ambiguous elements as a kind of dialogue between creator and audience. This slight difficulty in communication is one that he later considers as an enjoyable game to be resolved by the listener. This approach is refreshing and allows for the individual encounter to be open and for the composer to play with the type of effects possible without need for certainty and assurance. The term gesture is so important within Spectromorphology because of the potential hidden qualities of sound sources. When the source is unidentifiable or ambiguous, it is possible to identify clues from the energy process and its consequences. Smalley's consideration of gesture within Acousmatic Music relates to the potential to identify physical gesture within sound, and in turn the varying levels of identification. These levels are undoubtedly susceptible to the skills and knowledge of the listener as well as personal experience, but the intricacies available as a result of understanding of the surrogacy framework, open up possibilities not only to the listener but also to the composer. This has particular impact on my painting practice, opening up potential for the correlating possibilities within both audience encounter and the making process.

My painting considerations in relation to Surrogacy will have an altered focus, with elements such as colour and form potentially affecting the orders identified in the works. This will be considered in both Chapter 2 and within my interrogations regarding my

painting practice. The most important difference within the correlations between genres is highlighted by the use of digital technology within Acousmatic Music. There cannot be an equivalent within painting to either the direct collection of sound, or technology created sound, although the importance of process is at the forefront in both creative disciplines. There are however links to be forged and interrogated between the disciplines in relation to the collection method and the staged processes throughout production that will inform the understanding of the identification of Orders of Surrogacy. My paint-based Surrogacy framework is a method of outlining levels of reduction within painting. The levels can be recognised by the viewer, leading to a more detailed viewer engagement with works regardless of the levels they employ. This section of my thesis identifies specific levels within which to develop understanding of the differing levels of abstraction within painting examples as well as within my individual painting practice.

For the first two years of my research, I became very focussed on Denis Smalley's precise definitions of Surrogacy. He argued that gestural Surrogacy should be rooted in gesture alone, with no consideration of source. This was reinforced after an e-mail discussion with him where he gave the impression he was unhappy with the tendency for composers and writers to apply the concept of Surrogacy to any sound where a source is detected, as opposed to gestural sounds and their physical origins. Smalley seemed to feel that his research had been adapted to suit the research of others, changing the precise meaning to reach a wider and more generic area away from theory based gestural developments. Smalley never sets out the more recent levels in a concise way in order to ensure the correct understanding of his development of surrogacy. I wanted to approach

my own research in such a way that it would develop alongside Smalley's intentions as opposed to adapting the term Surrogacy to include source related concerns. With this in mind, I spent a great deal of time developing my own surrogacy framework involving splitting the term into two areas, namely Gestural Surrogacy and Abstractional Surrogacy. At the time, I believed it was important to develop the two areas separately, and it was only when developing my journal during the production of one of my paintings that I fully appreciated the influence that this choice had on my critique of painting and my research in its entirety. It became obvious to me that to consider gesture alone is extremely restrictive, particularly in the context of painting. It would be foolish to separate gesture from extraneous elements affecting the experiencing of the work, and particularly the possible source and cause references. This separation of gesture from cause and source forced links that did not naturally exist within the act or viewing of painting or indeed any other art-based medium. I would argue that such constraints are also a hindrance within the original Surrogacy context of Acousmatic Music, limiting gestural knowledge as opposed to using it to its full potential. I had unnecessarily constrained my theoretical research purely to remain linked to the original use of Surrogacy within Acousmatic theory. As a result, I adapted my approach during my research leading to the further development of working journals, and the development of a newly informed discussion on Surrogacy. The original text outlining the split in surrogate levels has therefore been omitted, but elements of the text have been utilised within my newly formed argument. I felt it was important to mention the development and the reasons for the failure of a section of research. I believe my research is now

stronger as a result of the altered approach alongside the interrogation of my painting practice outlined later in my thesis.

Relationships between genres

I identified discrepancies and correlations within the processes in both Acousmatic Music and painting genres. As a result, I will identify the more problematic relationships before continuing further in my consideration of Surrogacy. I never expected a direct application of terms from such differing disciplines, but I have identified many analogous structures between my two creative genres. Spectromorphological thinking developed in a cohesive way, forging relationships and identifying fresh terminology with which to approach my paintings. The intricacies involved within Surrogacy will also inform my fresh approach to the creation and viewing of painting. I have encountered very few issues within analogies but I have identified one main difference within the comparison between dialogues with regards to the collection process and the application of sources. This section of writing will briefly consider the preliminary processes that inform Surrogacy knowledge before returning to the definition, critique and application of Surrogate Orders.

When a composer collects a sound, it is cleaned up or altered, even if only very minimally, before it is placed within a musical context. A sound is rarely taken directly from a source and transferred untouched into a piece unless the composer has specifically chosen to work in that way, even the smallest sharpening or tidying is often necessary to cut out background interference present during recording. An exception to this concerns

the soundscape, which can be captured as it is heard and considered without any re-working. This area of soundscape is not within my primary focus area and will not provide further argument. The obvious correlation within the visual arts is photography where the image is taken digitally to become a file to be used and potentially altered. This collected file works in the same way as a sound transferred to a computer from the equipment used to record it, it is moved but the sound is identical. The sound, now on the computer, is then tidied up using specific software, and any alterations are made as a result of decisions made by the composer within the studio. The sound is therefore altered for transferral into a Spectromorphology for the initial stages of the composition process. The sound may have changed one level, but the changes were made to the original sound, not an already altered sound, and the sound undergoes no changes until the composer directly chooses to work with it. The issue in this case is the area between transference to computer and actual creative use. This process highlights a discrepancy in disciplines relating to collection and creative use in the studio. The collected sources within my practice are re-created or used as source material within the studio, developing an artwork that is completely separate from the initial source.

Within my painting practice, I begin my process of source collection by choosing the place in which to concentrate my attention. I then use several methods, including photography, but also involving drawing, rubbing, tracing, and most importantly experiencing the place, taking note of small details alongside a general feel for the moment. These methods are traditional in approach, particularly in consideration of sketching however the resulting drawings capture specific moments, and enable me to

remember colour, form, texture and composition. All of these elements are important tools within painting, and although not used directly within the studio environment, all inform the creative process, enhancing the collection of experience, memory and recollection. I would argue that the processes are the same when a composer begins to collect source material. Both painter and musician make many decisions before collecting material. These decisions may concern choice of place, time, position, moment and type of source. Also to be considered are aspects such as where to stand to collect sources, and potential problems or difficulties which should be planned for pre-collection. The sound/image collected has been obtained through exactly the same process, the final source being the result of all decisions made leading up to the moment of collection. A similar, if not identical intention exists in both painter and composer, both recording detail for use in a creative context, taken from an area, moment or event where an experience is formed which is influenced by not just one detail, but a whole collection of details which make up the milieu in its entirety.

Synthesized sound also informs the preliminary stages within Acousmatic Music and as with the collection process, similarities can be identified between my painting processes and Synthesis in music. We already understand Synthesis to be the process used to combine objects or ideas into an intricate whole, but when defined purely in terms of electroacoustic music, the definition is as follows:

Synthesis techniques concern means of producing sound, electronically or digitally, in which no physical acoustic source is used (except possibly as a model)'(Atkinson, Landy, 2002-2011).

Of course, it is important to clarify the use of the term 'physical' in this quote. A sound with a digital or electronic method of creation is made to exist by human intervention, whereas a physical source concerns the origin of the sound more commonly considered within sound collection. Also important here is the ability for the composer to create sounds that appear to have a source as a result of manipulation during synthesis.

Alternatively, a sound with a physical source can be manipulated to the point where it can be mistaken for a synthesized sound. This interplay encourages openness within the listening encounter, as there can be a great deal of uncertainty about its production. There are definable parallels between synthesis in Acousmatic Music and Synthesis within painting. The key to the importance of this term is the technique of building something up from nothing, with no initial source material as though building from scratch. Synthesis developed from a different school of thinking entitled *Electronische Musik* originating in 1949 (Atkinson, Landy 2002-2011). The term was created to discuss electronic sound generation without the use of the source material so important to *Musique Concrète*. These two differing schools of thought drove forward the electroacoustic genre in the 50s and 60s, and the processes involved in composition are still evident in current composition practices. I am interested in potential analogies with my painting practice in terms of building up a surface without a specific source, and building a complex surface where the viewer can gain a more complex understanding. Re-synthesis is also relevant to the development of my painted surfaces, concerning the modification of already synthesized work.

In Synthesis the composer, using analogue or digital methods creates sound from scratch, in a similar way to the painter developing the painted surface. Both start with a blank canvas on which to build as opposed to using direct sources. The technology used to create sound is vastly different to the creative manual processes used within painting. There is a likeness that can be forged where tools such as brushes, sprayers and rags assist creation in the same way as tools such as mixing equipment or computer software assist the creation of sound. The creator controls them all, they all have limits, involve skill to use, require creativity, are undoubtedly dependent on knowledge and experience, and are susceptible to the specific style or methodology of the creator. This reinforces the importance of the creative processes underpinning both disciplines. I asked Denis Smalley about Synthesis during an e-mail conversation, in the hope of gleaning a more concise understanding of a sound used that was not originally collected from real world sources. Firstly he emphasised that it is not always possible to identify unequivocally that a sound is synthesised, as it is possible that a recorded sound may have been transformed, and could be identified as such. It may be impossible to separate the two. In this case it may be identified as having a source due to the consideration of certain attributes or values assigned by listener to an imagined source. He stresses that it is not necessarily beneficial to try to guess the method of sound creation, as the listener can never be completely sure of the sound's origins. In this case other listening modes or spectromorphological clues can be employed to develop understanding.

Smalley's response gives me a clearer understanding of the fluid nature of sound identification, in some cases the listener is unable to be sure if a sound is synthesized or

in fact a remote collected sound. It is impossible to claim exact comparisons within the early stages of sound creation and painting but similarities do exist that inform the creative processes. The concerns raised within this section of text will inform the development of surrogate levels, in some cases identifying areas of concern and in others forming creative process correlations.

The differences in nature between Acousmatic Music and painting encourage an altered approach to interrogation, as parallels cannot be forged between some elements within a medium reliant on software and the non-digital painting medium. There are some potential correlations between Acousmatic Music theory and painting which require little coaxing, especially where gesture is concerned. Therefore, while it is important that I do not ignore the creative links between the two differing practices, I must not ignore elements that would not benefit from forced correlations. I instead intend to encourage the new to emerge from terminologies taken from a differing discipline in order to develop my research through interrogation and practical testing. My painting practice builds up paint layers, developing the painted surface over time, creating an assemblage of gestures and marks on the canvas. It is my painting approach that originally brought to light the levels of Surrogacy used within Acousmatic Music concerning levels of reduction.

The identification of theory developed by Denis Smalley led me to consider his practice and the practices of other Acousmatic composers. Research into the literature and the practices of Smalley alongside others reaffirmed my interest in acousmatic music as a

practice and the theory involved. I am particularly interested in the analogies in process between my painting and acousmatic composition. I contacted Smalley via email further to our earlier correspondence, on this occasion in relation to his own practice. I wanted to better understand his individual method of composition, and how his theory manifests within his practical developments. I have established through encountering his pieces and through dialogue with him, that he creates ambiguous works with the aim of harnessing the imagination of the listener. I can identify his use of reduced and remote elements, in turn conveying vestiges of the real world in an identifiable form. This encourages the potential for a shared audience experience as well as individual experience. A specific section of the e-mail response has an impact on the understanding of gesture in both Spectromorphology and Surrogate Orders:

One generic source cause that I use is the attack with resonance (often metallic, or seemingly metallic). We can recognize the type of gesture instigating the resonance (though we may be unsure what was actually used to instigate the sound); due to the quality of sound of the resonance and how it behaves as it continues (internal motion of the timbre) we may not be able to link the sound to any known type of metallic sounding body. It thus becomes more "abstract" and "musical" - we forget about sources and causes and focus on the inner life of the sound (Smalley: 2011).

Smalley also reinforced the similarities between my practice method and that of Acousmatic composers, particularly regarding the employment of figuration, reduction and remoteness. It is also evident upon listening to sound pieces how easily surrogacy can be identified within the work of many Acousmatic composers, particularly composers who studied after the integration of Surrogate levels into music theory, but also in

Electroacoustic Music before the framework was produced. My research is centred on the potential of Surrogacy to impact on my painting practice and the encounter of my work. Similarly to the development of Surrogacy in music, knowledge of the levels allows for the identification of Surrogacy in my past works as well as in my current practice. My aim has been to raise awareness of the levels of Surrogacy in order to engage with my painting discourse through the freshly applied ways of thinking, enabling my specific area of research to develop and be tested to its full potential.

Surrogacy in Music

Denis Smalley devised the model of Orders of Surrogacy in order to more effectively consider the human experience of physical gesture in electroacoustic music (Smalley, 1996:85). There are three levels discussed: first order surrogacy, second order surrogacy and remote surrogacy. Surrogacy outlines the use of stages of increasing remoteness. It is employed within Acousmatic Music because the sources and causes behind the used and manipulated sounds can become increasingly remote and therefore detached from the original source. Smalley also considers Surrogacy in a paper for the journal *Organised Sound* (Smalley, 1997:112). In this text, he introduces four levels of surrogacy, as opposed to three in the previously mentioned example. The change in his approach deals with the altered definition of the First Order Surrogate. The newly devised first level considers the initial sounds that are recorded separately from any musical context. This suggests that it is First Order Surrogacy that integrates the original captured sounding gesture before any mediation occurs. This differs from the first paper where the original

gesture is considered removed separately from the Surrogate Orders. There will undoubtedly be slight definition alterations within my painting interrogation to account for differences in my chosen medium. This will involve the newly defined painting Orders of Surrogacy in Chapter 2, developing a concise method of reading and producing painting with influences from Acousmatic Music. As a result of the altered first order, the two Smalley papers include alterations in all levels. In the original text, the second order correlates with the newly included third order concerning a move towards unidentifiable sources. This encourages the separation of third order and remote surrogacy in the most recent text, allowing for more specific stages to be developed. I have chosen to concentrate my Surrogacy research on his 1997 paper concerning the four levels, as it discusses a newly expanded set of levels as a result of his 1996 paper, which was published originally in 1992. The four levels are therefore a critical development of Smalley's initial concept and provide me with the most current research on Surrogacy.

During my interrogation of Surrogacy in Acousmatic Music, I was able to contact Denis Smalley via e-mail in order to ensure my correct understanding of terminology. Some of the issues raised and discussed were relevant to my surrogacy research. He stresses the importance of appreciating ambiguity within the identification of cause and source. To consider for example a hitting action, the listener may be able to identify the cause or possible cause, without being sure of the source. He suggests that cause and source identification can be an enjoyable game for the composer, but also for the listener who can choose the focus of their listening mode, in turn affecting the implication of Surrogate levels. It is extremely important for understanding of Surrogacy, to separate the

terms cause and source. If, for example I were to imagine a sound identifiable as one piece of wood hitting another, the cause may or may not be a gesture. If it involved a human action then the gesture would be the movement of one piece onto the other, however if one piece fell onto the other the cause may be ambiguous or alternatively the behaviour pattern whether that is a certain identifiable friction or a rhythm upon contact, may allow the listener to deduce cause information. In this case it may be that source information is gleaned but information of cause is hidden or ambiguous.

Spectromorphologies may also give information about cause and source. Smalley introduced a sound made by a bird, highlighting the example as a natural sound with potential physical origins. He identifies many possible reasons for the use of bird related sound, including one main example. He brings into question a bird cry and the image it conveys to the listener. The utterance is highly expressive and gives a great deal of information to the listener, but is also placed within a surrounding musical context. The vestiges conveyed include a sense of size, height and space, but the sound may also be affected by other spectromorphologies, potentially making up a remote or reduced discourse with the bird sound becoming a method of conveying feeling or identifiable vestiges to the listener. He also reinforces the initial aim of his theory during our discussion, focussed on Acousmatic Music alone. He intended Surrogacy to be employed when interrogating gestural links to real world sounds as a means for further explanation, however he also relents after further discussion that I may need to use surrogate levels when considering potential source identification. This is an important element within my painting framework, as purposely neglecting source information within the interrogation of Surrogate Orders diminishes the knowledge gleaned as opposed to reinforcing it. It is

also challenging for the viewer to ignore vestiges of source information during the encounter. It is Smalley's original intention that has caused me difficulty during my research, but I now see that the adaptations from his original intentions are vital to my painting interrogation, and are in fact positive distinctions made as a result of the application of theory to a different discipline. This discussion allowed me to establish the differences between cause and source, and reinforce the differing approach to reduction.

I have focussed my Surrogacy research on Smalley because he introduced the Orders of Surrogacy to the acousmatic genre of music. As such, Smalley's work is fundamental to the development and sustained importance of terminology within the acousmatic music discipline. He encountered previous research in acousmatic music and conducted an in depth interrogation of terms initially identified by Schaeffer. There has been very little critique or development of other writers specifically as a result of his texts and this lack of interrogation identifies the reason for my reliance on his work. Many writers developed texts in response to the acousmatic discipline, but the texts do not focus on terms, instead choosing to critique the practical implications of technological advances in the compositional process central to the genre. I have found it challenging to uncover so few examples of secondary texts in critique of Smalley's terminology, but the identification of composers and theorists who contribute to the argument has identified the opinion of others within a similar research context. Further reading also resulted from the identification of other writers, informing my knowledge of other related areas and issues within acousmatic music. I have conducted a literature interrogation of books, journals, magazines and texts in current acousmatic and computer music, and have

identified examples that deal in some way with the terminology so important to my research. A selection of examples is outlined below.

Other Electroacoustic theorists have touched upon surrogacy briefly within critical papers, but with little attempt to develop considerations or re-consider standpoints. One example is a 2003 paper by Paul Rudy (2003:5). He deals with Surrogacy by concentrating on two sound works by Smalley, outlining the levels used and why it is those levels that are invoked. His critique regarding Surrogates is basic, and only minor discussion is evident. To give an example, he identifies two areas within the sound piece, which follow on one from the other. He identifies the first as abstract and therefore remote order, and the second as first order because it is possible to identify the use of bagpipes to create the sound. This basic opposition shows little dialogue with the potential within the Surrogate levels, and he does not go on to consider the effects further. Luke Windsor also touched very briefly upon the area of surrogacy with his consideration of '*perceived causation*' (Windsor, 1995:174), however his thesis is extremely wide ranging, and therefore did not show critique with the aim of development, but rather a consideration of how Acousmatic Music is perceived. Trevor Wishart considers the use of recognisable sound within sound pieces through the consideration of sound symbols (Wishart in Emmerson, 1986:55), conveying elements of real world to the audience (not instrumental sound but sound captured from any source). He stresses the importance of identifiable sound, aimed at carrying meaning or feeling to the listener, however acknowledges the need for these sounds to be fairly ambiguous in order to impact on as wide an audience as possible. Wishart has therefore weighted

importance on listener response, seemingly requiring a more generic and reliably certain audience perception less open to the more ambiguous nature of remote level Surrogacy. John Young also refers to terminology developed by Smalley, and is interested in the issues emerging from the listening processes discussed by Smalley. He identifies the lack of analytical work in electroacoustic music built on Smalley's terminology and the lack of critical development. His text is predominantly related to Spectromorphology as a method of drawing attention to the structural and behavioural characteristics of sounds.

Chapter 2

Modes of Viewing

The modes of viewing are inspired by the modes of listening outlined in Chapter 1. The introduction of these modes results from my focus on the development of my painted surfaces. As such, the viewing encounter is also informed by my altered approach. These modes outline the ways of viewing, some reinforcing my interrogation on the surface development and some concerning source identification and meaning. The viewing modes will also inform the other terminologies applied within my thesis, developing my approach to the discussion on my painting practice. The Modes of Viewing as well as Spectromorphology and Surrogacy are defined within my own painting Glossary (see [Appendix F](#)).

Reduced Viewing

I will consider my newly introduced notion of *Reduced Viewing* in response to reduced listening defined in Chapter 1. Reduced viewing is concerned with the traits of the marks that make up the painting. As with sounds, it is difficult to consider a mark without considering its '*cause, meaning or effect*' (Chion, 1994), as a mark or a section of markings will always have an effect on the composition, conveying information however ambiguous, instigated by energy or cause. The reduced approach to viewing can already be identified within certain types of painting where source and cause information are elusive. If the viewer is unable to distinguish any source information then as a result, they will be influenced to consider the attributes of the work such as shape, colour, gesture and texture to further consider the surface. This approach to viewing can be manipulated

by the artist, encouraging the viewer to engage with the mode through avoiding extrinsic links in the work. Reduced listening is vital to the initial understanding of my research, and is arguably more appropriate within a painting discipline than within Acousmatic sound. I say this because of the durational aspects involved. The viewer of a painted work can choose to spend as much or as little time encountering the piece, whereas the listener can only encounter the work in the moment. It is difficult to compartmentalise a sound piece and the composer alone decides on the duration of specific sounds or sections of the work. The potentially focussed and extended observation of painting can of course have interrogational significance, enabling a deeper understanding of painting process, application, structural behaviour and material value. The viewer is able to consider the traits of a mark at length, potentially employing each mode individually or mixing modes in order to gain differing impacts. In a sound file, although a piece can be re-played, on initial encounter it is difficult to anticipate a listening mode and audiences are far more likely to respond involuntarily to the moment of encounter. For this reason, I argue that reduced viewing has a smoother application within painting than within Acousmatic composition.

When considering reduced listening, a sound must be fixed, for example recorded, to enable the listener to listen to the sound several times. Chion believes it to be the details gathered that '*particularise a sound event*' (Chion, 1994:30) and make it unique.

Although a mark on a painting can be viewed many times and therefore differs to a sound, it is still the fine details that particularise a painting and render it unique. Howard Hodgkin stated that:

There is something of a “philosopher stone” about the mark which is itself a final pictorial statement, and something representational in itself, and also emotionally expressive (Hodgkin, 2006:19).

Hodgkin begins to consider a mark for its material qualities and how much it has to offer to the viewer. It may be representational of a meaning or source, but it is itself an object to be considered. Reduced viewing sharpens our ability to critically analyse fine details of a painting, and allows us to see and appreciate the aesthetic value of the components that make up the painting regardless of cause or meaning. This is particularly useful within works that have an ambiguity where source or cause clues are just falling from the viewer’s gaze. When I introduce Spectromorphology and Surrogacy to my concerns, many developed methods of gleaning information will arise, which when utilised alongside reduced listening will allow for a far more detailed analysis of my paintings.

Viewing Mode 1

This viewing mode is analogous with the same mode within the modes of listening.

Viewing mode 1 is concerned with the viewer’s aim to gather information, and requires an understanding to be gleaned with implications on the material conveyed. Something recognisable within the painting potentially carries knowledge, placing the focus with the source and the possible implications of that source, for example in my painting ‘*Profondeur*’ there are several identifiable and intricately created flowers within the work (see attached DVD and [Appendix G](#) for images. Photographs of the paintings can also be found in Chapter 3). These flowers are not intended to form a pleasing aesthetic but rather to convey source information. The source conveyed will be open to differences in

reading by the individual viewers, and there will undoubtedly be shifts between the meaning expressed by the artist and how the audience receives the work. The flowers suggest elements of nature and life, conveying the sense of a landscape context. They may also infer a kind of calmness within the chaos of marks suggesting all is not what it seems. The most important aspect of this first mode of viewing is that it opens the viewer to questioning, requiring time to consider and a direct dialogue with the work. The painting medium is conducive to this type of viewing as the audience is able to encounter the work for an extended period of time to consider the information conveyed through the painted surface. Julie Mehretu sees this extended encounter as a positive aspect of the viewing of her works stating,

‘I’m interested in the experience you can have while looking...information that coalesces into something that comes out of the painting towards you. The amount of time that goes into these is very apparent, and that can be overwhelming. It becomes a physical experience’ (Mehretu in Farago, 2013: para 6).

Viewing Mode 2

Mode 2 has many implications regarding the viewing within a painting context. A particular area of work or mark may have a bold impact on viewing, for example as a result of the identification of unusual features. These features may include a sharp line or geometric shape within a composition, a depiction of flesh or meat due to subject or for contextual reasons such as the unexpected placement of a flower or petal within a dark and dramatic composition. These impacts demand audience attention, as the viewer cannot avoid encountering the area in question, even when not intending to interact with

the work. This passive mode then becomes more complex as the viewer is likely to gravitate towards possible meanings, appreciate and respond to the work or consider placement within the overall composition. This alteration in mode of attention is very difficult to imagine in isolation due to the initiated thoughts and associations involved. The problem in analogy here is the difference in time within the listening experience and the viewing experience. In sound, the listener is made aware of the sound, but other modes are not necessarily instigated as the sound passes and can therefore sit within Mode 2. Within painting the passing of this moment of awareness is very different. The viewer becomes aware but is then able to question the reasons and begin to incorporate the other modes of viewing to glean understanding and relate the experience to the entire composition to contextualise the sudden awareness. The encounter is not limited to the specific time chosen by the creator, and instead is decided by the viewer. The mode however provides understanding for the experience of a jolt or unexpected sudden awareness of an element to a painted work. These modes involve the gathering of further information, the consideration of aesthetic qualities or the consideration of the placement of such a mark within the overall composition in order to build understanding. It is difficult to imagine the mode of viewing remaining purely within Mode 2, as there is so much to consider in terms of aesthetics, conveyed information and possible associations. Mode 2 is inadequate when considered independently of other viewing modes, as thought processes develop in such a way that necessitate further enquiry within the viewing encounter.

Viewing Mode 3

This mode is extremely important within a painting context, utilising the aesthetic value of markings, effects and compositions to their full potential. It is possible for a viewer of any level and knowledge to comment on their aesthetic reaction to a painting, even if it just involves a like or dislike response. The viewer will be able to identify areas of work they respond well to be it due to colour, gesture, texture, movement, softness, haziness, boldness or perhaps purely accepting the enjoyment of a painted area without further critique. Observations are independent from meaning, and are a stage developed from a passive seeing mode, concentrating on the attributes of markings, sections of a painting and overall compositions. I value this mode within the encounter of my own paintings, highlighting the materiality of the work and stages of mark making within the creative processes as well as focussing the viewer on the surface, the depth, the movement and the development of the composition.

Viewing Mode 4

I will consider examples in a painting context, as concentrating on the painting discipline will enable me to unravel the exact meaning of the encoded structure within my own area of knowledge. It is very different to approach a painting with knowledge of the application and manipulation of paint as opposed to approaching it without any prior knowledge of the medium. For example, an artist with an understanding of oil pigment will be able to approach the interrogation of a oil-based surface from a more informed position. They are more likely to be able to identify and understand: the actions made to produce the gestures, the ways in which the paint has behaved on the canvas, the type of

equipment used, the liquids added to the paint to create the effects present and the temporal development of the painted surface. A viewer with no painting experience will not be able to interrogate some of the material qualities present in the work but the other modes of viewing will aid their interrogation, identifying clues within the paintwork to glean information relating to the application of paint. Spectromorphology also aids understanding when painting knowledge is limited. This mode therefore implies a approach from the viewpoint of an audience who are able to understand the painted surface and use that understanding to interrogate the painting and its production. The coded structure in viewing mode 4 relies on this process of understanding. There are also examples of works that at first glance without prior knowledge, may seem to be a very simplistic canvas of colour, and without the knowledge of how the paint was made, how it was applied or which context the work should be placed, information to be gleaned is limited in mode four and information is available only through Modes 2 or 3.

The most proficient viewer can utilise and employ all modes of viewing together or separately within the encounter. The viewing of painting is enhanced by knowledge of the evolution of marks and their placement within a painting, encouraging analysis of the mark itself. The viewer, when armed with the knowledge of the Modes of Viewing, is able to identify a mode to employ to develop understanding. There may still be crossovers into other modes but these crossovers only add to the information gathered. It is possible for the artist to utilise viewing methods within their work, manipulating potential effects to encourage the employment of a particular mode or the mixing of modes. This mixing of viewing modes is also extremely important as without knowledge of the different methods, it is problematic for the viewer to understand the distinction

between the elements identified, and a viewing process can become habitual and therefore lack an in depth critique. Many aspects would be lost in an encounter without the ability to look at, for example, an abstract yet gestural work. The gestural qualities, if encountered through various modes, convey far more information leading to further understanding and a deeper appreciation of production and possible influences. To fully utilise the modes, the audience must approach paintings with openness, experiencing marks or areas of work that are more remote, encouraging a greater potential for understanding the painted surfaces. Ambiguous elements allow for the audience to encounter something expressive and in turn the individual viewer must be open to the discovery of that expression.

With previous knowledge of the Modes of Viewing, the audience can choose to apply a specific mode, but without the skills to separate modes or the previous knowledge, the employment of the modes is governed by the encounter. The viewer of a work that employed a process of reduction reacts to movement, gesture and texture within the paintings, particularly with regards to how the eye is encouraged to move through the work. This element highlights the importance of reduced listening within a specific type of painting involving a process of reduction, leading to the closer inspection of the implication of motion and gesture on the potential understanding gleaned by the audience. Spectromorphological thinking sits within this remit, informing the viewer through the creation of a complex structure of terminology relating to the tracing of movements through work.

Spectromorphological Terminology: Onset, Continuant and Termination

Spectromorphological thinking involves a range of terminologies outlined in Diagram B. This section of text will define these terms in order to be used in paint-based discussion, specifically my own painting practice later in the thesis. Morphology is concerned with the creation, development and finishing of a note, considered by Smalley as the '*onset*', '*continuant*' and '*termination*' (Smalley, 1986:69). The focus is the energy involved and how the energy is used to create simple or complex notes with differing dynamic profiles. The differing profiles are split into three types of morphology, the '*attack-impulse*', the '*attack-decay*', and the '*graduated continuant*'. Each of these morphology types outline the presence of the onset, continuant, termination process as linked stages, however the method of attack and the energies involved create differing effects. For example, the attack-impulse concerns a simple note that begins and finishes in a short space of time with very little emphasis on the continuant phase. Within the attack-decay profile, the previous example is still in play, but with an elongated focus on the continuant. Smalley uses the example of an extended resonance, which can result in a quick termination or a more graduated move towards the termination phase. The final profile, the graduated continuant, is focussed more on sounds sustained for longer periods of time. The importance is placed on the continuant and how the continuant is maintained as opposed to the onset or termination of the sound. The onset loses importance here, as the sound unlike the previous examples, is not controlled by the onset as the development is more graduated with a different focal point.

Similarities can be forged between these morphological types and mark making methods within painting. The spectromorphological approach to thinking outlined in relation to painting does not replace the consideration of composition, but informs the development of the composition using a detailed set of terminologies with a focus on the development of gestures and motion on the canvas surface. Due to the exact definition of Spectromorphology, I am able to directly use the term within painting discussion without any alteration from its original context. The paint-based definition is provided in the [Appendix F](#) glossary. Before considering the similarities further, I must outline the nature of the morphology types in order to interrogate the specificities within Spectromorphology. A note in Electroacoustic Music is not confined to a single gesture as it can be created in a variety of ways, potentially utilising several individual elements made to appear as a single morphology movement. I am therefore not necessarily considering a single mark, but what appears to be a single morphology movement from one point to another creating a structure to be considered as a morphological type. I could for example consider in simple terms an attack-impulse as a brief but specific marking with an obvious onset and termination, a type of marking employed within impressionistic paintings. This example is therefore best interrogated in terms of a single movement or marking due to its instant and impulsive nature. The attack-decay might consider a more extended structure determined by the attack creating, for example, a boundary between two areas or a mark used to identify a strong break in a composition using shaping within the extended motion. This type of marking could be more compacted and focussed on the onset, leading to a faster decay towards termination, or alternatively more open with a more graduated decay towards termination. These

markings are visible in gestural works where marks are fresh and accessible to the viewer, and this attack-decay form is my first example of a single movement that is not necessarily down to a single gesture mark but instead a movement event. The final morphology type is the graduated continuant. This type encourages a more sustained movement, which involves internal detail in order to draw the attention of the viewer to the continuant and to the supporting energy involved within the maintenance of the mark. This example relies more heavily on the movement event as opposed to the singular mark. The graduated-continuant involves the presence of a gradual onset and termination in order to allow the focus to be entirely on the extended continuant. The movement may involve shaping both spatially and temporally and should be viewed as such by the audience. For example, the gesture may suggest movement by way of the extended gesture that can be read as developing across the surface. The mark may begin as a trace, develop into a bold statement with changes in energy or complexity and gradually finish as a trace. These movement types are visible when differing energies are used within mark making.

From these three types of morphology, several variations developed in order to take into account the more subtle differences in movement within spectral change. These morphologies include developments of, for example, the graduated continuant, where the continuant is linear or swelled showing differences in movement or richness. Smalley also suggests that the structures within music are reliant on the tensions created within the extended gestures forming varying morphologies, and I believe the same can be said of the compositions within painting. The structure of the painterly compositions is therefore

reliant on the tensions present in these movement types, and it is the identification of motion that forms the potential for detailed critique within morphologies and in particular continuant phases of morphologies which involve inherent textural and resonant implications. It is also important to identify the presence of potential multiple morphologies within paintings, as the juxtaposition of morphologies may lead to a new morphology, merging to form an individual or potentially vying for space and creating counter morphologies. This may encourage a more detailed code system with differences in complexity leading to a more complex overall composition.

I must outline here the relationships forming between spectromorphological thinking and composition in painting. Spectromorphology introduces a more complex way of thinking about composition through the discussion of movements, gestures, markings, textures and overall effect of the work. As such the two are not mutually exclusive but my focus will be to employ language within Spectromorphology to further unpick the compositional aspects of painting. Colour is also a factor within Spectromorphology, as the paint itself is a tool with which to develop movements and markings onto a surface. The use of colour can aid the reading of Spectromorphology within painting by reinforcing movements and gestures through the continuation of colour tones, but it can also impede the flow of gestures and overall morphologies through the breaking of trajectories or simply through the use of discordant tones. Although my prior concern regarding Spectromorphology is gestural, I will not ignore the impact of colour when it is integral to the creation of harmonious or discordant effects, leading to the alteration, creation or obliteration of morphologies. It is important not to confuse colour in painting with colour

in music. When colour is considered in musical discussion, reference is being made to the timbre or textural colour, not the materials used to build the work. The two definitions are not analogous and as such cannot be compared in the same way as my other chosen analogies.

Motion within Spectromorphology

My investigation leads to the consideration of an area of Spectromorphology weighted towards motion. Smalley developed five motion analogies (1986:73) considering the internal textural qualities of sound as well as the external gestural qualities. The five categories he discusses are uni-directional, bi-directional, reciprocal, centric/cyclic and eccentric/ multi-directional (Smalley, 1986:73). I created Diagram B (see [p94](#)) as a result of my research, to simplify my new paint-based spectromorphological terminology. I use the term motion a great deal within my interrogation and my intended meaning within the critique of painting is the representation of motion and more specifically the trace left behind on the canvas as a result of the motion of the act of painting. I will give regular examples of how the motion manifests within my painting practice in this chapter and in subsequent chapters.

The first type, uni-directional, considers the movement in one direction, and collects terms such as ascent, descent and plane. The motion type is linear, and arguably the most simplified of the five examples, but the model does stress the importance of the potential for refraction as a linear motion can be deflected from its original course whilst still retaining its linear characteristics. Analogies can be identified between the motion type in

sound and linear motions in painting. The motions concern movements within a work that develop in a single direction (see image 1.31 on DVD).

The second motion type, bi-directional, still remains a linear motion, but suggests a dual linear motion as opposed to a singular motion considered within a uni-directional movement. The relevant terms affiliated with this type include dilation, contraction, divergence and convergence. Dilation in painting suggests a second motion to enlarge or widen an existing motion: one motion to create the mark and the second to dilate it. An example of this can be seen in '*Retentissement*'. A mark has been made and the viewer can identify a second application of energy that has spread the mark and forced the paint to invade the work around it forming a paint effect as a result of one colour seeping into another (see image 2.37 on DVD). The opposite term is contraction, which suggests the reduction of the motion shrinking the mark. Divergence suggests a deviation or separation, moving apart to follow different courses. As before, the opposite term is convergence, which suggests a coming together from different directions to unite or merge into one. The painterly correlations are self-explanatory, and these linear motion types are arguably at constant play within painted spectromorphologies forming individual motions as well as motions which link in different ways to form differing types of linear motion.

The third and fourth motion types are both under the general heading of curvilinear as opposed to the previous linear examples. The third motion type is reciprocal, suggesting that motions serve to complement one another. The terms considered under the reciprocal

type are parabola, inverted parabola, oscillation, undulation and convolution. The parabola suggests a motion formed with a central peak or trough forming a curve with a reciprocal motion either side. Motion of this sort can be identified in painting by way of both an overall composition and individual morphologies, forming suggested arcs with differing lengths and effects (see image 1.33 on DVD). This motion could only be considered linear if the change in direction was less gradual with a more exact alteration in angle. The other three terms all possess similar meanings relating to the differing uses of curves. Oscillation suggests an even or rhythmic change around a fixed point, or a variation between two points. Undulation suggests a curving form in a series, for example in a wave with repetition. Convolution suggests a coil form or a complexity of many curves interlinked in some way, again with a focus on reciprocal shaping. These kind of rhythmic movements are much more likely to be identified as existing within sound, however can be used to great effect within painted works. I for example, have used various different forms of curve within '*Profondeur*' (see images 1.26 & 1.27 on DVD) in one case in the form of undulated curve shapes to identify movement or flow. At the time of production, the creation of the form was not a conscious decision in relation to my developing theoretical understanding, but instead identified on reflection.

The fourth motion type is centric/ cyclic, including terms such as centrifugence/ centripetence, pericentricity, vortex and helix. Centric motion focuses on the motion having a centre around which motion is carried. A centrifugal motion travels from a central point, and is in direct opposition to centripetal motion, which moves towards the central point. In painted motion, a central area may be suggested with the motions

intertwined around it, potentially a focal point or point of perspective or fading. This effect is visible in the morphology of the painting '*Vacillement*' (see image 3.17 on DVD). It is particularly interesting to consider how this space might work in terms of the properties of the central point. It could be identified in a centre of calm where motion fades. It could also potentially be a central point where the most motions have passed or touched, creating an area of intricacy or perhaps even confusion. The potential of this central point is extremely varied and will need more practical consideration within painting. Continuing on this centric movement, pericentricity suggests focus around a centre, vortex suggests movement around an axis, and helical motion suggests a spiral with changes in dimension, not necessarily exact repetition but with variations in motion.

The fifth and final motion type is eccentric or multi-directional, concerning motion that lacks the clear focus of the other types. Related terms include exogeny, endogeny, accumulation and dissipation, confraction, diffraction and conglomeration. Exogeny and endogeny are more complex as an exogenous sound shows that additions have been made implying growth, an effect present within the painting '*Profondeur*' (see 1.21 & 1.36 on DVD). Similarly endogeny suggests growth, but this time from within the sound as opposed to externally. This could include a sound made to seem more dense or active. An exogenous paint motion is visible when the motion has been extended from its original marking. The addition must be identifiable in order to be exogenous as opposed to a simplistic uni-directional motion. Similarly with an endogenous mark, the motion may be extended but in this case from within. For example if some thin paint were placed in the centre of the original motion, the painted mark would alter in depth, becoming more

complex without creating a new motion. The additional motion can still be identified even when fused to create depth and building texture, as opposed to the exogenous motion, which develops gesture. An example of a density of depth can be identified within the work '*Retentissement*' (see images [2.33](#) & [2.34 on DVD](#)). Accumulation refers to gradual collection, and dissipation refers to gradual dispersal. Again, the terms are used in general language and are therefore self-explanatory. They do however invite some paint-related issues in that they refer predominantly to temporal movement as they both suggest a gradual change. It is possible to identify the use of the terms from vestiges left during production. For example if an area of paintwork were developed gradually and made to become complex then the viewer would be able to glean the accumulation through the developed layering of motion. The same can be said of dissipation where it is possible to identify vestiges of simplification and dispersal of motion. The term confraction refers to the breaking-up of motion into smaller elements, visible in '*Renouvellement*' on the far right of the work (see images [4.1](#) & [4.46 on DVD](#)), whereas diffraction suggests that the breaking-up occurs but the parts form into different arrangements, or as Smalley defines the resulting configurations, '*sound bands*' (1986:74). These newly formed inter-relations may result from altering the painted motions by splitting the mark with for example a wipe-away motion, resulting in the new configurations being created using the confracted motions. These broken motions have the potential to create new arrangements and encourage a previously simplistic motion type to become diffracted. The final term within the eccentric motion type is conglomeration. This term suggests a similar process as diffraction, but in this case the process is reversed with the complex paint motions being built up from collected

diffracted motions. The process gathers elements together to form a mass or complex section in its own right. Again, this process is much easier to inject into a sound based medium, however there are similarities in process within the painting medium which may prove to be unexpected, encouraging interesting results.

These motion types all relate to differing processes of morphological expansion, which in turn lead to changes, and formations of overall spectromorphological design. The interrelated terms developed within the motion types all contribute to the explanation of variations within morphologies and give clues as to formation and transformations within both textural and gestural qualities. To benefit fully from knowledge of Spectromorphology, it is important that even the smallest motion, gesture or texture change can be identified specifically and Smalley's model allows for the intricate detail to be analysed, and in turn allows me to develop my own considerations of motion type within my painting practice. Clues can also be gleaned as a result of spectromorphological shaping knowledge, for example it may be possible to identify intention and meaning through shapings, uncovering implications and possible source information leading to a more informed knowledge of the overall painting in terms of both production method and possible contexts or conveyed meanings.

Textural Motion Styles

Smalley develops his critique of Spectromorphology to consider the different types of motion in more detail. These three motion styles: flocked, streamed and contorted, consider the internal development of the motion. They each have two integrated terms,

these are: synchrony/asynchrony suggesting occurrence at the same time/un-synchronized movement, continuity/ discontinuity suggesting consistency without interruption/a break in motion and inconsistency, conjunction/ disjunction suggesting a joining together or combining of elements/a disconnection of joined elements, and periodicity/aperiodicity suggesting a recurrence at regular intervals/a recurrence at irregular intervals.

Flocked motion considers the movement of group forms made from individual components, creating a coherent motion style considered to be a single morphology or as Smalley defines it a '*Monomorphology*' (1986:77). This motion style can differ in terms of texture in that the flock can be dense with many individual components (although a flock with too much density is likely to obliterate the effect, leading the audience to interpret the motion style differently, potentially as a single component as opposed to a coherent grouping of several individual components). It may also be sparse with fewer components, allowing the audience to detect individual elements within the flock. A similar influence on the flock is the speed of the motion, which has an impact on the identification of individual components, opening up the potential for more precise readings of internal textural qualities. Flocked motion in relation to paint based motion opens up interesting methods of viewing morphologies created by more than one precise gesture. It allows a much more detailed analysis of one motion or grouping created using several components. As mentioned previously, this potential for understanding a flock will have strong textural implications, as a motion made using groupings of several elements will involve some method of sustaining the motion or carrying it from beginning to end in order to suggest a Monomorphology as opposed to several small

gesture morphologies. The sustaining of the motion involves both energy and structure, and the grouped markings can be identified through textures, forms and suggested movement. If any blurring occurs, the flock may be damaged or obliterated, the flock must therefore be a stage removed from its individual components without being completely annihilated. A flocked motion therefore holds a kind of suspense that forms a morphology within a painted work.

The second motion style is streamed motion, which considers a singular, linear movement. Each individual component retains its singularity, with identifiable differences between the components inferred by motion types as well as differences in the natures of the motions. Smalley suggests that these streams run alongside one another (not necessarily parallel), or exist at the same time, but still maintain their own individuality. He also points out that it is possible to identify streamed flocks in cases where flocks appear to work in a more cohesively linear motion, or flocked streams where individual linear movements appear to work together alongside one another. The links are created when aspects of the two motion types collide with differing effects (Smalley, 1986:78). Streams are therefore understood through both synchrony and periodicity, concerning existence at the same time and recurrence within a piece.

Returning to a paint-based context, streamed motion can be considered when repetition in any form takes place, whether that is exact repetition or identifiable similarities in movement, shaping, texture, or purely the existence of a motion, not necessarily exact repetition, at intervals within the painting. Other elements also affect the identification of streams in painting that are not existent within music. These include aspects such as

colour and form and the streams are not consigned to exist within a specific time frame due to the nature of the spatiality in the discipline of painting.

The final motion style is contorted motion, which considers multiple components so interwoven that streaming becomes impossible. These tangled components must be considered a whole to be identified as contorted, and must not be identified as flocked motion. Contorted motion is removed from flocked motion in the erratic behaviour of the relationships between the involved components, creating overlapping and chaos. Smalley does stress that within the disorder of the nature of contorted motion, there is some order identified through the coherent nature of continuous erratic behaviours throughout the grouping (1986:78). Within painting it is possible to identify groupings that act in this way, but the chaotic nature of the style does not lend itself to every example as within painting. Contorted motion involves a way of working where a specific grouping has been developed with interwoven components working together using seemingly erratic movement to create a unit read as a single group. It is possible to identify this motion style within my artwork, creating individual groupings holding the overall spectromorphology in a kind of balance. These groupings can be identified positively through texture where some gesture motions are identifiable. It is for example possible to identify the use of several components built up on a surface, and markings can be seen but can also be considered to be a kind of disorder developed into a grouping suggesting that the disorder has been mediated whilst still being retained by consistency. Contortion can be a result of a mixture of morphologies or '*Polymorphology*' (Smalley, 1986:77), or

alternatively the individual components may be considered as involving similar morphologies, but with distinct differences leading to contortion.

These three motion styles aid understanding of the intricacies possible within the analysis of morphology, allowing for more remote paint marks and groupings to be critiqued in written form. I have not only ventured to explore the intricacies of morphology movements within my practice, but I have also included my findings within my thesis. Spectromorphological theory has a particular weighting within my own painting case studies.

I have identified the specificities involved within spectromorphological thinking with particular reference to the importance of the different types of activity within painting. More specifically I have identified the importance of both gestural activity appertaining to external motion and textural activity appertaining to internal motion within the encounter of my paintings. The complexity of the spectromorphological terminology enforces the analogous nature of spectromorphological thinking within my painting practice. Within my thesis I will include a case study of one of my own paintings involving a concise critique of the impact of Spectromorphology and its inherent terminology within the viewing of the work and within the stages of production. This case study is where the analogous nature of my research is reinforced, encouraging my paintings to be viewed from a very specific standpoint through the application of Spectromorphology within the viewing encounter. Gestures and textures are interrogated in such a way that even the slightest suggestion of energy is identified and highlighted as

a method to aid understanding of the structure of the painting and identify possible consequences of spectromorphological thinking on the viewing of the work and the development of the painted surface. I have identified the potential of spectromorphological thinking within the painting discipline, which is further reinforced within the following chapters. The intricacy of types of motion and motion styles have encouraged a deeper understanding of the application of energy and motion traces left within paintings, providing a more concise approach to the critique of gesture and texture.

Gestural concerns lead me straight into another major concern within my interrogation, namely Surrogacy. The following text is concerned with Surrogacy, the levels within Surrogacy, the forged analogy between the term in its original music context and my re-defined painting context, and the application of terminology within my painting practice. The analogy will be tested further, relating the orders of surrogacy to the levels of identification and reduction within painting with specific focus on gesture. A knowledge of spectromorphological thinking is beneficial in the understanding of Surrogate orders and the two modes of thinking are critiqued in more depth within the interrogation of my own painting practice in subsequent chapters.

Surrogate Levels

I introduced Surrogacy in Chapter 1 as a set of levels developed to facilitate knowledge of reduction and remoteness within acousmatic music. This following text will build on

this knowledge by outlining the individual levels and applying the theory to my own research, developing Surrogate Orders within my own painting discussion.

A First Order Surrogate is identified through the recording of a sound gesture as it occurs within its original context before being incorporated into a musical work (Smalley, 1996:85). It is the first step of sound collection or creation where potential can be recognised and developed, leading to other levels of Surrogacy. These first order sound gestures can be recordings not originally meant for use within music, for example using sources such as metal or wood or potentially sound recorded from a soundscape. They can also be gestures developed for use within composition as an instrument. Smalley states that this type of instrument '*never achieves, or can never achieve full cultural, instrumental status*' (Smalley, 1997:112). As Smalley states, the first order can be:

...prior to any 'instrumentalisation' or incorporation into a musical activity or structure. It is here that musical potential begins to be recognised and explored (Smalley, 1997:112).

It can also involve a more specific process of mediation where the use of gesture is targeted towards the development of a composition. An example of this would be the composer using the gesture of wood hitting wood. This creates a kind of instrument used to act a certain way that is still identifiable to the listener as a specific sounding gesture.

In First Order Surrogacy in painting, the mark is in essence what it is, and it is no more than that until other Surrogate levels come into play. It is never anything but itself,

involving energy applied through creation. For example, a single bold brush stroke is purely a bold brush stroke until the skill of the artist is introduced to develop the mark/marks around it. It becomes part of an organised system at which point second order surrogacy comes into play. In first order the physical origin is identifiable as the mark itself conveying the essence of itself through the gesture and motion on the canvas. The viewer can identify the motion and human intervention behind the gesture mark. It is possible to imagine with little doubt the action and motion applied that worked together to create the mark. If the gesture or its cause is in doubt then other levels are brought into play. This gesture mark works in a similar way to a basic sound in music, as it becomes a kind of instrument in the construction of the painting. It is not a painting in itself, but has a way of being that plays an integral part within an overall composition. This level does not require specificity in the nature of the mark/gesture, whether it is on a vast or intricate scale, which type of material created it or the movement of the gesture so long as all aspects are identifiable to the viewer. When considering the action defining the gesture as being the key to the first order, it is possible to identify processes used within painting that allow for the first order of surrogacy to be at play. These processes could include the spattering of paint or specific gesture action leading to a mark that stands alone within the composition. The marks show clearly defined gestures that are transparent to the viewer, developing spectromorphologies and compositions within the painting. I will explore this repetition further within research into my own paintings.

Smalley suggests that traditionally, first order alone cannot be considered music until it incorporates elements of other levels. This shows a contrast with Electroacoustic forms of

music where the level is extremely important due to the ability and power given to composers to simply transcribe the primal gesture into music form. There is an analogy here between painting and Acousmatic Music as opposed to traditional instrumental music. The potential processes available to form gestures are wider ranging in painting and instrumental processes are traditionally contained by a specifically skilled and limited approach. The gestural possibilities within painting allow for the potential for first order to be identified in some examples, but I am aware that the use of the first order is confined to specific and few examples.

First-order surrogacy is reliant on the recognition of cause or source information. First-order can only be evident if the type of material and the cause of the gesture can be recognised. As Smalley states:

If in the compositional process the source is transformed and either gesture or cause becomes dubious, then third-order or perhaps remote surrogacy will be invoked (Smalley, 1997:112).

It is not always possible to detect this level within a finished painting, as the artist may have employed other levels and re-worked the surface, hiding first order marks. At this point First Order Surrogacy can only be guessed at or vestiges identified. This is one example where the painting-based levels differ to those of Acousmatic Music, in that the moment a cause becomes dubious within Acousmatic examples, it cannot be considered a First Order surrogate. Within my framework it is important to accommodate the potential for a First Order surrogate to be partially imagined by the viewer where vestiges exist

behind paintwork. The mark could perhaps seem to stand out as gestural and strong among a section of detail intended to convey something or clues as to the existence of something. There are examples of this within my paintings interrogated in later chapters. The First Order surrogates may be intended to create a jolt in the morphology, drawing attention and vastly altering the effect on the viewer. Some clues can exist as to the way the painted surface may have been developed. It is however counterproductive to fabricate the existence of identifiable background detail without vestiges of marks and in this case other levels must be invoked. These issues highlight the fluid nature of the borderlines between the different orders.

A Second Order surrogate is an instrumental gesture, which Smalley considers to be a stage removed from recording a gesture. The defining element in the understanding of second order is that the sound must be identifiable. Unlike the first-order, skill must have been employed to develop an '*articulatory play*' (Smalley 1997:112). This order focuses on the presentation or conveying of something as opposed to the process of incorporation or initiation involved within the first order. If recordings of identifiable instruments alone make up a musical piece, it will remain a Second Order surrogate as it is a stage developed from first-order but still identifiable so other orders are not invoked. A sound will also fall into this level if it is possible to detect the human gesture behind the sound sources. Smalley gives the example of two objects being scraped together, creating both an identifiable gesture and identifiable materials, such as wood or metal (1996:85). In this case the gesture has musical purpose, and the materials and gesture create a kind of instrument. Also included within this level is synthesized sound that is heard and

accepted as an instrument, even if the sound is falsely created through a separate method. It is how the sound is perceived that is key to this level. The nature of the second order is not confined to a specific size or form, as long as the marks develop a surface using recognisable gestures, allowing for the detection of intention within the work.

In my painting framework, the focus is on how areas work together and the relationships formed within the Spectromorphology. Painted areas are not necessarily identifiable, but elements of sources can still be gleaned. It is important to outline that when considering the identifiable in painting, one must be open to the rendering of the appearance of things and clues gleaned through the paintwork. Understanding is aided by consideration of the spectromorphologies within the painting. Each morphology and the detail within them conveys clues, working with the source to inform the viewer. The interplay of recognisable areas in relation to one another further identifies an artistic purpose or skilful intent, developing understanding of how the different sources link and exist within the painting. Second Order Surrogacy would be at play, for example, when two or more identifiable areas work in a harmonious way with space between allowing for an articulatory play that holds the Spectromorphology in suspense. It is possible for the two or more areas to build up a discordant articulatory play, creating a disturbance or utterance within the Spectromorphology. Providing that the areas are identifiable they can affect the composition in any way as long as it is possible to consider the relationships involved.

A Third Order surrogate initiates a shift away from identifiable sources, allowing gesture to be inferred or imagined within the music, encouraging the creation and consideration of spectromorphologies. It is these spectromorphologies that lead the listener to question the cause and/or source, as they are illusive and uncertain. Smalley stresses that there may still be '*vestiges of human gestural activity*' (Smalley, 1996:85) to be gleaned from the sound, but everything heard cannot be identified or explained realistically with any certainty. This level involves mediation in production that is more apparent to the listener, focussing on the suggestion of something as opposed to the presentation of something. The example given by Smalley is that a sound could be identified as created by a hitting action, which, after the sound of the impact, behaves in an unusual way, leading the listener away from what the material/source might be, and creating a mystery around what induced the sound to act in such an unexpected way. It could for example be possible to identify an impact within the Spectromorphology, which in turn implies a cause, but the quality of the impact or '*resonance*' (Smalley:1997, 112) in the sound form is unfamiliar or acts in an unfamiliar manner. It may or may not be clear as to how the sound moves through the Spectromorphology, therefore bringing an uncertainty to the identification of the energy-motion trajectory of the sound, and in turn its source or cause.

Within my Third Order painting surrogate framework, there cannot be any certainty as to source, however some aspects of the painting can provide clues as to subject or source. This level is most recognisable when there is an element of the unfamiliar even when vestiges of the identifiable are present. For example, it may be possible to identify a gesture, but it may act strangely or be formed in an unexpected way creating a doubt

around possible explanations. Third Order Surrogacy requires a more detailed consideration of the Spectromorphology, which could be affected in different ways and is therefore a stage removed from the brief consideration of clues within Second Order Surrogacy. Something unexpected could act as a disturbance or utterance within the Spectromorphology. This ties in with my example of the composition being altered by an unexplained disturbance within the Spectromorphology. This then informs the production or encounter of a disturbance within the Spectromorphology, creating a resonance, which may provide clues to be perceived within Remote Order Surrogacy. As with previous examples, these clues provide some insight, but do not allow for definite explanations of the gesture source or cause. The painter can use this level to their advantage in order to create a point where gestures or areas of paintwork meet. This can act as a point of punctuation or as mentioned before, an utterance, which can create focus or affect the energy motion trajectory of the entire composition. These points can of course be utilised in differing ways in some cases to create a flow through the morphology of the painting in order to eliminate possible disturbances in the motion trajectory. Potential causes of disturbances within painting include, but are not limited to; markings made with a bold gesture within an area of harmony, or the movement of a rag over a painted surface, instantly affecting the morphology of the work. To continue the example relating to my own practice, this level would be gleaned when developing from the second level, in an attempt to compose my own Spectromorphology. An example might be the re-working of a carefully rendered identifiable source area, either to eliminate or block out some detail, or create a kind of depth by layering onto a distinguishable section of marks. I could also include a way of painting that can disturb the intricate quality of an area with a clearly

identifiable source, in order to alter its clarity and encourage the area to act differently within its positioning within other sections of the work, in turn affecting the overall Spectromorphology. This example might be a carefully rendered flower that has been altered to such an extent that only a section of a petal can be seen. This petal would be identifiable, but uncertain due to the markings around it, which have in turn put its existence into question. There may still be vestiges of the flower within or below the paintwork, perhaps showing some change in texture or leaving some line traces behind leaving clues as to original source or structure.

Remote Surrogacy is defined as a sound where *'neither gesture-type nor source can be surmised'* (Smalley 1996:85). The physical gesture origins are also hidden to the listener, making the detection of any human action erroneous. Smalley stresses that the potential links with gesture are not entirely unidentifiable and that Remote Surrogacy concerns vestiges as opposed to certainties. He refers to the energy-motion trajectory, which can give clues to gesture without either a clearly recognised source or a physical gesture. I believe that the key to Remote Surrogacy is that the listener must be open to a type of imagination, which requires them to *'exercise and enjoy maximum gestural imagination'* (Smalley, 1996:85). Abstraction is tied to individual experience and sensibility rather than to shared generalities, as stated by Varnedoe, abstract painting requires:

A faith in possibility, a faith not that we will know something finally, but a faith in not knowing, a faith in our ignorance, a faith in our being confounded and dumbfounded, a faith fertile with possible meaning and growth (Varnedoe, 2006:271).

Smalley goes on to consider this level in more detail, as considering aspects of gestural imagination, definition and fact can be very difficult, and therefore potentialities must be considered. He discusses the potential for understanding to be gleaned not through gesture clues but through alternative links, as the sounds involved in remote surrogacy are likely to be ambiguous as they are not identifiable sound gestures. These linked clues may involve motion, space, subject and environment, and they would all be informed by their intrinsic spectromorphological attributes. This suggests that relationships between, for example, the space and the encountered sound, may uncover clues to better understand the gesture through the energy-motion trajectory. Smalley also considers a stretched gesture, where one gesture or sounding body is extended through a Spectromorphology, in turn, needing support from an internal spectral motion to either contradict or reinforce the original stretched gesture. Smalley does stress that some gestural vestiges can still remain, but require proprioceptive understanding of elements of both effort and resistance within a gestural trajectory (Smalley, 1997: 112). The term proprioception, as outlined in the Glossary ([Appendix B](#)), is related to the awareness of the position of the body in relation to the work. It is therefore the movement of the viewer's body that can uncover possible vestiges of gesture, giving hints, however pervasive, towards a better understanding of gesture within the remote level. For this gestural identification to take place there must be identifiable energy within the Spectromorphology allowing the elements of effort and resistance to be felt by the listener. Smalley suggests that the gesture network is '*powerfully pervasive*' (1996:86), as musical gesture has relationships with non-musical elements such as imagination and experience which are extremely difficult to pin down. The proprioceptive method of

identification can exist in all levels, allowing the listener to feel the presence of some form of movement in the original gesture and the most remote form of the sound.

This level is defined by a necessity to exercise imagination and experience in order to glean any level of understanding. It is therefore reliant on other elements to inform knowledge. Vestiges may '*...resemble any number of things but look like nothing in particular*' (Varnedoe 2006:31). This quote highlights the potential understanding provided by Remote Order Surrogacy. The order is focussed on the elements outlined by Varnedoe, taking the thought a stage further in order to glean a more detailed knowledge through interrogation of the painted surface. It may for example be possible to explore the Spectromorphology of the piece, potentially gaining some understanding of source from other levels employed. If other levels are not employed within the same piece then some information may be gleaned from a more phenomenological approach, or rather a proprioceptive approach, regarding the awareness of the position of one's body in relation to the work. Also relevant is how the eye is encouraged to move through the work, potentially uncovering vestiges with several differing possibilities. Again, the viewer must be open to imagination due to the ambiguous nature of possible vestiges, with visual interpretation requiring an active interrogation by the viewer. This level is highly pervasive, and it is impossible to surmise a definitive identifiable source. In my own paintings, Remote Order Surrogacy may be balanced alongside the other levels of Surrogacy. The relationships may provide clues as to source, perhaps taken from identifiable source details within the second order linked with colour or texture, but again, the findings will be ambiguous and open to individual imagination and experience.

It may also be possible to glean the reason for areas of reduction if the Spectromorphology suggests a remote compositional space within the work. Again, this would be gleaned through other levels that encouraged the employment of the remote order to develop a pause in a Spectromorphology. The remote space may not provide any clues, but vestiges from second order or even paintwork from the first and second order may aid further possible understanding. As mentioned previously, in a painting that employs this level alone, vestiges from other levels will be absent, and proprioceptive elements may come into play. Using my applied levels, it is possible to glean information from differently produced surfaces, developing understanding of Spectromorphology and individual morphologies at play as well as Surrogate Orders.

I also want to re-consider the idea of a disturbance or resonance as discussed within Third Order Surrogacy. Smalley introduces the consideration of a stretched gesture (1996: 86). Within a painting medium, it is possible to consider elements or motions within the paintwork that either support or interrupt a stretched gesture, which can in some cases aid understanding as in Third Order Surrogacy, but in others create a kind of disturbance or disharmony which can act as a vestige of gestural activity without any identifiable gesture clues. It is these energies in the Spectromorphology that can introduce proprioception to potential links with gesture in Remote Order Surrogacy.

After gaining a more precise and detailed understanding of the levels within the term Surrogacy, I can identify with a comment by Smalley, particularly as a result of a similar experience within my own practice. He states:

I venture to suggest that an electroacoustic music which is confined to the second order does not really explore the potential of the medium, while a music which does not take some account of the cultural imbedding of gesture will appear to most listeners a very cold, difficult, even sterile music (Smalley, 1997: 112).

The same can be said of my painting practice. My paintings as a result, employ all levels in differing amounts and with different results. This key approach to my work will be interrogated and applied to chapters 3 and 4 regarding my own painting practice as a result of the terminology developed and applied in chapters 1 and 2. Elements within painting can evoke feeling and associations for the individual, suggesting the need for ambiguous elements to exist in order to allow for the audience to encounter something expressive and in turn for the individual to be open to the discovery of that expression. If a viewer were to approach a painting with a closed mind, seeing remote as concrete and not delving into what they are experiencing and possible associations, it is impossible for them to glean any subtlety within gesture, motion or source suggestions. This brings to mind the importance of memory and its associations, however if the viewer blocks out these associations, then some of the intricacies in second and third order surrogacy may go unnoticed and as a result have a lesser impact. The only possibility for the viewer who is closed off to the encounter is instant response to their situation with potential for involuntary recollection or association, particularly when source is recognisable.

My applied levels of recognition and reduction encourage a thorough understanding of the development of the painted surface, the differences in gesture, the motions and morphologies at play within the overall composition and the relationships present within

the work. The information gleaned is concise and tangible leading to the potential application of Modes of Viewing and Spectromorphology within the identification of Surrogate Orders and the overall viewer encounter.

Within both Spectromorphology in painting and Surrogacy in painting, the understanding is dependent on the identification of three phases of development. These stages begin with the source, are facilitated through creation and the knowledge of the effect on the overall painting finishes the mode of thinking. Diagram C below outlines this mode of thinking.

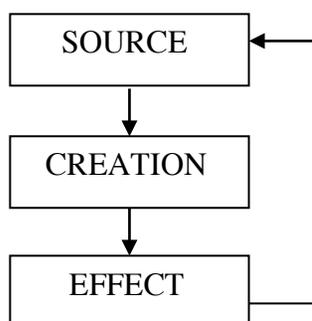


Diagram C

This simple model is the key to the knowledge of gesture within Spectromorphology and facilitates understanding of the surrogate orders. In the case of Surrogacy, the second aspect of this model becomes crucial (arrow to the right), as with knowledge of both the effect and the creation of the effect, it is possible to learn more about the source and cause.

Chapter 3

Body of Artworks (images included within text)

Painting 1, '*Profondeur*' (*Depth*), 2008-9 – see attached DVD, images 1.1-1.37.

Painting 2, '*Retentissement*' (*Repercussions/impact*), 2009 – DVD, images 2.1-2.42.

Painting 3, '*Vacillement*' (*Flickering*), 2009-10 – DVD, images 3.1-3.19.

Painting 4, '*Renouvellement*' (*Renewal*), 2010-11 – DVD, images 4.1-4.50.

My body of artworks include four large-scale paintings alongside smaller paintings and tests engaging with application methods, gestures, textures and morphologies. Images are on the attached DVD with images taken at the final artwork exhibition. This chapter focuses on my body of artworks, considering the stages of development throughout my research. This includes the identification of choices made during production, the reasons for my decisions, the links between the individual paintings including how they developed from one to the next, and an overview of how the pieces work together within an exhibition environment. The evolution of my painting practice is enhanced by the knowledge gained through my theoretical research outlined in this thesis. This chapter aims to interrogate this evolution, analysing the practical developments and highlighting the strengths of my research through my own painting practice. The early stages of production for the individual paintings and reference to other practical tests are interrogated within the practice methodology supplement ([Appendix H](#)).

The four main paintings have been assigned titles derived from the French language. I have used these titles not only because of the translations of the words, but also with the aim of avoiding the identification of any source meaning upon initial encounter (unless the viewer is or speaks French). I would not intend the viewer to glean information from

an associated word but instead from the work they encounter. Even with knowledge of the French language, the titles are ambiguous and suggestive, referencing the paint application and the effect produced as opposed to conveying any information as to subject. My chosen titles also reference listening mode 3, purely appreciating the words because of the attributes of the sound of the words when spoken. Before the canvases were even primed I had conducted preliminary work both collecting source material and making notes and reflections to use throughout production. I applied this approach with the entire body of artworks, utilising my experience of source collection in places that are important to me to influence my painting practice. I visited the chosen places capturing photographs of scenes and details (both unidentifiable and identifiable), sketching, making notes, recording specific sounds as well as moments of soundscape and taking objects from the scene. The first stage between source collection and practical application within the studio involved writing creative passages inspired by the moments encountered within the places. These passages (see [Appendix H](#), '*Practice Methodology*' for examples of written text) portray the encounter, outlining movement within the environment, the views and objects, the sound heard, the implications of the sounds on the situation, and emotions felt throughout the prolonged encounter. The process of writing the text had an impact on the creation of the work from initial stages through to completion providing a constant thread in my thinking during production. This approach to production influenced my behaviour towards the canvas within the space. It impacted on the gestures used and the specificities in my written experiences transferred onto the canvas through vestiges of source leading to the employment of surrogate orders and morphological suggestions in the paintwork. The inclusion of the texts within the viewing

encounter would convey succinct information with which to approach the viewing of the work. This would limit the need for interrogation into clues and vestiges gleaned through critique of the painted surface, and my newly applied modes of thinking would not be adapted and utilised to their full potential. As such, the texts were a tool for production separate from the final exhibition of the works. Another link between the paintings involves the size of the work. The reasons for the dimensions are interrogated within chapter 4, involving both the viewer encounter and the painting production. I wanted to be able to work on a larger scale to be able to encounter closeness to the surface during production, alongside more gestural whole body movements. This methodology aimed to facilitate different approaches to application, testing the different elements of the developing theory to their full potential and encouraging a varied and complex surface. This complexity impacts on the viewing experience, transferring clues as to stages of production and artist movement through the paintwork. This concern was a constant consideration throughout my painting practice.

I will not be unpicking every stage of production for all four paintings, instead focussing on decisions that impacted on the direction of the research during practical testing. I will also highlight the developments between paintings instigated by developing knowledge of the applied theory, leading to the consideration of how the body of artworks existed together within the final exhibition space (for my painting terminology Glossary, see [Appendix F](#)). Chapter 4 will give a more thorough account of the stages of development within the production of the final of four paintings entitled '*Renouvellement*'.

'Profondeur' (9ft x 7ft, Oil on Canvas)



The first painting in the series is entitled '*Profondeur*', the French word for 'depth'. The painting began as un-primed canvas (seven feet in height by nine feet in width). The painting, as with the three other main pieces was stretched and stapled to the wall before being primed with a simple white gesso. I have kept personal notes during the production of my works and will refer to comments made at different stages to highlight the reason for the decisions I made and the implication of such decisions. The first reference I had to the painting '*Profondeur*' involved the colour of the ground. I chose to step out of my comfort zone by using shades I was unfamiliar with or disliked. The orange/terracotta

tone was created as a result of this choice but was also inspired by my collected sources involving Jersey granite (a rock with bold colour tones ranging from pale apricot through to a deep terracotta/umber brown). I abandoned my previous methods involving softer tones built up in layers in order to approach my painting practice with openness to differences in paint application and colour relationships. I did not want my own habits to impact on the application of my theoretical terminology, limiting my findings to fit in with my practice. I instead wanted the potential within the theory to impact on every stage of production. This method proved successful, encouraging the theory to become the focus of my painting practice and informing my research and identifying any unsuccessful analogous notions during initial production stages. The use of an unfamiliar ground colour instigated this difference in approach encouraging a re-consideration of paint application of such a forceful colour and requiring a greater consideration of how colours sit in relation to the ground tone. A new juxtaposition emerged between colours, particularly with the application of darker green hues and an aqua turquoise that had an extremely forceful effect on the work. In my notes, I described this effect as a 'zing', created through the use of opposing colours but also as a result of the vibrancy and light emitting from the turquoise hue. The gestures are evident and indeed more pronounced as a result of the colours used, in this case, oranges and turquoises. The densities of the paint also affect the appearance of the colours. The orange is looser and more fluid and the dense and concentrated aqua tone sits suspended on the orange ground. This serves to highlight the background nature of the orange wash, and maintains the discordant use of colour tones from early in production. These concerns begin to hint at spectromorphological implications as the gestures and washes sit in relation to one

another forming morphologies with precise external motions and detailed internal textures. The stage I am discussing is very early in production and as a result the strength of the effect will be lessened as further paintwork is developed. The importance of colour in my area of research is based on gestural behaviours and suggested morphologies as opposed to conveying source information, but source links and personal experience will assign the colours used and enhanced importance to the viewer encounter. These external links are more relevant within surrogacy interrogation and will be considered when appropriate in Chapters 3 and 4.

My developing knowledge of Spectromorphology impacted on the decision to paint on a larger scale. I identified early in my research that my primary focus was to facilitate a thorough interrogation of my painted surfaces, particularly through knowledge of gesture and clues as to artist motion during creation. '*Profondeur*' was the largest painting I had ever approached and as a result I found that the experience was more physical and active, with a stronger weighting on gesture instigated not just through the fingers, wrist and arm but also through whole body movement. This ability to include gestures on a wider scale allowed for a more varied range of marks and morphologies to be interrogated through the application of spectromorphological thinking. Surrogate Orders were also identifiable, for example the density of the aqua paint was resistant to internal texture making identification of source ambiguous and remote. The gestures involved within the horizontal morphology give clues as to cause and source identifying second order surrogacy within the piece. After further interrogation of the surrogate orders I identified a necessary variation in types of mark making to employ elements of the four orders

within the work and their relationships within the composition. I introduced soft and pale washes to the harsh juxtaposition of colours and densities as well as identifiable marks with a clear onset and termination, making the detection of gestural origins evident upon viewing the work. At various stages of the production, there were washes and marks that at the time that I felt were unsuccessful due to the motion types visible to the viewer and clues as to cause. On reflection these layers encouraged the creation of a depth, drawing the eye into the work suggesting depth and space, leaving only subtle vestiges as to motion type. Morphologies can be identified as being the background to more detailed work developed on the surface, creating layers of interwoven morphologies, encouraging relationships to form between the layers of depth. It is possible to identify the development of the surface over time, particularly through the layering of morphologies suggesting the drying of the background layers and the subsequent development of the foreground layers. The depth therefore conveys vestiges of stages of production best interrogated through spectromorphological thinking.

A horizontal morphology developed across the entire work. On reflection, this exaggerated use of morphological trajectory made a strong but overly forceful impression on the work. As my painting practice developed, I incorporated morphologies in a subtle way in order to play with the relationships on and within the surface, drawing the eye through the work and into the layering suggested by the implied depth. The introduction of morphologies at this stage allowed the viewer to identify clear vestiges of landscape. This is due to the strength of the horizontal motion, its linear trajectory and its central placement within the piece. The overall effect is that of a horizon and there is no change

in direction or break in the morphology that leads the viewer to question the assumption of landscape.

There was one stage during production that involved an unsuccessful line of enquiry, which was re-worked during creation as a result of further research, successfully impacting on the painting. This stage involved the introduction of intricately painted flowers. I had identified a lack of second order surrogacy portraying referential (identifiable) elements to the viewer. I decided to introduce referential elements in an unexpected way encouraging interrogation and an extended encounter to consider their placement and relationship with the context. I drew and painted a flower on a small blank canvas with no added information, created photocopies to place directly on the surface of '*Profondeur*' to test the effect of the repeat flower pattern. I intended to reproduce the exact flower several times in a repeat pattern onto the surface of the canvas as a result of the influence of elements of Acousmatic Music theory. I had been listening to several pieces of music that employed repetition with a drone-like quality creating a feeling of immersion through repetition. The listener was able to experience the repetition but also identify any changes in texture and movement as a result of any utterances in the repetition. This interest in repetition temporarily took over my focus and I had lost sight of my initial aim. I was too bold in my use of a referential image, taking the flower pattern too far. With careful mediation after reflection I decided to keep vestiges of the repeat pattern but with a more subtle approach. I used the flower image alongside partially existing flowers (in some cases just a petal) with the intention of referencing the repetition and the referential source without taking over the whole composition with a

single surrogate order. At this stage, I returned to the method of reacting to developments on the painted surface as opposed to planning gestures. The theory was best tested in a more relaxed way, not forcing the surrogate levels but allowing the surface to build in a way that the surrogate levels emerge through development of the surface using layering of washes, textures and gestures. The photocopies of intricately painted flowers when placed on the work formed a kind of barrier from the depth of surface invoked through the layering of washes. This barrier diminished the intended immersive effect, instead focussing the eye on the surface detail and away from the complex textural detail developed through the internal detail of the layered washes. This development of surface detail is an effective tool to create an utterance or jolt invoking third order Surrogacy. This is as a result of something unexpected acting as a disturbance in the overall Spectromorphology whilst still conveying vestiges of meaning. The unexpected placement makes identification uncertain, bringing the source into question. The forcing of each individual surrogate level created obvious distinctions between gestures and details, but the effect is more intricate when employed alongside the more subtle development of the painted surface. This is an area of research developed further in subsequent paintings, highlighting the difference between the first painting produced and the final painting in the exhibition.

As a result of this practical testing, I approached the rest of the painting with a renewed openness focussing on the paint and how it reacted on the surface. I allowed gestures to exist without re-working them to sit in a specific motion style, encouraging the morphologies to develop naturally in response to the internal texture of the layering. The

initial text written before production continued to influence the work but I maintained a focus towards the consideration of spectromorphological thinking and surrogacy. I also kept in mind the modes of viewing, which impacted on my decisions throughout production.

There is one aspect of '*Profondeur*' that inspired the subsequent paintings, highlighting the most successful application method inspired by my interrogation of Acousmatic Music theory. This involved the development of layers of washes of varying densities alongside gesture focussed motions and areas of intricate detail. One area of the work employing each of these approaches can be seen on the left-hand side of the painting, involving deep blue hues accented with fresh white tones. At the point of production, I had already developed many layered background washes built up gradually over a period of time. The work that followed involved a more expressive application of paint employing attack-decay motions with evident onsets and terminations, forming morphologies with distinct trajectories. These trajectories stand out even when viewing the completed painting due to the reciprocal motion type used. The reciprocal motion is identified in the form of a parabola, where the uni-directional motion acts in such a way that one side of the gesture seems to mirror the other. The result is an interestingly shaped shadowing effect, encouraging the eye to move through the motion towards other details and morphologies. Alongside this shaping is further suggestion of detail through the introduction of the white tones mixed with varying blues. The area is complex in internal texture alongside defined edges, clearly attempting to convey something to the viewer but without the identification of second order surrogacy. The source behind the defined area

of paintwork is illusive, but its presence is certain. Thin and precise drawn detail is also entwined within this area, identifiable as a first order surrogate due to its individuality and lack of integration. The marks have an extended continuant style in linear form, with forced refractions veering the morphology from a straight trajectory. Third order surrogacy is already present in the juxtaposition between blue and white tones, and remote order is evident through the hazy areas with no gestural detail. These dense internally complex areas can be interrogated through knowledge of the gradually developed surface requiring understanding of remote surrogacy and internal morphology behaviours. This consideration also identifies the importance of employing both surrogate and morphological knowledge in tandem, in this case encouraging morphological thinking to inform the pervasive remote order surrogates.

There is one other notable difference between '*Profondeur*' and the subsequent paintings. The rectangular forms on the right of the canvas were added at the final stage of this painting. I was aware that the work had developed through so many layers that the Spectromorphology had become softened and calm, with only minor utterances in the trajectories. To counteract this effect I introduced a geometric aspect to the work to instigate a jolt in the morphology, damaging the work behind and forcing me into a firmer more direct application of paint. The geometric nature of the forms made onset and termination identification ambiguous and the internal texture was obliterated. When the paint was beginning to dry a little, I rubbed the surface to encourage the previous layers to be gleaned, resulting in an almost translucent layer making the internal texture complex. The juxtaposition between distinct external gesture and internal textural

complexity identifies the potential for understanding through knowledge of both internal and external motion.

The limited colours in '*Profondeur*' also enhance the strength of the Spectromorphology. The darker blue tones can be tracked through the entire work informing the overall Spectromorphology, and the individual morphologies within it convey information about the gestures and trajectories involved as well as the different motion types within textural detail. As such, colour can be an extremely important aid. The colours also inform the identification of Surrogate Orders. For example, the gestures may suggest the presence of a third order surrogate with only suggestions as to potential source information, but the use of blue tones in a composition strongly suggestive of landscape may convey elements of water or sky. Of course these are assumptions based on the behaviour of the paint and the colours used. These assumptions can also be damaged through disturbances in the morphologies, requiring third or even remote order surrogacy to interrogate the surface.

Upon completion of '*Profondeur*', I relied on reflection and critical analysis to interrogate the importance of my developing knowledge of the theory within my own painting practice. I identified approaches that were effective, approaches that required further experimentation, and approaches that were unsuccessful. These discoveries were then applied to the subsequent paintings, informed by my constantly developing theoretical findings.

'Retentissement' (9ft x 7ft, Oil on Canvas)



The second painting is entitled '*Retentissement*', the French word for 'repercussions/ impact'. I wanted to explore surface texture and form alongside areas of depth so crucial within the previous painting. '*Profondeur*' had strong landscape connotations resulting from depth of space present through washes and detail. The spectromorphological information also pointed towards a landscape format, reliant on the suggested depth of field as well as horizontal morphologies on the surface. '*Retentissement*' involved the surface of the canvas concentrating of foreground detail as opposed to drawing the viewer into a suggested deeper space. The first and second paintings are therefore

different in implied space, the first being expansive, open and suggestive of depth and the second more varied, detailed and focussed on the surface. The effect on '*Retentissement*' is that of enlargement as though focussing on a small but enlarged detail. The initial impact is the turquoise form taking over the composition. The aspect that makes the surface so impactful is the juxtaposition between this flat bold area and the finely drawn linear details only visible when encountered in person. The markings are so fine that they are not visible in the photographs. Vestiges of these details can be just identified in the photos above the blue form leading across the canvas. When viewed at close proximity, the work appears to be enlarged from a source, but the detail identifiable is far more intricate than when encountered from a distance. The viewer is encouraged to encounter the surface in a way not present in the first painting, feeling the crevices and motions in a haptic and tactile way instigating the potential for the employment of the modes of viewing within the encounter. When viewed at close proximity, the flat turquoise form is so large that it is identifiable as having been enlarged from a source. There are strong suggestions of second order surrogacy throughout the painting, alongside first, third and remote surrogates. These surrogates convey clues as to source information, but also identify the enlargement of the image onto the canvas. There are extrinsic links gleaned through the paintwork, but these links are suggestive of small details as opposed to expansive flat forms. As such, a reduction of source information is evident alongside clues as to the initial inspirations behind the reduction. Surrogacy was forefront in my thinking throughout production of '*Retentissement*' and as such the following considerations impact on my knowledge of the practical application of Surrogate Orders in my painting practice.

I applied the same logic to the creation of the ground as in '*Profondeur*', using a yellow tone that was much brighter than any of my previous works. As before, the colour was applied with varying fluidities to begin to establish textural detail at the early stage of production. I approached this work with a deeper knowledge of the terminology within Spectromorphology, and as such I wanted to facilitate the use of the language through careful manipulation of the paint and specifically applied gestures. The ground initiated this spectromorphological consideration, encouraging different marks to be gleaned through the surface detail. These marks included: graduated continuants involving deviation through the vertical flow of the paint, areas portraying eccentric motion styles with inner textural complexity, flat areas with no clues as to gestural trajectory and the use of rags to wipe paint away identifying specific motions used to create the wiped gestures. At this stage in my research, I wanted to use my source collections to test the theory. There was one specific photograph that highlighted a strong shaping surrounded by detail. The original photo was itself ambiguous but clues as to nature, water and rock were visible within the shapings. I made a decision to apply two methods alongside one another with the knowledge that these areas could be developed at a later stage of production. The methods included the use of expansive flat colour in a defined shape, alongside surrounding detail built up in thin layers. This juxtaposition involved an area complex with morphological information sat next to an area completely devoid of textural detail. I was interested in the link between Surrogacy and Spectromorphology in this juxtaposition. As the work developed, the flat blue tone was informed by the work around it. The detailed morphologies facilitated knowledge of source information through second order surrogates. For example, I included a collection of shell-like forms,

suggestive of a beach setting which when placed adjacent to the blue form, conveyed suggestions of water. Again this knowledge is uncertain, as the blue section did not behave as expected. There was no depth suggested or alterations in colour tone. The blue remained flat and strange in relation to the surrounding areas of depth. Even when second order surrogates are present, the relationships involved can still maintain a sense of ambiguity and the viewer can glean only possibilities. This method of creation is reliant on the consideration of the potential effect on the work before production as well as during and after production. I discovered that it was possible to alter the effect of gestures and forms by manipulating the work around them, forming morphologies, damaging morphologies and creating areas of depth. It was equally important to preserve some of the first order surrogates present in early stages to either develop later in production or leave to exist through to completion. As my practice and theory developed, it became apparent that the more I was able to employ a variety of gestures, motion styles and Orders of Surrogacy, the more complex the surface would become instigating a thorough consideration of the work by the viewer.

'Retentissement' continued to employ the layering technique so central to *'Profondeur'*, developing a gradually intensifying density of layers, colours, textures, gestures and morphologies. At the latter stages of the painting, I decided to work into the bottom right hand side of the piece, mirroring the final stages of the previous painting. The aim was to create a jolt in the overall morphology, utilising the paint to create an area defined as having been painted during the final stages of the work. As such the paint needed to be sitting on the surface on top of the background work as opposed to merged into the

existing paintwork. I wanted to link the large flat area of colour on the left with a similar use of definite shaping to the right, but involving a more complex inner morphology. This area, unlike the blue form, used the previous layers of paint to highlight the development of the surface over time, encouraging the past gestures, motions and morphology styles to remain visible underneath the final layer. The resulting effect was translucent, creating a veil-like surface within a forceful shaping. This discordant effect was highlighted by its relationship to the surrounding work involving darker forms and washes with graduated vertical trajectories. The form is identifiable as a third order surrogate due to its unexpected nature within the Spectromorphology. It conveys a forceful suggestion of the existence of something but the effect is illusive and uncertain. The internal texture also relies on knowledge of energy application and layers developed over time as opposed to external gestural motion. The interesting point discovered as a result of the test is the relationship between the area and the large blue form. The two forms are linked by way of their definite shaping, even though they are not touching. The translucent form uses subtle colour tones and exists separate from the work below, but it is also suspended within the composition in a similar way to the blue form. It is the overall morphologies within the piece that hold the two areas in a kind of harmony through similarities in approach and the detailed interlocking paintwork.

In subsequent paintings, I will take into account the strong effect of the mixing of internal and external motion. '*Retentissement*' identified this effect through shapings with unquestionable external definition and areas of complex internal motion. The most prominent result of this painting is the importance of the knowledge of Modes of

Viewing, Spectromorphology and Surrogacy, not just on completion of the painting but throughout production. Confining a work to only one order of surrogacy would not explore the potential within the medium but also ignoring any extrinsic links would equally limit the effect of the work. It is the variety evident on the canvas that encourages exploration and in turn understanding of the work. I am beginning to make decisions as a result of the knowledge of my theoretical research, considering the result of my choices on the audience encounter through my developing terminology.

'Vacillement' (8ft x 6ft, Oil on Canvas)



The third of the four paintings identifies a move away from the approach involved within '*Profondeur*' and '*Retentissement*' with regards to application, colour and canvas size.

The piece is entitled '*Vacillement*' a French word translated as 'flickering'. The dimensions are eight feet in height by six feet in width. As with the previous paintings I will identify elements within the development of the work that are relevant to my newly applied terminology. Stages of development can be viewed more meticulously on closer inspection of images on the attached [DVD](#).

The ground was created as an overall wash but this time using several hues of grey creating a softer background. I wanted to invoke a further colour change by using muted tones in natural shades suggestive of stones, pebbles and sand as opposed to the bold tones used previously. Instead of invoking opposing colours to create an impact, I wanted to test my theoretical research through a much more subtle methodology both through colour use and application. The ground maintained an internal texture with changes in density, movement, tone and gesture. This varied ground provided me with a Spectromorphology from an early stage of the work, encouraging the development of the surface in reaction to the present morphologies already in place. It became increasingly important during my research that I consider the implications of my theoretical findings not only within the viewing of the finished painting but also during the stages of production. I utilised the knowledge gained from the first and second painting to build up a layering of washes in order to convey a sense of the passing of time within the making process and encourage a feeling of spatial depth to emerge. The washes developed differently to the previous works manifesting in such a way that the washes flowed

differently. There are more defined areas that confine the washes encouraging different 'planes' of depth to develop. These planes evolved differently as a result of the external morphological shaping, the internal morphological detail, the depth and intensity of the washes and the detailed areas of work in relation to the hazy paintwork. As with '*Retentissement*' I employed flat areas of paint in specific forms. These can be identified through their colour, firstly a burgundy plum colour that is rich in tone in comparison with previous washes, and secondly a nude pale coral tone that is bold not through density or brightness but through the unexpected hue in relation to the stone grey tones. These forms are attempting to convey something to the viewer, but the viewer is unable to categorically define the formations as having a particular cause of source. This instigates third order surrogacy consideration, but information is also gleaned through a spectromorphological understanding of the linked motion between the individual plum toned forms. The forms move in such a way that they develop continuity through the movement even though the forms are not all linked together. The morphology suggests a centric, helical motion involving movement in a spiral with changes in dimension. The motion is also informed by the other work around it, reinforcing the overall shaping by way of marks and gestures with other morphologies growing out from the focal area of the motion.

Another approach to application was developed involving drawn motions in vertical gestures forming repetitious and flowing forms throughout the work. The more evident use of the gestures is in the top right hand quarter of the work but the effect is mirrored to a lesser extent at the top left and along the bottom of the work. These marks sit within

third order Surrogacy due to the linear clues giving information as to the existence of cause and source but without conveying any specific meaning to the viewer. The vertical marks disturb the morphologies present within the piece, altering the focus from centric motion to a reciprocal morphology. The breaking or separating of morphologies on the surface adds to the complexity of the eccentric Spectromorphology, providing the viewer with detailed internal and external morphologies. These gestures were created with sweeping arm motions and this application is evident in the trajectory of the marks. Whilst I know the source of these gestures, it is ambiguous to the viewer. It is possible to identify the presence of something, and in this case something that takes over a significant amount of the painting, but exactly what is being conveyed can only be suggested with no certainty. The intention was to employ a source that was already a stage removed from its origin, employing reduction even before application into the work. This manifested itself through drawn detail in sweeping vertical motions, often becoming merged with the hazy background then reappearing at other points in the canvas continuing the morphological flow. These gestures tested uni-directional morphologies and the effects produced upon breaking, damaging or obliterating these linear trajectories.

The internal morphology is enhanced by the detail present within the helical motion involving complex textural detail using a brown umber tone and white to build unusual texture into the work. I wanted to concentrate the most complex area of texture at the centre of the helical motion, developing an area of eccentricity from which the morphologies radiate. The overall impression gained through spectromorphological

knowledge is that of eccentricity. The morphologies involve elements of accumulation and dissipation, creating a multi-directional appearance to the movement that retains a kind of order.

Whilst this painting aided my practical testing, I have found it difficult to interact with the surface with any of the immersive intensity of the first two paintings. There are elements that must be taken forward to the final painting but elements that just did not encourage a dialogue to exist during production. The problems were largely as a result of my own aesthetic preferences. I found the colours too insipid and working with them was in no way joyful, dark or playful. I have always worked with strong emotional attachment so this painting was far removed from anything I would usually produce. I was trying to test my practice through elements of unfamiliarity, but as a result, I lost a relationship with the developing surface that is so important in my practical approach. The final painting must test my approach to the surface in a way that encourages my immersion in the production whilst employing my newly developed knowledge of my theoretical interrogations whilst also applying the findings outlined within this chapter regarding my body of artworks.

This painting has developed the link between suggested depths of space and enlarged surface detail identified previously. There are areas that encourage a sense of depth through the development of layered washes over time alongside areas such as the focal point of the helical motion that sit on the surface of the canvas and involve simplified forms creating a barrier to the employment of depth. The painting has successfully

employed both elements within one work, however the sense of depth is more significant and forceful within '*Profondeur*', and similarly the employment of enlarged detail creating surface strength is far superior in power and impact within the painting '*Retentissement*'. My aim is to employ all aspects discussed throughout this chapter successfully within the final painting '*Renouvellement*'.

'*Renouvellement*' (9ft x 7ft, Oil on Canvas)



The fourth and final painting is entitled '*Renouvellement*', the French word for 'renewal'.

The size of the work heralds a return to the dimensions of the first and second paintings.

The Chapter 4 case study consists of an in depth interrogation of the stages of production from the viewpoint of spectromorphological thinking. This spectromorphological case study then leads to a concise interrogation of the surrogate levels identifiable through the encounter of the finished work. As a result, I will not delve in too much detail into these areas at this point. I will, however, outline elements of my painting practice not discussed in the theory focussed case studies.

I had a long period of reflection after the third painting, to develop my research through the interrogation of terminology to be applied to my painting practice. This time involved further reflection on my creative practice and the changes made as a result of my shifting thought processes and developing understanding. I considered the effect of the work and the reasons behind the success of particular areas of paintwork. This reflection inspired my writing and informed the theory leading to a thorough preparation for the production of the final painting. The writing process was extremely important during this break in practical work, compiling my thoughts with the applied and reconsidered terminology. I adapted the terminology as a result of meticulous interrogation of the context in which it originated. As a result, I was able to identify my main aims with regards to the creation of my final painting aided by identification of successes and problems identified in this chapter.

The initial process evolved in a similar way to that of the other works. The ground was produced using a colour with a depth and intensity to it and the internal texture involved within the ground was extremely complex and far more intricate than the work in the

ground of the previous paintings. The nature of the internal texture is interrogated in detail within Chapter 4 with particular reference to the unusual effect of pigmentation on the surface of the work as a result of the splitting of colour due to the specifically developed balance between paint and turpentine. Throughout the production of the work I employed a variety of application methods. These included changes in gestural motion, the process of forcing paint into the grain of the canvas to develop layers and enhance the effect of spatial depth, allowing the paint to act naturally after the application of energy, and the more precise application of detail to develop intricate areas that were ambiguous as well as intricate areas aimed to convey the appearance of something or vestiges of something. The mixing of the various gesture types highlighted the potential of the space between what is identifiable and what is not. There were areas of work that conveyed questionable and illusive information, areas that were ambiguous but encouraged the interrogation of the Spectromorphology in order to glean knowledge, and areas where the work conveyed very specific meanings. The specific meanings could still be ambiguous depending on the interpretation of the viewer; however the attempt to render visible the existence of something was unquestionable. *'Renouvellement'* pushed the boundaries of the mixing of motion types much further than the work within the previous paintings. The complexity identifiable within the piece was worked to such a point that it became ingrained within the depth of the canvas, highlighting the juxtaposition of the detailed work with the complex washes and layering developed through time. The results are more forceful, creating a stronger and less confused overall Spectromorphology involving powerful but settled motion trajectories in turn building a lively composition with a strong sense of movement.

Each section of the work can be viewed at close proximity and a great deal of detail gleaned through the paintwork. The sections all involve a powerful sense of movement, linking with other sections involving similar morphologies but with differing gesture types. The colours also have an impact on the morphological relationships as they define whether the morphologies are uni-directional or sit within a different motion type such as reciprocal or eccentric. An example of this streaming of morphologies exists at the bottom third of the painting involving the areas employing white paint. The focus of the colour is at the centre and can be identified as a cloud-like haze with a defined external gesture. The external motion identified the direction of the morphology and is continued horizontally across the work with fresh and energetic sketch marks and further softly applied haze. The morphology involves many motion types but the individual motions work together to form a streamed motion identified as a single morphology. This streaming is evident throughout the work and contributes to the strong sense of movement within the painting.

This painting also allowed me to consider the issue that arose within the previous works with regards to the depth of space created through layering over time and the surface paint acting as a barrier to the viewer experience. '*Renouvellement*' employs the most significant application of the layering technique of all the paintings, encouraging a sense of space receding into the work drawing in the eye through veil-like textures creating complex internal detail. The surface detail has a different effect, not of forming a barrier but instead forming a complex relationship between the foreground and the background encouraging the space between the two to also be convoluted with detail and conveyed

information. As a result of this, the work is dense in texture and layering but still employs areas of calm to counteract the complexity.

'Renouvellement' is the culmination of my theoretical interrogation, terminology definition, practical development, and application of newly developed knowledge. It tests my arguments with great success, resolving the issues that arose within critique of the previous paintings and highlighting the successes identified within practical findings. Spectromorphological thinking is tested to its fullest, employing a wide variety of gestures, motions and motion trajectories, demonstrating the effect that the full use of the terminology can have on the encounter of the painting but also on the production. The resulting painting is vibrant, complex and invokes an extended encounter to interrogate all facets of the work through my glossary of terms and the specificities within each term. The final painting has resolved my research in a way I had not expected. I had anticipated the emergence of further difficulties such as negated orders of surrogacy or a lack of spectromorphological information. Instead I have created a work that tests my research from the identified standpoints involved within my argument and provided the reader with a method to employ within the viewing encounter and a concise example of how the terminology can be applied to my painting practice. I will demonstrate this point further in the *'Renouvellement'* case study in the following chapter.

The four paintings stand alone as complete pieces of work, but also reinforce the potential for interrogation identified through my newly defined painting terminology.

This chapter has used my original research within critique, identifying the how the

applied terminology can be used within the interrogation of my painting. Practical testing has proved to be exceptionally valuable to my reflective practice, identifying issues and successes but also identifying my contribution to knowledge and its practical use within the painting context. This chapter has been invaluable to my research, picking out the most important considerations within the stages of production and interrogating the development between one painting and the next. This has taken the text on a journey through the creative process including the changing thought processes and the application of my theoretical findings. It has critiqued issues that arose during the stages of production and highlighted my successes. The study of the evolving work has contextualised my research and reinforced my findings. The practice methodology text (see [Appendix H](#)) further reinforces all aspects of my painting practice, from initial planning and source collection through to the final exhibition. Images of all works are referenced on an attached [DVD](#) and in [Appendix G](#).

Chapter 4

'Renouvellement' Case Study

My body of artworks from '*Profondeur*' through to '*Renouvellement*' show the development and application of my research as well as my developing thought processes and approaches to paint application. This case study focuses on my final painting '*Renouvellement*' (please refer to images 4.1-4.46 on attached [DVD](#)). It demonstrates the practical application of my newly adapted terminology through the interrogation of the stages of creation, including the thorough analysis of the application of paint through concerns raised within my journal notes alongside reflection on the finished work (see Painting Glossary, [Appendix F](#)). I am able to incorporate my terminology into my own practice discussion allowing for observations, opinions, feelings and decisions to be considered alongside the specific identification of gestures and morphological knowledge on both the making and viewing process. '*Renouvellement*' is the final of four paintings and as such is informed by all of the research stages. The painting is considered from the stage before production when initial decisions are made such as the size of the work and the surface texture. The case study discusses the development of the painted surface from the perspective of Spectromorphology as a continuation of the application of theory within chapters 1 and 2. It will critique elements such as the ground, washes, detail, colour and application of paint. I will then continue my interrogation with a critique of the finished painting as opposed to the consideration of the stages of development. This study is undertaken from the perspective of the Orders of Surrogacy present within the piece, forming a reflective interrogation of the orders, how they manifest within the work

and the resulting effects on the viewing of the work, further interrogating the practical application of the terminology.

Acousmatic Music inspired my approach to the painting '*Renouvellement*', not purely through adapted terminologies but through knowledge of the production and encounter of the specific form of music. This concentration on an Acousmatic approach to painting manifested itself through my manipulation of the painted surface. I was concerned with the source of the marks, the input of energy forming a gesture, which in turn created the marks, and the effect of the marks on the surrounding context. These elements of production are key to sound manipulation in Acousmatic music. As such, I have focussed on the application of paint not only to communicate source information through the encountered surface facilitating levels of recognition, but also to employ aspects of reduction through the manipulation of the medium. This process encourages elements of figuration or clues as to source alongside reduction and remoteness. It is the process involved in reduction of a source in tandem with the creation of a surface from scratch that forms such an important dialogue with the developing surface, leading the viewer to encounter vestiges of these processes upon viewing the finished work. This Acousmatic way of working develops a complex surface and is the basis of my case study of the painting '*Renouvellement*'.

The Acousmatic composer is concerned with the collection of sound from a chosen space and its use within a sound piece. There are sounds that can be easily identified as having a particular source or cause and sounds that have gone through a process of reduction before being inserted into the composition. In some cases the listener will encounter

movements, gestures, feelings and suggestions during the listening experience, as opposed to a series of identifiable sources. An encounter, a place, or a collection of moments is therefore portrayed within the music. They are encountered by each listener differently depending on their individual employment of the modes of listening in relation to their level of previous knowledge of both potential source and Acousmatic Music. It is this method of conveying a mixture of sources, gestures, movements, feelings and suggestions that influenced my approach during production. This influence centred on the different levels of Surrogacy, employing a process of reduction alongside figuration and remoteness. I began the collection process during a visit to a place that is ingrained within my childhood. I created drawings, sketches, rubbings and photographs and I wrote notes on all aspects of the encounter. These processes are outlined and evidenced with examples within the practice methodology supplement ([Appendix H](#)). This collection method is central to the development of my painting practice and was employed within the initial stages of each painting. The collected objects, images, drawings and notes are then used within the studio providing shapes, forms, colours, textures, and points of reference throughout the production of the work. Enlarged images of small sections of previous paintings are also employed within the reference material. The collections form the basis for the content of the work involving the rendering of the appearance of something, in some cases recognisable, but in other cases the source itself may already appear to be illusive such as an enlarged surface of a rock conveying elements of colour and texture without clues as to form. A process of reduction is also prevalent, employing sources and a process of mediation, removing elements from their original context and inputting them in some form into my painting. *‘Renouvellement’*

uses many varied collection sources including complex rock formations, patterns formed by sand grains when they are forced to move by the pull of the tide, textured depth inspired by still water within rock pools, cloud motion, a battered rubber glove washed up onto the shore, plant life growing from rock crevices, sketched produced within a scrap book of an unidentified object on the beach and the unusual sand formation gathered on the beach involving shells and shingle alongside a discarded piece of rope and a photograph of an enlarged section of a previous painting. I have not outlined the content or subject information for each painting individually as I have concentrated on the stages of production concerning the application of paint and the viewing of the finished works. It is also intended for the viewer to glean information upon encountering the painting so whilst the sources are invaluable to the production of the works and the interrogation within this case study, knowledge of them should only be available through the viewing encounter. The source collection methods also influence colour choices within the painting, with certain colours from photographs and objects filtering into the works. Knowledge of harmonious and discordant effects as a result of colour relationships also further inform how the source information is manipulated onto the surface using pigment. In some cases, I use colour tones inspired by certain places, objects and details to build layers of paint on the canvas, and work developed subsequently is a direct result of the gestures, marks and colour tones used. An example of this development of colour relationship can be identified within '*Renouvellement*'. The base colour used at the very beginning of the painting production was a pink/purple hue. The reasons for this colour choice are considered within this case study when outlining the stages of production. During production, a much lighter colour was applied, and sat in direct relation to the

purple toned wash. I wanted to instigate a bold change in the evolving harmonious surface so I decided to mix a colour involving a yellow tone using the dense and opaque Titanium white with a hint of Naples yellow. Naples yellow, when added to a dense white pigment, appears to glow on the canvas (due to the properties of the paint and the specific hue of the yellow) and even without the presence of the purple tone the hue would have had a bold impact on the morphologies within the composition. The colour relationship instigated a clash through the use of opposing colours, which when placed together, become discordant and draw attention. This effect identifies the impact of colour choices on the overall work as well as on spectromorphological thinking. My case study will concentrate on the gestural implications involved with spectromorphological thinking, but I will consider the relevance of colour choices when they have a direct impact on my applied terminology.

Oppositions and the potential employment of varying levels between the oppositions also influenced the painting. The opposing elements include juxtapositions between harmonious and discordant, raw and polished, base washes and detailed layers, movement and stillness, depth and surface, flatness and texture, shadow and light, and softness and sharpness. These oppositions impacted on my painting approach, encouraging me to engage with the developing surface and the possibility for the unexpected to happen through the application of paint. The impacts of the oppositions are aided by consideration of the levels of Surrogacy as well as a more focussed critique of morphological thinking. These concerns will form the basis of my journal throughout the making process, using terminologies adapted from Acousmatic Music theory to delve

more thoroughly into the specificities of my painting process and in turn its impact on the audience encounter. Decisions regarding paint application made throughout the stages of production were undoubtedly influenced by my painting experience but also by the newly applied terminology, particularly the complexities within spectromorphological thinking. I have not abandoned previous knowledge in favour of newly applied terminology, but I have instead introduced different approaches to thinking within my body of knowledge to enhance my practical work and inform the arguments within the thesis.

I worked very closely with the stretched and primed canvas (measuring seven feet in height by nine feet in width), painting at close proximity to the developing surface. I only allowed myself to step back from the image to photograph the painting and consider the impact of the fresh work. As such I was able to work without considering the overall composition, avoiding inadvertently making compositional decisions. In this way, it was possible for me to react to the effects of the paint and the detail involved within the grain of the canvas as opposed to concentrating on the placement of marks within the piece in its entirety. It is impossible to suggest a complete lack of compositional decision within production, especially as my research is also concerned with spectromorphologies taking into account flow, movement, gesture and stillness. As such I was able to control my consideration of the composition by choosing when to step back from the work. The canvas was, as with the large proportion of my current works, stretched onto a large studio wall to be painted, as opposed to being put on a stretcher. I favour this method of working predominantly because of the size of the work (in this example 9' by 7'), involving whole body movement when painting. Painting on the hard surface of the wall

also allows for a more energetic and varied application of paint, without damaging the surface. I favour this painting method particularly when forcing a wash of colour into the grain of the canvas or scrubbing away pigment with force.

Another important aspect to my painting practice is the gradual change in my approach. As my interrogation of theoretical concerns developed, so did my paintings. Each work involved a greater use of the Surrogate Orders and a more identifiable knowledge of spectromorphological shapings. I have also found that the later paintings involved developed levels of reduction where close-up, intimate photographs from previous works already involving remote levels had been used within production. This process gradually abstracted areas that were already ambiguous, encouraging further reduction. This process has been an influential production tool. The photographs show enlarged sections of paintings, which when employed in later paintings, become more remote. The process therefore relies on spectromorphological thinking and surrogate levels in order to enable the viewer to glean vestiges or clues as to source. This process of reduction from images of earlier works is considered in more detail alongside images within the practice methodology supplement ([Appendix H](#)).

I have concentrated on Spectromorphology during the interrogation of the painting process at each stage of production. Surrogate Levels are interrogated with reference to the completed painting. Both Spectromorphological Thinking and Surrogate Orders are interrogated in the thesis in relation to my body of artworks. Morphological decisions are made during production but the application of paint is more concerned with the reaction

to the surface and the movement of the paint. The text considers my interrogation of the work as it is viewed at each allocated point during production. The stages of production are shown within the images of the work in the studio (images 4.1-4.27, see attached [DVD](#) for reference). In this study I have included journal notes, involving decisions regarding process, application, colour, effect, shape and form, alongside terminology within Spectromorphology. This method combines my theory, my reflective practice and my painting practice to form this case study. This text identifies a timeline of the production of *Renouvellement*, aided by the images on the attached [DVD](#).

Stages of Production

Primer and ground

I began by priming the canvas with a single layer of gesso. Some areas were primed thoroughly and other areas allowing the interwoven canvas to be exposed slightly. This encouraged the development of a surface on which the paint could not be entirely controlled. I wanted to create an opportunity for the paint to act unexpectedly as a result of the uneven canvas surface. I was unable to identify the differing surface densities until the point in production when the fabric, identifying a sparse application of primer, absorbed the paint. The anticipation encouraged an interaction at the early stages of production. This method of slightly varying tone at the priming stage was a common thread in each of my four artworks. The slightly uncontrollable nature of this process allowed for an unplanned surface to be created, involving a challenge for me as a practitioner to work with an already altered canvas surface. The result on each painting has been different, affecting both intimate detail and the overall composition.

To encourage this unexpected paint flow, I attempted to re-introduce a method discovered in previous practice involving a specific mixture of paint and turpentine recreated through the recollection of the look and feel of the liquid. The method required the use of two colours with very similar qualities such as opacity but very differing colour tones. I used the powerful Prussian blue, known for its staining properties, and Alizarin Crimson, (originally a substitute for the weaker madder hues that had a faster discolouration rate and reaction to light) a strong hue again ideal for staining and to be used extremely cautiously within this process due to its strong pigment. I knew from prior experience that when diluted with a generous amount of turpentine, the tone created from the mixture of the two colours would on first appearance create a smooth soft pink tone (involving the integration of titanium white, a dense and opaque tone that can overpower transparent colours such as Alizarin Crimson). Previously I had used the mixture as a ground, wanting a smooth and soft effect with little movement or texture, however, after application, followed by a short break I returned to discover a completely different surface that I could never have imagined would erupt from the thin paint layer applied just a few minutes before. The pigment in the two colours had fought so hard not to blend together that the result was pigmented deep alizarin specks of differing shapes and sizes covering soft clouds of lilac blue shading. The strange reaction of pigments and turpentine had somehow broken the surface, although not evenly throughout the painting, creating the effect of layers at work within areas of the composition. The first time I encountered this effect, I wanted a smooth textureless ground, so I proceeded to re mix the colours back to one soft tone. This method uncovered yet more information. The deep alizarin pigment specks were concealing a deep Prussian blue, which when swept with a

soft brush, created a motion made up with the two main colours that were used initially. The staining properties of the blue must have fused with the strong white forming a fairly immovable lilac background. However the opaque white proved too dense for the transparent crimson, resisting an additional pink hue. The pigmentation could be altered only through the constant motion of the brush until the surface was dry enough for the pigments to blend. It was this process that I wanted to reintroduce in order for the pigments to behave naturally with minimal coaxing on a surface already saturated with varying textures through the outlined application of primer and ground.

The pigmented method identified above and used within '*Renouvellement*' had a forceful spectromorphological impact on the painting. I painted the whole canvas with a thin layer of the paint mixture, creating the same pink tone, and stepped back to watch the gradually changing surface (see images of painting 4 on attached [DVD](#)). The painting seemed to come to life, with the pigmentation emerging quite rapidly on top of the same lilac cloud. As I watched the surface, the changing pattern became more apparent (an effect reminiscent of the strange assemblages of iron filings when affected by a moving magnet). Motions were identifiable by the traces left behind by the changing pigmentation in many different directions and formations, creating swirls and arcs suggesting movement on the surface. Spectromorphological thinking is best used here to describe the effects of motion through the composition, its effect on individual morphologies and their interaction within the overall Spectromorphology. In this case, it is difficult to identify a clear unquestionable onset, continuant and termination of the markings, as the morphologies are reliant on motion removed from gesture. There is no

defined attack to the movements, instead portraying a soft graduated continuant focussed motion. The original gestures are now far removed from their origins due to the nature of the changing pigmentations. The effects are due to the movement of the materials and although they are a result of an application of energy, they are not identifiable as having been produced by direct human gesture. It is however possible to glean vestiges of possible onset through the residue of paint suggesting movement and identifiable changes in direction. The most noticeable motion type is bi-directional and more specifically convergence. The motions appear to start wide across the work and sweep downwards and in towards each other as though being drawn together. The motions merge to become vein-like, moving vertically and finishing with a more subtle shaded motion where pigmentation has resisted separation. These veins come about in a similar way to the initial pigmentation process; however the mixture of mediums in this case involves linseed oil, which reacts with the turpentine creating these vein-like structures. The termination therefore does exist, however could also be considered to be morphing into a continuation of the same motion as opposed to the beginning of another. The entire morphology involves differing pigmentation specks, both small and large, however the shapes created and the spacing of the marks give clues as to the motion as though leaving traces of how the paint mixture interacted with the primed canvas. There may also be clues as to a more reciprocal parabola motion where a curve is created with a reciprocal motion either side. In this example we can identify a sort of ‘) (‘ shape where the two parabolas work together to create a tension. At this stage of the painting there was also a prominent morphology taking up the left central section of the canvas. This morphology was instantly identifiable as involving centric, otherwise known as cyclic motion. The

paint had acted in such a way that the motion seemed circular, and on further interrogation, seemed to develop a motion trace that gravitated around a central point. This effect is pericentric, suggesting focus around a centre, and on a wider scale involved helical motion involving the spiral around the central point, but with changes in dimension in turn involving other morphologies with more linear vertical qualities.

It is very easy to consider the effect involved within the whole composition as more eccentric, however this involves a view from a distance taking in the overall multi-directional motion implied by a vast number of pigment specks all acting differently. From this standpoint it is possible to see the surface as chaotic and lacking the clear focus of the closer, more detailed interrogation. The important terminology here is endogeny, where the motions seem extended in some way, altering in depth and becoming more complex. Accumulation may also be identified, but could easily be mistaken for dissipation and the dispersal of motion. This ambiguity leads me to believe that there is perhaps a better term within the morphology identification framework, namely confraction. After watching the process develop on the canvas, there was a breaking-up occurring with the paint layer, with the pigmentation forming into different arrangements, creating unexpected and new configurations. The new configurations hold much potential and anticipation, creating new arrangements and encouraging what started as a very simplistic motion to become diffracted. Alongside confraction is conglomeration where elements are gathered together to form a mass. I was previously troubled by these eccentric terms in relation to painting; however the process uncovered here is reliant on these movements of confraction and conglomeration to uncover a deeper knowledge of

the morphological intricacies of such a varied surface. Another viewpoint considers motion style, taking into account textural qualities of morphologies. The pigmentation involves a contorted motion style, considering multiple components interwoven to such an extent that streaming of motion (individuality of single motions within a collection) becomes impossible. The components must be considered as a whole to sit within the contorted style definition, involving erratic behaviour or a kind of chaos. There is however continuous erratic behaviour throughout the grouping creating a kind of order, which in itself is a significant aspect of contorted motion.

After considering the initial paint application, I identified the complex and eccentric nature of the surface, as there was no space or relaxed area where other aspects could emerge. The painting had a constant all-over kind of composition and as a result of my observations I gradually re-worked large sections of the canvas using a soft bristled brush in order to re-blend the pigment with the lilac ground to create a pink/alizarin haze. I worked close to the surface ensuring I left some areas showing the unique pigmentation without planning an overall composition. I wanted to be able to identify some of the unique motion types within the work due to the unusual nature of the process and the ensuing morphologies. I also wanted to allow for the confracted areas to develop compositional relationships and in turn a dialogue with further work and future morphologies. It was important at this point to allow for some drying time in order to ensure that the specks did not return to the surface, and in some areas some emergence did occur. This added to the materiality focussed production of the initial painting stages; however, I was still able to hold some control over the effect, working hard to maintain

some smoother areas of colour wash during drying. This initial stage also highlights the potential for Spectromorphology to impact on the development of the painted surface, identifying types of movement suggested through energy and gesture clues. This can lead to the potential development or breakdown of morphologies.

Layering Washes

My next stage involved the development of thin washes in order to encourage areas of depth. These washes were of similar tone, predominantly involving deeper shades of Alizarin Crimson. I wanted the colours to be harmonious at this stage, to work with the previous layers without forming any discordant colour relationships or focal points. I encouraged the paint to act in a certain way employing a linear uni-directional motion this case in a descent creating a mixture of flat space and vertical veins. This involved interplay between washes saturated with pigment and washes using slightly stained turpentine. As with the previous stage, this encouraged the paint to act without being too controlled whilst still allowing me to intervene or make alterations during production. An area of depth began to develop at this point, invoking the identification of a flocked motion style with individual components creating the impression of a single morphology. Individual elements are still visible but considered to be part of a flock. In this example speed of motion is relevant, as the motion traces leave a clear suggestion of where the paint has travelled previous to encounter. This motion within a flock gives textural clues, building up density through the identification of a sustained motion through time. Sustaining the motion, for example with the vertical veins, involves an input of energy, enabling the viewer to glean vestiges of endogenous growth implying the inner growth of

the flock. This introduction of multi-directional motion highlights the potentially ambiguous nature of the paintwork, identifying a weighting towards the importance of knowledge of the modes of viewing. It will depend entirely on how the viewer encounters the work and which elements they consider to be at the forefront within the interrogated Spectromorphology. Of course the information gleaned may be very different when encountering the finished work, as some areas of the flock may be blurred, altered or hidden, damaging or potentially obliterating the flock.

Open Detail

Differing areas were already starting to form, involving areas of depth, subtlety, blended wash, detailed pigmentation (left as a trace as a result of initial stages), and bolder washes of deeper colour. I chose this point to introduce controlled fine marks both in response to existing paintwork and introducing markings suggestive of things to come. These marks were produced at close proximity to the canvas surface, but their creation involved entire body movement, as well as compact arm and wrist motions. Gradually something became visible as though pushing through the developing surface, with marks stretching the entire width of the work as well as around a focus point to the right of the centre of the canvas. This is where the cyclic, pericentric motion identified in initial stages had its central point, with the motion type suspended in a curved motion around the focal point. This focal point developed through the movement of the paint as a result of a relaxed application and I decided to maintain this focus by developing an area of layered depth and use it as the nucleus from which detail developed and grew. The markings created within this stage act as a result of this area of depth, involving divergent and convergent

motion types concerning both aspects of separation and a coming together of motions. The painted marks created a sense of form although with no clues as to what forms were emerging, and highlight important qualities of morphologies, namely onset, continuant and termination. It is possible to identify the onset by the pressure traces left by the method of production, for example it is possible to glean the size of brush used to make the mark, and how the mark was started. One mark involved a slightly thicker onset where the brush was placed on the canvas before being moved across the work. The continuant begins with plenty of paint and becomes softer in tone and thinner in application showing the trace of extended motion. The termination is therefore graduated with the attention on the maintenance of the continuant. This identified profile outlines the existence of an attack-decay morphology, using energy to sustain the mark. On other occasions the onset is more graduated with a more carefully handled brush in order to maintain a continuant for a longer period and avoid the unquestionable onset of an overloaded brush. These details can all be identified through the morphology terminology, in turn allowing a greater knowledge of creative process potentially leading to further understanding. Markings are also used that are onset-focussed. In this case an attack-impulse is at play where the mark begins and finishes in a short space of time with a lesser focus on the continuant. On encountering the mark, it feels more urgent and has a more specific intention that may not yet be visible, but is gleaned through vestiges of motion and application. More clues as to this urgent mark may be identified through further scrutiny of the surrounding work. The colour used may also provide source clues, but may also invoke further confusion if the results are unexpected.

This detail stage also includes further washes, developing both depth of space and depth of colour. As before, these washes have a vertical trajectory, working their way through and around new fresh markings and areas of drawn work. At this point, there are strong identifiable motions creating what I have previously named veins, which evolve in a similar way to the initial pigmentation process. As with the other process, the effect is developed with minimal input or alteration, and controlled purely by the ingredients involved within the liquid and the surface of the canvas. The initial gesture provided an element of control, but how the paint acts after application is often a complete surprise. An example of this effect relates to a uni-directional motion in a curve shape, where the brush was saturated with the liquid paint mixture, leading to a type of refraction. The paint was deflected off course by a lack of energy with which to sustain the shaping. The energy then altered to work with the gravitational pull, coaxing the mixture downwards and creating the unusual veins as it travelled. The curvilinear origin of the gesture is still visible, however the focus moves to the texture involved within the deviation, in turn having an impact on the depth qualities of the work and the overall Spectromorphology. As more washes developed, some areas of the pigment formation still existed and stood alone, however, much of the effect had been re-invented and in some cases obliterated by much deeper hues. The softer washes on the other hand merely made the pigmentation appear further away as though deeper under layers of paint with the unusual specks of pigment still very much visible. The relationship between the soft washes and the almost severe pigment specks encouraged the introduction of discordant elements to the work alongside softly blended harmonious areas. It is the relationship between these elements that sits the work somewhere between cloud-like softness and a slightly disturbing but

inviting textural surface encouraging further interrogation. The relationships, both discordant and harmonious, will be tested further as the painting progresses.

Contrast

Soft layers had been added to the pre-textured surface in similar tones related to the Alizarin hue. At this point in production, I chose to stand back from the painting in order to photograph the work, and to allow for some of the work to dry, allowing painterly effects to settle into the canvas weave. Working on some areas where processes have been used could obliterate any sign of their existence, and I want vestiges to be existent even when subsequent layers have been applied. My next step was to mix a completely different colour. This colour choice was influenced by two previous works, which when placed next to each other within a gallery setting appeared to make both come alive. The existing shade as mentioned above involved crimson tones with flecks of Prussian blue. It was complex in texture and in colour tone, involving a mixture of hues. The colours appeared to be relatively dark so when the subsequent layer of pale turquoise was added, the colours, instead of being harmonious, had the effect of clashing and glowing, drawing the eye into the work and creating a stimulating juxtaposition within the Spectromorphology. This effect was particularly strong as a result of the dense pigment involved within Titanium white. The strength of the white blended with the already bright turquoise to create a colour with a forceful presence, especially in contrast to the other colours in previous layers. The turquoise hue was chosen to highlight the cloud-like application effect. I wanted elements of sky to be implied in order to encourage a feeling of lightness and softness within the hazy application. I mixed the turquoise hue at very

close proximity to the work and began to push the paint into the canvas with a very soft brush. This created a smooth and dense wash working the paint into the canvas texture. I began this technique whilst on a ladder and I was therefore unable to consider the effect from a distance. When I stepped back from the work the effect was striking with an instant effect on the Spectromorphology. The blue haze almost seemed like a puff of smoke moving across the work, suspended in air and creating tension within the morphology. The colour had an extremely bold effect, as though the blue was lit up and glowing. In this example, the effect is hazy with no defined onset or termination. The mark must therefore be considered through continuant and its texture and suspense. The mark is sustained by inner texture having been developed in such a way that the inner marks are not visible, but must have been made in order to achieve such an effect. Were it not for such a soft brush and forceful application, brush markings may have been visible. The vestiges aid understanding of production can be read through the reciprocal motion type of oscillation, where a rhythmic change has developed around a fixed point. It may also be possible to detect this motion as having moved from the fixed point and expanded as though through a kind of dilation. Again this tests the boundaries between terms, in this case bi-directional and reciprocal. It is clear to me through my interrogation through my journal that it is not always possible to keep terminology under a strict heading, and crossovers may not only occur but can also help to further identify potential within painting to fully test my arguments, uncovering new possibilities within my applied terminology. It is also possible to glean information from an area of painted work that on first appearance seems to have no clues as to trajectory.

Further Washes and Depth

I will not go into too much detail regarding further washes, as it would involve much repetition of motion types and morphologies; however some different issues developed as a result of the relationships forming between different washes, textures and shapings. One section in particular had an unexpected effect on the Spectromorphology, involving the focal point previously described as the nucleus. I introduced a lighter tone to the top right of the work, using a paler shade of the blue. The vein inducing effect took shape in such a way that the trajectory involved worked very differently. The flocked vertical motions seemed to be drawn together, slightly veering left although still in a downward movement. This trajectory led the motions straight into the path of the focal point. As such, the flocked motion was evident with individual elements working together to create the impression of an overall movement type. The destination of the effect encouraged the eye to be drawn into the painting and more specifically into the nucleus. A morphology was created that actively had an effect on the viewing process in a strong and unexpected way reinforcing the centrifugence evident in the earlier stages developed by the movement of the pigment assemblages. In this example, the colour used to create this effect had a lesser impact than the gestural motions. Gestural interrogation will always uncover information as to the development of the surface. These morphologies heralded the beginning of a suggestion of wide space and a sense of landscape. This contrasted with a focus on intricate detail and closeness enhanced by the trajectories, drawing the movements in to a central point.

Shapings began to appear within the Spectromorphology as more washes were layered onto the canvas. These involved trajectories in various directions, mostly emanating from or surrounding the focal point. A vertical trajectory also developed on the left hand side of the work as though sweeping in a clockwise motion from the nucleus in an upwards arc and framing the top left of the image, drawing the eye back into the centre of the painting. This area of paintwork was suggestive of the presence of something, conveying vestiges of detail and potential clues; however any gleaned information at this point would be highly ambiguous. An area of this type invokes the importance of surrogacy relationships, where identifiable elements are at play but are not unequivocally one thing or another. I will discuss this further on consideration of the finished painting. Many suggestive areas were visible at this point, where detail was ambiguous or hidden. These areas encourage a sense of depth drawing in the viewer to encourage a prolonged encounter. I wanted to maintain a sense of depth through to completion, working with the canvas surface to emphasize the areas of depth as opposed to obliterating them. More detail began to emerge during subsequent layers, inspired by photographs of enlarged sections of previous paintings, alongside collected source material from the places of influence involved within my source collection.

I approached these sources differently, using negative shapes and forms to build up detail, conveying intent that could be identified without employing an identifiable source. The intricacies developing at this point were therefore ambiguous but invoked further questioning, relying on surrounding morphologies for information gathering. I must mention a forceful effect identified at this point in production, but I must stress the

subjective nature of this opinion. When I stepped back to take photographic images of the painting, I was drawn into the feeling of forceful crashing movements throughout the morphology, almost as though the entire surface involved crashing waves and a kind of urgent energy. The surface had developed in such a way that the morphologies were powered by this sense of energy creating an all over body experience in which I felt completely involved, especially after having been within the act of creation so close to the surface. I was absorbed in the feeling and emotion of the surface, and such a strong relationship would not be possible were it not for the size of the work and the phenomenological relationships at play. This gesture induced effect was unexpected, and I was unsure how it would evolve, change or be damaged through production. This stage allowed me to identify a particular effect in production, allowing me to take notice of how it would change throughout creation, what aspects would instigate the changes and how they would affect both spectromorphological shapings and viewer encounter. Up to this point many changes had already occurred through layering and surface development. Morphologies had been split involving levels of confraction encouraging new arrangements and configurations to form. In some cases this involved the identification of new motion types or groupings. These included examples of diffraction, creating unexpected and interesting results.

The accidental and unexpected things that happen when working at close proximity to the canvas can be very influential to the Spectromorphology. The act of production becomes intimate and the surface on close inspection is dense and complex, however when viewed from a greater distance, there is a forceful and huge impact on the trajectories and

morphologies developing on the canvas. This often occurs within Acousmatic Music where a section is worked on that is particularly dense and intimately detailed, but when situated in the vast space of a composed work has many altered implications depending on where it is placed, how it sits in relation to other morphologies and in what way the section is suspended or held together by the work surrounding it. This example provides just one instance of the Acousmatic implications of the creative process.

Colour and Application Change

At this stage, I introduced an altered method of application, from colour washes in varying strengths, to a more considered application of paint. This encouraged the emergence of forms as opposed to allowing the paint to act without careful manipulation. I wanted to test relationships between different types of potentially discordant marks to contrast with harmonious elements already at play within the morphologies. I decided to veer from the tonal Alizarin hues, using a darker tone as opposed to the fresh, bright blue used previously. I decided on a deep Prussian blue used within the pigmentation process to introduce a darker more sombre tone to the composition. This darker tone was chosen because I felt that the work needed a contrast to instigate a major alteration in Spectromorphology, as I had become comfortable with the relaxed and soft impact of the previous work. It is less challenging to continue to work with the existing morphologies, creating harmonious assemblages and emotive space, but this process would not test my theories or challenge the development of the surface. I stood very close to the canvas, looking specifically at the textures, and without further critique just boldly stabbed the canvas with the blue infused brush, making it impossible to then alter where the colour

would be situated within the overall Spectromorphology. Instead of making placement decisions as a result of careful planning and reflection I considered intricate textural qualities, where very subtle morphologies had created markings within the space that already suggested the emergence of something. I made a sudden decision to continue to work with this section, which was developing outside of the focal point, but appeared to emanate from it across the canvas, creating a prominent linear morphology. The texture of this blue form was less texturally complex involving a more dense coating of paint. On the other hand, some areas of the form were expanded using both a blending motion, and the vein effect outlined previously, suggesting the existence of the endogenous growth of motion internally, affecting the external motion of the form. The endogenous effect only travelled across a short section of the canvas, retaining partial control and suggesting a softness of application with a cautious and limited amount of fluid paint. The motion conveyed had a softer impulse but still sat comfortably as a graduated continuant morphology due to internal density and sustained maintenance of the form. Movement was implied but without an obvious attacking onset or precise termination. Other related morphologies worked alongside the blue form, with drawn motions reinforcing the linear trajectory across the canvas. These marks were much finer and have identifiable onset, continuant and termination, building on the existing morphology but with an altered application.

I returned to the focal point in the work and considered the dense textures created by the layered application of so many washes. I identified a suggested curve shape, and instantly made a fast moving gesture across the canvas echoing the curvature of the subtle

morphology using Prussian blue. As in earlier stages, I allowed some paint to veer from the original gesture motion, but without employing the veins so prominent in previous examples. The result was a subtle expansion in a wash-like texture as opposed to flocked motion with identifiable individual components. As I worked, a reciprocal motion type emerged where the motion mentioned above developed to complement another motion in parallel to it. Both motions involved arcs of different length creating two related parabola, however they were mirror images of one another in terms of form, one convex and one concave. The effect of the two morphologies together created a contained section of texture, and developed just to the right of the central focus area. The effect draws the eye into the focal point reinforcing the centric motion of the early stages of production. The curve travels through the work in a clockwise motion leaving the painting in the top left corner and arching back into the work to re-join the nucleus. This curvilinear motion has remained the predominant Spectromorphology identifiable within the composition, giving the painting a strong sense of movement both through the overall Spectromorphology and with individual morphologies. More detail was gradually built up around and through the central focus area using Prussian blue. This detail made earlier washes appear to recede into the background, adding to the feeling of depth and gradually building up textural qualities.

I introduced of another colour to challenge the relationships in the Spectromorphology. This colour is most successfully described as mustard yellow. It involves ochre tones that I have always had a strong aversion to due to their 'muddy' appearance when mixed. The developed hue had a forceful presence when placed alongside tones already on the

canvas. The hue also clashed with the Prussian blue, further utilising the impact and effect of the opposition of colours within the painting. The colour involved Naples Yellow, Titanium White and Ochre, and as with the previously created Prussian form, the shaping was a mixture of exact unquestionable edges and softened endogenous enlargements. The curvilinear Spectromorphology was not broken, but this form did introduce an utterance within its flow, causing a subtle disruption to the motion, and a colour jolt. The form worked with the surface, enhancing details that were already beginning to surface and fusing them with elements inspired by my collected photographs. The softer refracted element of the form almost blended with the blue underneath, creating areas of soft haziness in contrast with the pointed and angular quality of other outer edges of the form. The colour began to integrate with the canvas surface allowing for a graduation into the focal point. I decided to leave this fresh and bold form alone for a time, as I wanted to see how relationships might develop between the colour and the surrounding work, allowing drying time in order to build up layers without losing the impact of the utterance in the morphology. I did however want to employ the colour differently within a different section of the work, so I mixed a much paler version of the tone, creating a soft buttery hue and texture. I wanted to reference the colour again within the composition in order to suggest a kind of flow or harmony across the surface. The altered colour tone also added texture and detail whilst creating a slight disturbance within the morphology. This disturbance was present as a result of the inclusion of Titanium white and Naples yellow, an effect already identified as forceful in relation to darker tones. A flocked motion can be identified here where there is a coherent motion felt to be a single morphology due to the vestiges of motion left on the canvas.

The section is linked throughout by a haziness of pale yellow; however drip like forms are visible as having moved down the painting. The clues conveyed are the speed and density of the motion identifiable through the short length of the movement trace and the medium density thickness of the paint left throughout the movement. The paint did not trail off as the motion trace evolved, and the density of the paint was evenly dispatched throughout the painted form. As before the flocked motion components followed the course encouraged by gravity – a decision made in order to encourage an active rhythm to develop through the painting. The ascending motion appeared to be suspended within the painting, avoiding the grounding of areas of the paintwork, working against landscape connotations to open up possibilities for ambiguous conveyed meanings, shapings and feelings. This tension can convey feelings of resonance within the Spectromorphology and heighten the sense of anticipation upon the encounter. The repeated use of the effect introduces a rhythm to the work that induces a more sustained encounter involving the capturing of viewer attention. This employment of rhythm also has a strong impact on Acousmatic Music employing a spacing and grounding effect within the morphology.

Development of Non-Focal Areas

I gradually built up the paintwork on the left hand side of the painting using a bright, almost glowing pale turquoise hue. Initially this uni-directional morphology erupted through a soft feathery haze sitting on the surface as opposed to sinking into the space enhancing depth. The deep spatial aspect was already at play in previous layers, although with a softer more subtle effect. This vertical morphology also involved a finely painted linear motion, depicting an obvious separation of areas of paintwork, almost like a

boundary or framing of space. At the bottom of the morphology, the motion evolved into a different section including marks with an identifiable onset, continuant and termination. The marks were more urgent developing a new morphology. The motion style was streamed where linear movement was involved but with differences in the components; however the streams ran alongside one another suggesting a single morphology. Another morphology involved interfered with the overall spectromorphological motion, concerning a curved arch shape created when paint was wiped away from the canvas surface. This morphology had a very firmly noticeable gesture and energy-motion trajectory, cutting through previous layers and proving to be a completely different type of utterance affecting the motions and relationships at play. The very soft yet bright motion worked directly with a vertical detail marking breaking the morphology without obliterating it completely. It also related to the Prussian blue form as it sat very close to the more angular area, testing the different marks available within an intricate section of the painting. The trajectory also had an alternative effect involving the soft pink base paintwork behind it, working harmoniously to blend soft tones in a subtle way whilst still portraying identifiable linear uni-directional morphology.

Even at this advanced stage, it was still possible to identify elements of the pigmentation effect at the start of the production, both as a background behind other washes, and in one forceful example at the central area of the bottom of the work, still left unaffected by painted layers. These sections were so different to subsequent layers that they stood out within the Spectromorphology with their unusual assemblages of pigment specks juxtaposed with soft washes and vertical rhythmic veins. The strength was in the

difference between the areas of harmony and elements where discordant effects were taking place and their placement and shaping within the Spectromorphology. The harmonious morphology was focussed on the outer edge of the centrifugence introduced within the early stages of the work, whereas the discordant elements had become focussed on the inner and central area of the curvilinear effect. This only served to highlight the overall morphology, even when counter morphologies were working against it throughout the composition. The Spectromorphology has remained strong throughout production. It was not possible for me to fully control the potential overall effect due to the close and intimate method of application. I cannot however unequivocally deny the potential that the morphology may have impacted on production. I can however say that I believe I was able to work with the existing surface textures and motions identifiable from a close proximity in order to develop the work as opposed to allowing the overall Spectromorphology to impact on my placement choices. This is aided by the size of the work as well as the confined working space, ensuring the intimate relationship with the surface.

Intimate but Ambiguous Detail

This stage involved more intricate detail created using small brushes at very close proximity to the canvas surface. This work was situated predominantly within the focal point and close surrounding area for one main practical reason. I was able to stand in front of the work and paint at eye level and just below without involving further difficulties such as needing to use ladders or being out of reach of my palette and equipment. I wanted to approach the work and become involved with the intricate detail

and already developed surface without having to consider the composition, and the painting developed from that point, further building up the already dense space with more detail. This detail was not necessarily aimed at the rendering of a specific thing, but instead evolved through my influences and a mixture of sources, working with the energy motions and textures involved in previous stages. The marks included aspects mentioned previously, for example, simple linear morphologies conveying shape creating lines and forms, scrubbed back morphologies involving an oscillation movement to lift paint from the surface, soft hazy detail involving the pressing of paint into the canvas texture, gestures resulting in various forms of refraction leading to additional vertical morphologies, and sketched finer details suggestive of the emergence of something as yet ambiguous in nature. However ambiguous the detailed work was at this point, there was unquestionably something taking shape, with many possibilities. I intended to use this emergence to full effect as well as to build upon the process by introducing potentially recognisable vestiges within further stages relating to my source collections.

A differing blue tone was used within application in this stage, involving the darker and paler tones used previously. The blue created was bold when placed on the canvas in relation to the pink tones of the washes. Titanium white was also employed further but in this case used neat as opposed to with a lightening effect when mixed with other tones. The white developed some sketch work creating shapings and suggesting detail. The marks were identified as uni-directional motions, involving subtle deflections but retaining linear qualities. The onset was identifiable, the continuant involved a shaping with an extended resonance and there was a gradual decay towards termination. The

motion therefore fell into the category of attack-decay. The mark was not as impulsive as an attack-impulse however had a forceful enough movement to convey the maintenance of the morphology trace as it developed across the canvas. These markings specifically in white occurred above and within the focal area.

Surface Washes

I have chosen to include this wash reliant stage not because of a difference in morphology, but because of the impact these surface washes have on the composition as well as the impact of the colours employed. These surface washes are the final and thinner washes used before the integration of more intimate and detailed work. They add depth to areas involving earlier layering techniques, altering the surface where detail existed and was allowed to dry. Because the markings were dry, it was possible to retain the background detail after the application of thin washes. Detail could also be identified through denser washes by way of vestiges of texture. Initially, a much darker stage developed using the deep blue mixed to be darker by the addition of Alizarin Crimson, a mixture that adds depth and shadow. Because of this dark layer, the subsequent surface wash created using Naples Yellow and Titanium White was especially bold with an impact on the work. The pale layer was a mixture of wash effect and sharp lines forming soft detail underneath the focal area introducing a morphology implying different directional motion trajectories. The shaping created was almost a 'v' shape, very much considered to be an inverted parabola, involving a central peak with reciprocal motion on either side. The markings may not have been physically linked, but the motion was read as an individual morphology with a change in direction as opposed to two individual

morphologies. The linking of the two components to create a single morphology was dependent on the colour used and its isolation within the composition. The colour did not graduate out very far but instead maintained its strength within a confined space enhancing the singular impression of the movement. If the morphology involved more colours, it may have been identified as streamed motion or individual uni-directional trajectories. At one point the pale tone was pushed into the canvas surface creating cloud-like softness blending into the background layers.

A similar marking effect also began to develop, using the same pale buttery yellow hue. This marking had a vertical trajectory leading up from the centre of the focal area. This was the most prominent use of defined mark so far within application, involving an attack-impulse, specifically leaving a trace mark allowing identification of the method of production. The paint, thickly applied, was facilitating knowledge of the brief movement focussing on the onset and termination and identifying the impulsive nature of the energy-motion trajectory. It was also possible to glean the motion as being finger or wrist gesture due to the short distance travelled across the work as well as the size of the brush identified through the mark trace. I continued working on these attack-impulse motions by using a ladder to work closely with the surface in a confined area, again taking away the ability to step back from the work, and working on a limited section of the painting. This involved the growth of the section using the feathery cloud-like effect gained through manipulation of a limited amount of paint pushed into the texture of the canvas. This effect then linked with a previous morphology involving a pale version of the mustard yellow hue that evolved through the vein inducing process. The two

morphologies joined through a soft blending, reinforcing the centrifugal Spectromorphology of the overall composition. The most noticeable mark within the section involved a vertical sketched mark where the continuant gradually fades, leading to a subtle termination. The motion type was therefore attack-decay, showing an extended structure stretched out identifying a break in composition. The mark was identifiable as elongated through the traces left by the paint. The individual bristles became visible showing a thinning in paint due to the loss of pigment on the brush. The mark therefore came to an end as the paint was used up during the extended gesture. This extended gesture was used within the same morphological trajectory as the attack-decay markings, encouraging the eye to move in a curve upwards and off the canvas. It was however possible to imagine the continuation of the morphology, re-joining the canvas as the soft blue hazy morphology mentioned previously on the left hand side of the painting, returning to bring the attention back to the detailed dense focal area.

Intricate Detail

The final stage involved the more carefully and intricately painted area of work, forming the largest contrast with the soft layers and created depth. The more prominent area of detail developed from the focal point, as though emerging from the darkest section of the work. The implication of the differing levels of surrogacy were of prime importance here, due to the more complex gestural motion used to build up an area of carefully painted work. I will concentrate on this further within a separate section devoted to the surrogate orders. My source for this area of detail came from a close-up and enlarged photograph of an area of work from a previous painting. This image included what appeared to be a

large crack in the painting from which something was emerging (once described by a viewer as hope emerging from bleakness), identifying elements of sinister darkness against flickers of a lighter, less oppressive and more positive feeling. This introduced a new dichotomy that I felt could be challenged within my current painting, particularly alongside my focus for potential emergence from the painted surface. A darker section had already developed as a result of the Spectromophology around a focal point, involving a more dense area already saturated with inner detail and texture conveying both ambiguous and recognisable detail. The intricacy of this area developed far beyond the point that I had expected, testing the amount of layers possible whilst still encouraging all layers to be employed creating the depth of space so important within the piece. This dense area enhanced the potential for motion to be so interwoven that contorted motion must be considered to gain further understanding. The components had become so tangled that motions earlier considered as flocked or streamed had become so erratic in terms of behavioural relationships that contorted motion is gradually introduced. There are, however vestiges of coherence gleaned through possible identification of some individual components that invoked a sort of balance within a grouping potentially identified as erratic. There was therefore order within the disorder, allowing for understanding through identification of the properties of the erratic behaviours.

The subtle yet erratic area of paintwork was the basis for the development of the intricate detail so important within this stage. I introduced a new and lively colour to the work, suggestive of this concept of positive emerging from the sinister. The colour that best

implied the suggestion of emergence was green and its varying levels of tone. This contrast in colour drew the viewer into the more intricate detail of the focal point before following the spectromorphological shaping within the composition. Green tones are suggestive of nature and growth, and when situated within a painting with an overall pink/purple hue, have a bold impact as a result of the contrasts in colour. The area of work also involved a bright fresh and vibrant blue, adding to the lighter, more positive effect of the detailed work. During production, I had in my mind a kind of interwoven foliage suggestive of growth, but without rendering the exact image of leaf structures or branches. The detail that developed was painted through a very emotive process, attempting to convey the feeling of the movement implied by natural growth, whilst ensuring that the depth and darkness of the background kept their power within the Spectromorphology. The markings used were both expressive and carefully controlled. The detail marks involved a saturated application, and bolder brushwork, using tonal mixtures of Olive Green, Naples Yellow, Titanium White, and Viridian Green. Many of the marks were built up using attack-impulse morphology types, enhancing an obvious onset and termination with very little emphasis on the continuant. The markings were bold and strong, and best identified within a collection or assemblage due to the nature of the mark being so different from any morphologies used within the earlier layering techniques. There was a suggested accumulation at play where the work had been gradually created through the morphology, and made to become more complex through the building up of motions. This had expanded the morphology to take over the focus of a wider space within the work. Although the assemblage was made up of many individual components, there was continuity, with no break in motion, conjoining individual

markings leading to the suggestion of a morphology type that extended horizontally through the central focus area. This collection of marks implied streamed motion, where markings were existent at the same time, maintaining their individuality but considering a singular linear movement. Streamed motion was so easily identified here due to colour relationships. The colour tones were continuous within the assemblage, already providing the viewer with a continuity enhancing the effectiveness of the stream. There was also a repetition involved with the application of the paint and the attack-impulse style of motion, but also a repetition in textural qualities where background work could be interrogated in relationship to the surface detail.

One final element was added to the work as an instant reaction to the suggestive detail of the previous section of text. I responded immediately whilst the work was still very wet, wanting to pull back the power and boldness of the effect of creating light from darkness, somehow creating a soft utterance within the streamed motion. I immediately reintroduced the bold blue/turquoise tone used previously, but with much stronger pigmentation involving more colour. I picked up another focussed and enlarged photograph from a previous painting, and began to draw in some detail using very fine brushes and a steady hand. The subject of the original image was very close-up rock formations, but had already been abstracted for use within the previous painting. At this point, I was merely working with shapes and movements creating forms and interwoven details on the surface of the canvas. Instead of working with existing detail as within previous stages, I worked as though none of the previous work existed, ignoring the impact that a thin line might have on the morphologies below, and allowing forms to

obliterate areas of work that were potentially an important part of the stage before. The result of this approach produced a kind of freshness, suggestive of impulsive energy and leaving bold traces of motion trajectory. As before, the blue markings involved a building up of the accumulation of components, suggestive of an individual linear morphology. These fresh gestural markings created an interwoven section saturated with detail of many layers, both suggestive and intimate, creating an area of work with intense density in relation to the vast scale of the work involving areas of space and softness. The effect was so dense, that it held a great deal of information and had huge impact on the work. The area changed the motion style to be contorted as multiple components had become so interwoven that the streaming was partially hidden and tangled. The section of detailed paintwork involved a dense overlapping and sense of organised chaos, where harmony is created through textural variations leading the eye through the surface in a way diametrically different to the chaotic impression given by the motion style.

Spectromorphological Summary

I had worked the surface of the painting to such an extent that I had developed synchronization in the overall morphology created through placement and evolution of discordant elements. There is a kind of order created through disorder where the overall Spectromorphology has a very specific centric motion, with morphologies at play within the overall Spectromorphology that both hinder and aid the smoothness of the motion. The effect allows for clear understanding of spectromorphological shapings, altered by further detail and counter shapings, and the placement of utterances or jolts in the composition. The shapings are not flawless throughout, but allow for the differences in

individual encounter within the viewing of the work, drawing the eye into the work in places, and focussing on surface detail in others. Also at play are the differences between the obvious and the ambiguous. It is in some cases not difficult to trace the morphologies through the work, whereas in other cases, morphologies have been put under such strain by further work that they are no longer unequivocally identifiable and in some cases even obliterated. In this example, vestiges are even more important within the collection of knowledge, enabling the viewer to delve further into the potentialities within the painted surface, building understanding of production, development and effect. The painting has retained elements of earlier stages, conveying an overall sense of suspended energy and suggested movement, rooting the main influence within gestural qualities and morphological concerns. The piece has retained its intimate qualities as a result of conveyed depth within layering, encompassing movement, softness, boldness, utterance, depth, intimacy, vast scale, texture, and strength conveyed to the viewer.

Surrogacy in Renouveau

I will now focus on the finished painting '*Renouveau*' as opposed to the stages of production outlined within the spectromorphological case study. The text considers the identification of Surrogate Orders in the completed work, taking into account the viewing encounter as opposed to decision-making stages within production. This will be a reflective consideration of the painting through an enhanced understanding of the Surrogate Orders. I will outline the orders in the painting, give examples of how these orders are identified by the viewer, consider how the orders sit together in terms of compositional and morphological relationships and interrogate the overall impact of the

orders and a knowledge of the orders within the viewing encounter. I will apply my newly integrated terminologies to the encounter of my own painting, testing the effectiveness of the terms and their relevance to my own painting research. I will consider examples of the existence of each order through identification of specific areas or markings before discussing the work as a whole focussing on the viewing experience as well as the consideration of each order from first through to remote.

First Order Surrogacy

First order Surrogacy is often difficult to detect when viewing a finished work due to the nature of the type of mark involved. The first order surrogate is a mark that stands alone as a singular gesture motion, but often evolves to be a second order surrogate through mediation. I can identify examples of first order surrogacy gleaned within the painting where a mark can be identified, its creation and trajectory is visible and its individuality within the piece is still evident. The first example can be seen in the bottom right hand corner of the work where initial marks can still be gleaned through layers developed later within production. The marks are white in colour but are affected by the lilac hue of a surface wash. The colour of the marks is relevant, not as a clue to source information, but as a method employed to enhance impact. The strong white tone, used with a hint of Naples yellow is bold in contrast with the previous layers of Crimson Alizarin and Prussian blue. Their identification as a first order surrogate relies on their ability to remain identifiable and separated from the work around them. They keep an identity of their own as though detached from other more harmonious areas of paintwork. The markings do not attempt to convey any meaning or give clues as to source, but the

gesture involved within the creation of the mark is apparent to the viewer. To use one of the marks as an example, the gesture is clearly identifiable through the energy-motion trajectory. The application of energy is evident as having employed a fine but reasonably stiff brush to activate a horizontal motion relying on consistent energy to progress across the canvas. The mark is the result of this identifiable action and remains as a gesture mark that in this case never develops into anything but itself. The only definable quality is the creation, involving pressure of application, speed of motion and size of movement. The work surrounding the mark does not give clues or vestiges as to source or conveyed meaning so any vestiges identified by the viewer are uncertain and highly ambiguous. The mark conveys its own existence, its implied movement, its retained strength and its compositional relationship to the rest of the work. The mark also occurs outside of the main spectromorphologies in the painting, resulting in an inability to gain information from elements outside of first order Surrogacy. I will discuss an example of a similar gesture created mark that cannot be considered a first order surrogate with the aim of identifying the intricate detail within definitions of surrogate orders. The mark occurs in the centre of the work, towards the bottom of the canvas. The mark is white and gives similar clues as to application such as the brush used and the pressure applied. The main difference lies in the identification of the morphology with which it belongs. It joins with a more extensive movement defining a large section of work aimed at conveying something, however ambiguous, to the viewer. The mark forms part of a suggested mark system involving mediation, manipulation and artist intention. The mark is integral to a morphology, playing the part of the instrument for production so relevant in first order surrogacy, but also playing a much more pivotal role in the transference of possible

source meaning and overall spectromorphological knowledge. For this reason, the mark cannot be considered a first order surrogate.

Another example of a first order surrogate can be seen in the bottom right hand corner of the composition. The type of mark is different, but retains a strong individual presence created through energy and movement, separate from the work surrounding it. The nature of the mark is different to the previous example as the gesture motion is identified as less controlled, allowing the pressure applied and the natural motion of the paint to define the mark. It is alizarin crimson in colour and is identifiable through a vertical motion that has been allowed to move down the surface of the canvas with only minor alterations. This can be gleaned through the feathery and less defined edging to the mark, conveying the action used to define the gesture and firmly conveying only itself and its situation within the work. The difference in conveyed application does not affect the order identified, as the first order does not require specificity in the nature of the gesture.

There are few examples within the finished work of first order surrogate markings as often during production, first order marks become integrated into more complex morphologies, involving mediation and invoking the consideration of second order Surrogacy within the encounter of the work. First order identification can be suggested if vestiges of the origins of the mark remain. It is often possible to identify the existence of a first order mark even when developments have altered the form or motion. They cannot be defined as first order, but the viewer is still able to suggest the possible first order origins. This understanding can be based on imagination and speculation.

Second Order Surrogacy

Second order Surrogacy has an impact on the relationships and juxtapositions within the composition and how they work together as a result of mediation during production. In *'Renouvellement'*, second order Surrogacy is prominent involving not necessarily paintwork defined as figurative, but instead with the intention of conveying something to the viewer. The most transparent example of this order is within the focal area involving the most intricately detailed paintwork. This area is above and just to the right of the centre of the canvas. It involves layers of detail and bold colour including vibrant blue and green tones. Depth is created by the use of layering across this whole section as though something is emerging from the textured canvas. The marks are bold in colour, in this case a strong sage green hue applied with identifiably dense and confident brush strokes. The strong sense of intention behind the marks and the placement and formation of the marks suggest conveyed information missing from first order Surrogacy. The relationship formed by these marks creates a grouping of gestures forming a single trajectory. The marks work harmoniously and the space between the marks encourages a tension on the surface that holds the Spectromorphology in suspense. The grouping is a second order surrogate as the source is identifiable as a plant formation or growth, and the human gesture or cause behind the marks is clearly visible. The viewer can identify with little doubt the action behind the marks. The eye of the viewer is encouraged horizontally across the work through the placement of marks and groupings. This effect is highlighted by the relationship between the green marks and the darker pigment behind, as well as the overall morphology including the surrounding gestures and the blue tone entwined around the suggested plant formation. The work around the grouping conveys

growth and evolution emitting from the focal point, adding to the information gleaned aiding identification of second order surrogate groupings.

The more consistent use of second order surrogacy can be seen in the background sketch work involving specific marks clearly created using a fine brush. The marks work together forming individual morphologies and formations intended to convey vestiges of meaning to the viewer. Sketch work, if used in initial stages, is often hidden, obliterated or damaged by further development of the surface, but in this painting, fresh initial sketch work still remains upon completion of the work. In some areas the fresh markings are left unaffected after creation. In other areas, suggestions of sketch work are visible through line traces or texture traces underneath washes or added detail. When washes have covered detail, the viewer can often identify the drying methods used as the layering of a lighter colour may not affect the darker line structures below so must have been encouraged to dry before subsequent layers were applied. This ability to identify elements of production and application can be surmised through identification of orders of surrogacy. The natures of first and second order surrogates enable the viewer to glean more complex information regarding artist movement, gestural activity and painting production. Understanding of Surrogacy encourages knowledge of the materiality of the medium, the qualities of the paint and the creation by the artist, to be critiqued in depth and to great effect.

Third Order Surrogacy

Third order Surrogacy in '*Renouvellement*' is present throughout the composition, conveying clues and vestiges to the viewer but with a stronger reliance on spectromorphological implications, resulting in a more ambiguous or imagined understanding. Third order involves a shift away from identifiable elements as source and gestural activity become elusive and uncertain, encouraging the consideration of morphologies. The first example of a third order surrogate occurs just to the right of the aforementioned area of intricate detail. The mark or mark grouping (at initial inspection it is unclear how the mark was produced) is a strong and bright white tone that appears to glow as a result of the pigment used. Of course as the artist I am aware that this effect is due to the alteration made to the white using a tiny addition of Naples Yellow giving the tone an unexpected vibrancy. This would be unclear to a viewer without the prior paint-based knowledge. It is possible for the viewer to identify the existence of a gesture motion in the creation of the mark, however the certainty of this action is put into question by the unusual way in which it has acted on the surface. The viewer can assume the mark was made but then doubts the motions' evolution through time. Temporal aspects are particularly visible in this example due to the information gleaned through the morphological development of the paint on the surface. These motions can be identified as having evolved over time in a way that is contrary to the action imagined to create the mark. There is a change in texture of the paint showing areas that have faded, areas of density, and areas with a forceful downward trajectory working against the initial identification of a horizontal gesture action. It is a disturbance in the Spectromorphology where the paint has acted in its own way against the natural motion of the overall

elliptical spectromorphological structure of the composition. The area hints at a presence and intent by the artist to suggest something within the work that is not defined or recognisable. Its strength, textural detail and unusual structure give the form a presence and a firm existence in the overall piece creating a punctuation, drawing the eye and encouraging further consideration and questioning. The search for understanding leads to the interrogation of other areas of the work. This search invokes the inclusion of the other orders of Surrogacy with a focus on the relationship between the orders within the composition of the piece.

A more complex example of a third order surrogate in '*Renouvellement*' involves layering, a perceived depth and a convolution of texture. This effect occurs on a great deal of the surface, but I will focus on one defined area. The area is just left of the centre point of the work and can be identified by the slightly orangey hue between two areas of deep blue. On first inspection the area appears to be a wash filling space between two second order components. On closer inspection, the detailing involved is highly complex, playing an important role in the relationships formed between the present first and second order surrogates. The section cannot be considered remote or second order as it conveys vestiges of both source and cause information including changes in texture, line traces and a sense of ambiguous form. It is not possible to identify any definite gestural actions, as the area is a mixture of hazy layers developing a complex texture that appears to be hidden within the surface of the canvas. The partially obliterated work can be perceived as initial sketch work that is now hidden and uncertain. It is clear that something is present within the surface but it seems to just fall from the viewers' gaze as though

behind a veil. This effect, instead of acting as an area of calm between second order surrogates, becomes an important and intriguing structure within the composition. The colour used here draws attention as a result of the difference in colour tone. The colour therefore does not provide any certainty as to source and as such it is not possible to suggest that the colour choice aids understanding, but instead invokes further consideration. It encourages a prolonged consideration of how the surface and the relationships behave, maintaining a focus on the surrogate orders and an emphasis on source and cause information. The viewer may uncover further information, however ambiguous, from the other surrogate levels within the piece as well as spectromorphological implications and gestural clues. The hazy nature of the work may instead be viewed independently of extraneous paintwork, highlighting an utterance within the Spectromorphology where detail is omitted to form an area of quiet within a piece complex with intricacies. This area differs depending on the viewer, for example it is possible to identify a calm and hazy moment within an area of detailed intricacy. Alternatively the viewer may identify a subtle texturally complex area involving layers of paint used to develop a compelling area of detail. This requires further critique and a reliance on other surrogate levels or spectromorphologies within the work to aid understanding. The potential differences regarding viewing draw on different viewing modes and can be greatly affected by prior knowledge of the modes, the paint-based medium, and the application and manipulation of the surface.

Third order Surrogacy is extremely important, as before the introduction of surrogate orders, areas may have been too easily labelled as abstract, not taking into account the

remaining vestiges of other orders so important within the more complex understanding of the work. I have also touched upon the potential for third order to have an impact on the viewing modes, altering the way in which an audience may approach the piece and in turn the knowledge gained as a result of greater understanding of Surrogacy. The mode allows a shift away from the identifiable without venturing into the term abstract, instead taking into account unusual behaviours, textures, motions and structures and the reasons behind the uncertainties, punctuations and possible disturbances or harmonies.

Remote Order Surrogacy

Remote order Surrogacy invokes a critique of exactly what is being seen when something is initially read as unrecognisable and considers the implications of the mode on the overall composition. In third order, there is a definable shift away from source and cause information, whereas the remote order signifies a total separation from source and cause making any definitive identification impossible. One aspect of the painting that defines the remote order involves the areas of pigmentation considered within my critique of Spectromorphology earlier within this chapter. The best examples of this pigmentation lie to the right hand side of the painting and at the centre at the lowest point of the canvas. The exact nature of this pigmentation is discussed in detail within the spectromorphological concerns so I will not revisit the specificities of the effect but instead focus on its relation to remote Surrogacy. The areas in question do not attempt to render the impression of anything or convey meaning to the viewer. It is possible to identify the lack of instigated gestural motion leading to the uncontrolled effect produced. The viewer knows that some kind of intent must have been involved within production

but the detection of human action is powerfully pervasive and impossible to glean. There are relationships that involve some interplay with areas of work within other orders such as the second order sketch work, but the pigmented areas merely provide a ground for the markings that do not in turn convey any clues to better understand the effect. Clues are surmised through an understanding of Spectromorphology and even then, findings are erroneous and concern remote vestiges rather than certainties or even possibilities. The morphologies involved within the areas in question have a major impact on the overall curve of the Spectromorphology, encouraging the eye to move through the work in a particular way, providing alterations in texture, relationships between colour tones, and a complex canvas surface. When considering the colour choice of this pigmentation effect with regards to Surrogate Orders, it is possible to suggest that the colour used may impact on the viewer experience. It is however the pigmentation, suggested motion and a lack of source information that is vital to the interrogation. It is possible to suggest that if the colour used was for example a blue tone, then the presence of water related vestiges could be surmised whether intended by the artist or not. As such, colour choices can have an impact on the reading of painting, even when the terminology applied during the encounter is not centred on colour interrogation.

A further example of remote order Surrogacy can be identified within many of the fine and translucent veils of colour used across the canvas. One example is above the orange toned area detailed within the critique of third order surrogate examples, and to the left of the main area of detail. The area involves a darker tone in a grey/green hue. The colour is linked with the tones visible in the depth of the detailed section where green tones are

darkened using blues and any slight flecks of white have produced the grey/green hue that has developed across the canvas, using less pigment to create a veil-like cloud. The viewer can begin to understand this developed hue through interrogation of the surrounding work, gleaning vestiges of potential relationships and links to areas with a similar tone or a stronger focus on source or cause. It is impossible to know how the form was produced as no gesture can be traced and no marks are visible to identify a method of application. The form does retain a presence within the composition as a soft and subtle effect that sits in direct competition to the forceful and confident marks developed within the first and second order surrogates. Instead of acting as a disturbance, the veil-like remote form encourages a harmonious relationship, softening the bold, darkly painted work and acting as a balance between second order surrogates, linking one to another without a jolt or disturbance in the morphology. The placement of remote surrogates often aids the flow of the Spectromorphology or alternately alters or abolishes the flow. The balance of surrogate orders is also relevant here, as a work that could be viewed as purely remote would not benefit from the important relationships formed between orders and critique would be limited to possible spectromorphological vestiges, which in remote order alone are ambiguous and pervasive.

Summary

In '*Renouvellement*', the four orders of surrogacy exist in differing amounts, holding together the individual morphologies and overall Spectromorphology. The use of all orders during production encouraged the development of the surface, in turn still evident within the finished painting. These developments include alterations in textural

complexity, strength of pigment, mark types, gesture style, size of motion and colour tone. These changing elements invoke temporal considerations, allowing the viewer to identify when sections were left to dry, the trajectory of marks or groupings, the movement of the artist (whether wrist, arm or whole body), the travelling motion of the paint on the canvas and the development of the painted surface as a whole. The interrogation becomes interesting and insightful with the introduction of complex levels, removed from figuration as well as levels removed from abstraction. To fully interrogate and understand my painted surfaces, I applied the intricate set of terms provided by knowledge of Surrogate Orders within the viewing encounter. These included spectromorphological clues, potential vestiges conveyed and relationships present that in turn aid understanding of the surrogates present in the work and how they function individually as well as together. The audience would not necessarily approach the orders in such a methodical way from first through to remote order. It is more natural to approach a work in a more open way, looking first at the area of work that catches attention and developing the viewing encounter from there. I would suggest the likelihood that the second order detail would take the initial focus and the eye would be drawn through the Spectromorphology, considering the vestiges of first order surrogacy as a result of knowledge gained through identification of second, third and remote orders. Surrogacy would also not be considered independently of the other elements uncovered within my thesis. For example, spectromorphological implications play an important part throughout the viewing encounter and understanding is gleaned through the relationships between surrogacy and Spectromorphology. Modes of Viewing are also vital, as knowledge of the modes would undoubtedly impact on the encounter. Viewers will

approach the work with different levels of understanding and knowledge, but my own applied terminology equips the viewer with a more structured and defined approach opening up potential for a thorough knowledge or consideration of process, application and effect.

This case study has discussed the stages of production with specific focus on the employment of spectromorphological thinking. The terminology within spectromorphological thinking has enabled me to consider every detail on my canvasses involving the interrogation of gesture and motion to identify vestiges or clues as to the development of the surface. Spectromorphological thinking encourages the viewer to interact with the implied motions within my painting in order to collate as much information about the work as possible. When the creative process has involved a process of reduction or remoteness, the viewer is able to gather information through Spectromorphology. Understanding can be developed through the identification of the onset of motions through to termination, the types of motion, and the relationship between movements or collections of movements through the specific terms outlined within the text. The case study discussed the final painting through the application of Surrogacy. The presence of each surrogate level within '*Renouvellement*' identified how the thinking can be applied within the practical interrogation of painting. The levels highlighted elements that conveyed the presence of something, even if the information conveyed was suggestive or ambiguous. Other levels considered detailed sketch work alongside areas of the painting where only very subtle clues existed with no certainly as

to cause. The surrogate levels encourage contemplation and interrogation of the painted surface.

Conclusion

Summary

I have offered an interrogation of analogous notions within listening, viewing, creation and analysis. The analogies have included production similarities including comparable application of source collection, gesture making and manipulation of materials in both disciplines. They have also included corresponding use of levels of reduction within creative practices and parallels between listening and viewing. My contribution is demonstrated primarily through my own painting practice but also within contextual examples, with the newly applied theory proving to be useful throughout the advancement of my practical research. I set out the context for my research early in my thesis, highlighting how the research came to fruition through my own approach to creative practice and through the resulting interrogation of gesture, source identification and approach to creation and encounter. My practice and my analysis of my practice have been greatly influenced by my research, both during production and reflection. This investigation has informed the creation of a redefined understanding of painting with an emphasis on applied energy, gesture and movement. The collated research is employed within a case study of my painting '*Renouvellement*', demonstrating the interrogation of my newly defined modes of thinking within the critique of my own practice. The study tested and evaluated the effectiveness of my research showing the practical application of the terminology and reinforcing my contribution to knowledge. I have provided a thorough consideration of my consideration of my creative methodology within Appendix H. the text outlines the development of my practical work from initial planning stages through to completion. I have set in place an organised methodology for painting

discussion and for practical application within the painting process, fulfilling my intention to develop a concise structures foundation for the development of painting knowledge both for the artist and the audience.

Aims

My initial aims have remained central to my research throughout the development of my text as well as my creative practice. For this reason, I will return to my aims in order to demonstrate the successful outcome of my interrogation.

Aim 1: To explore, interrogate and utilise specific terms within Acousmatic Music theory with the aim of transferring and adapting analogous notions of listening, viewing, creation and analysis within my painting practice.

This thesis has demonstrated the potential for terminology to be borrowed from the discipline of Acousmatic music and for the terms to be adapted to and employed within my painting practice and within specific examples by other painting practitioners. The terms borrowed from music involved three main areas of research. The first area identified the different modes of listening available to the audience within the encounter of sound. These categories of listening are separated into modes 1 to 4, considered alongside Reduced Listening. The detail within the categories allowed me to re-consider the potential knowledge to be gleaned from the application of the terms within a painting context, specifically my painting practice. I developed these categories to outline the potential modes of viewing including the gathering of information through the presence

of forceful clues, the calling to attention of the viewer through an impact within the work that demands attention, an aesthetic response to the painting involving the identification of material traits, and a mode of viewing reliant on a previous knowledge of how to approach the encounter of painting. The modes of viewing have demonstrated the importance of a redefined understanding of engaging with a painted surface enabling the viewer to approach works with a broader knowledge of the categories and terminologies available to glean as much information through the encounter as possible. The separation of modes allows the viewer to identify different aspects of the work individually before collating the information gathered to consider the mixing of modes within the viewing in turn informing the experience of the encounter. The modes of viewing are most successfully applied in consideration of a painting that employs elements of reduction, identification and remoteness. The information carried by such a work will be varied in levels of identification, in some cases allowing for the gathering of knowledge, but in other examples the information may be so remote that the viewer may be forced to rely on the aesthetic and material qualities of the surface. The more the application, gesture, texture and detail differ within a painting, the more information is available to be gathered within the employment of each mode, resulting in a more thorough interrogation of the painting. If a work is for example remote with no vestiges or clues as to meaning, the viewer must rely on the identification of material qualities or employment of previous knowledge to approach the painting. As we now understand through my research and the thesis, it is possible to employ Spectromorphology and Orders of Surrogacy to gain knowledge from the presence of gesture or texture within painting. This relationship between two of the three main areas of research clearly show the link forged not only

between disciplines, but the triangular nature of the relationships formed within Modes of Viewing, Spectromorphology and Surrogacy. I developed the concise diagram below (Diagram D, found on the following page) as a result of my research to reinforce the equal weighting of importance on the three main research areas. My diagram also depicts the triangular nature of the relationship, illustrating the impact each concept has on the other two. It introduces the terms involved with the identification of gesture within painting as a method to gain understanding from a painted surface. This mode of thinking employs Spectromorphology and the structure of gestural identification present within the Orders of Surrogacy. Spectromorphological thinking has demonstrated the depth of knowledge available through the critique of movement and gesture within painting. This takes into account identifiable application of energy and motion trajectories within a painting. Spectromorphological detail can therefore consider any motion from a simple mark with an obvious onset and termination to a more complex collection of marks forming an isolated section of work interrogated through their motion style, direction of energy and relation to other areas of the work. Spectromorphology, as a result of such considered interrogation of even the smallest of markings, enables the viewer to develop a complex knowledge of the surface in a way not encouraged within the modes of viewing. There are no mark limitations within the potential for Spectromorphological critique as some element of motion, movement or even lack of identifiable gesture all allow for some vestiges to be gleaned through the identification of traces of how the paint has behaved. The use of Spectromorphological thinking in relation to my painting practice in Chapter 3 is particularly useful in identifying the practical use of the newly

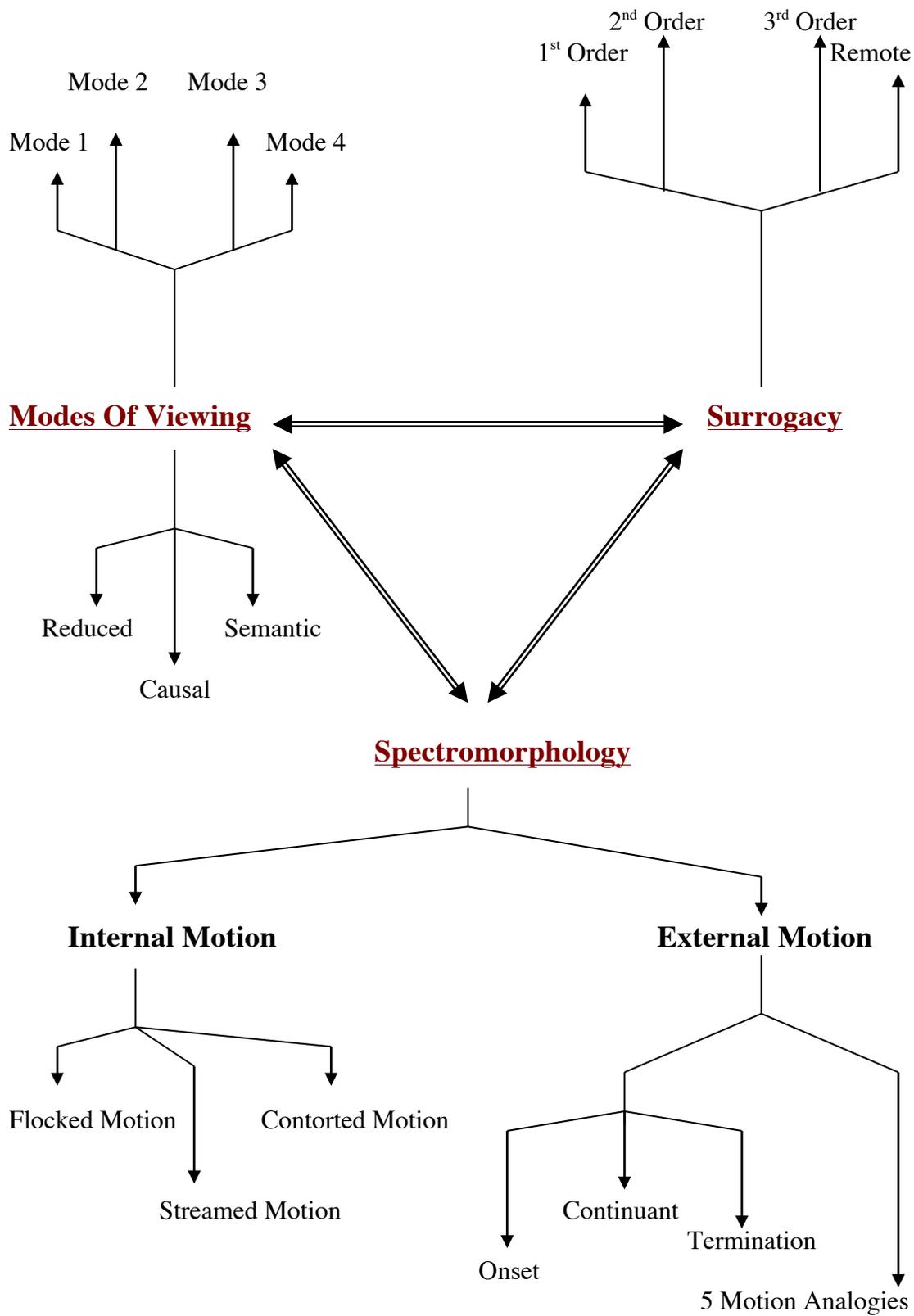


Diagram D - Author's diagram part adapted from Smalley (1986: 74-77).

applied approaches, leading to the critique of the different types of motion evident within my painting '*Renouvellement*' in Chapter 4. The painting provided me with a practical application for my newly developed terminology allowing me to test the effectiveness of the knowledge throughout production as well as within the viewing of the work. The painting employs a wide range of morphology styles with a variety of different gestures. I was able to create marks with different onsets, continuants and terminations in order to vary the application of paint and create juxtapositions on the surface providing a complex discussion within the case study. Internal motions were also varied, involving collections of marks or mark groupings that worked in different ways. The case study uses the terminology in such a way that all facets of the complex notion of Spectromorphology were employed and analysed within the text before introducing Surrogacy as an approach to facilitate knowledge through the encounter. A spectromorphological interrogation of a painting by Didier Paquignon is also documented in [Appendix D](#), also analysing the Surrogate Orders present within the work.

We now know that surrogacy is reliant on gestural implications and the application of the paint, and the Surrogate Orders provide the third area of research within my triangular diagram. Surrogacy undoubtedly informs the knowledge developed within both modes of viewing and Spectromorphology, particularly when a process of reduction can be gleaned through the viewing of the work. The surrogate orders provided another analogous structure when applied to my painting practice, encouraging the identification of differing levels of cause and source within the work. As with Spectromorphology, the complexity within the Surrogacy terminology can be applied to my painting practice, facilitating

identification of conveyed information through the encounter of the painted surface. Knowledge is identified through applied energy, the materiality of the work, the potential meanings conveyed and the existence of something that is potentially unrecognisable remote or reduced. The detail within my research areas is central to my contribution, facilitating the consideration of theory during production and encouraging a sustained encounter of the work involving a thorough analysis of what the paint is doing, why it is doing it and with what impact on the work.

Aim 2: To develop a body of artworks that tests, informs and responds to theoretical findings, advancing my practical research.

This aim incorporates both the testing of theory as my project developed, and the application of my developing approaches to thinking about my specific approach to painting involving elements of source, reduction and remoteness. I began to paint very early in my research, delving straight into the terminologies set out in my initial proposal. As the works progressed the theory became integral to my practice as I responded to changes in direction and enhanced understanding of my concerns. My knowledge of Surrogacy altered during my interrogation due to the existence of two texts by Smalley outlining slightly different levels of Surrogacy. This involved a change in approach to the understanding of the categories and their application from their original context to my own painting context. This altered viewpoint evolved as a result of reflection within my personal journal notes following the production of the painting '*Profondeur*'. Thinking back, I had focussed on the gestural aspect of surrogacy but instead of adapting the

specificities to a painting context, I tried to force a very specific framework onto my own area of research. Through journal notes it became clear that it was not beneficial within a painting context to separate the gesture from extraneous information such as cause and source, and that many aspects affected the application of surrogacy in painting. These aspects included colour and form as well as meanings conveyed through the rendering of something recognisable. The realisation of the inclusion of such key painting elements led to the definitions of surrogacy within painting being altered and in turn informed the case study of '*Renouvellement*'. I was able to identify the exact point that needed further scrutiny and resolve the issue through interrogation of my intended contribution to knowledge. Resolution of this issue was time consuming and as such had an impact on the development of the research. The outcome of the interrogation is stronger as a result of working through the problem and focussing on my initial aims to develop my argument.

My own practical work has provided examples of the application or understanding of analogous notions and their use within my specific area of painting throughout my thesis. The most important impact of my research on my painting practice has been the consideration of the newly applied modes of thinking not just as a result of the completed painting but also throughout the production of the body of artworks. Findings impacted on my paint application and manipulation and encouraged careful interrogation of the developing surfaces at all stages of production. Encouraging my developing knowledge to feed back into my paint application was critical to my research, testing my developing research at each stage of its development, encouraging critical thinking and reflective

practice as central forms of methodology. The more thorough interrogation of terminology evolved in the form of the '*Renouvellement*' case study. The chapter reinforced my contribution to knowledge identifying the practical use of the applied terminologies within my discipline outlining the nature of the contribution, the potential of the terminology within the critique of my paintings and the complex nature of the developed knowledge within my painting practice. Interrogation of the body of artworks and their progression throughout my research is outlined and critiqued within Chapter 3. The artworks created during the course of my research show my expanding knowledge at different stages. Crucially the final painting (and the focus of the case study '*Renouvellement*') was the conclusion to my practical interrogation, utilising the knowledge gained throughout the research project resulting from the collation of research and practical testing. As a result, the terminology and modes of thinking can be successfully employed within critique of '*Renouvellement*' with the viewer able to employ all modes of viewing, the many specificities within Spectromorphological thinking and aspects of each Surrogate Order within the encounter of the work. I have demonstrated the practical use of the developed terminology within a painting context, and identified that the theory is stronger with a developed understanding of all three facets of my research. This threefold research encourages a thorough analysis of the paintings both during production and upon viewing the finished works. The three main analogous notions were identified at the beginning of my research, having been narrowed down from the complex theory developed within the discipline of Acousmatic music. I identified terms with analogous potential within my painting practice, consolidating my research into a concise project. This consolidation resulted from the identification of the

complexity of the three focal areas establishing the breadth of available terminology and many sub-categories involved within each of the three areas. This led to my decision to concentrate on developing the definition and application of Modes of Viewing, Spectromorphological thinking and Surrogate Orders to define more accurately my contribution and identify the context from an early stage. These modes of thinking have remained central to my interrogation throughout my research, and only a few minor points were identified at the beginning of my project requiring further critique to adapt the ideas to an alternative context. These points were centred on the difference in nature of the two focal disciplines of Acousmatic Music and painting. I identified a need to delve further into the issues highlighted by differences in technology, but the similarities in source collection and approach to creative practice were so evident, that the slight differences in contexts were issues to highlight, consider and apply to my research. I was therefore able to strengthen the analogies through interrogation of differences as opposed to allowing issues to damage the research.

Aim 3: To exhibit a final body of works that stand alone as a collection but also facilitate, strengthen and substantiate my written thesis.

The body of artworks centre on four large-scale paintings entitled '*Profondeur*', '*Retentissement*', '*Vacillement*', and '*Renouvellement*'. I have kept in mind throughout my painting practice that the works produced would form an exhibition upon completion of my research. I therefore aimed to produce a body of artworks that could be appreciated as a cohesive collection aside from the thesis as well as acting as the driving force behind

every aspect of development within my research project. Photographs of the final exhibition can be found [in Appendix G](#) and on the attached [DVD](#). Chapter 3 is dedicated to the body of artworks produced alongside my theoretical developments. This chapter included the choices made during production and the links between the works both in terms of theoretical developments and application of paint. The key to the chapter was the thorough interrogation of the painted surfaces, highlighting my painting practice and the employment of the developing theory throughout the research. I have reinforced the feedback method between the theory and the practice, and identified my contribution to knowledge through my own practical testing.

Final considerations

I have fulfilled the aims set out at the beginning of my research project and the original research developed is both valuable and useful to my painting discipline. My research was not intended to identify an area that was previously neglected in painting, but instead to enhance the discussion regarding the viewing encounter, gesture, motion and application (both in production and upon viewing the work) and meaning conveyed to the audience. I identified a reliance on a descriptive approach to gestural analysis through painting contextualisation, and I have contributed to the analysis of painting through the addition of a more structured and thorough set of terminologies. This had proven to reinforce discussion, facilitating a more succinct employment of newly applied terms with which to interrogate the painted surface.

I will continue to apply my research within my developing practice, testing my terminologies alongside my aim to approach publishers and galleries with regards to both my painting practice and my theoretical findings. Further to this, my next step will include approaching paint-based practitioners with my findings to identify similarities in approach and assess the potential application of my research within the disciplines of other painters and to share consideration of my theory within my own painting practice. I have also established lines of enquiry with well-known Acousmatic composers who have expressed interest in my subject area and are available to discuss the findings and future potential of the cross-disciplinary research. I believe that my contribution is forceful and valid, and I hope to reach a wider audience with my enhanced approach to the production and encounter of painting.

Bibliography

ed. Albright, D. (2004) *Modernism and Music: An Anthology of Sources* Chicago: University of Chicago Press.

Aldovandi, L. *Gesture, Fracture, Allure: The Sculptor Molds the Clay* Available at, www.gsd.ime.usp.br/sbcm/2000/papers/aldrovandi.pdf [Accessed: 26 October 2007].

Ashton, D. (1983) *About Rothko* New York: Da Capo Press.

Atkinson, S., Landy, L., (2002-2011) *EARS: Electroacoustic Music Resource Site* De Montfort University, Available at www.ears.dmu.ac.uk [Accessed 08 April 2008].

Atkinson, S. (2007) *Interpretation and Musical Signification in Acousmatic Listening* Organised Sound, Vol. 12, No. 2 (113-122) Cambridge University Press.

Auping, M., Elderfield, J., Sontag, S. (1995) *Howard Hodgkin Paintings* London: Thames and Hudson.

Bachelard, G (1960) *The Poetics of Reverie* Boston: Beacon Press.

Bachelard, G (1958) *The Poetics of Space* Boston: Beacon Press.

Badiou, A. (1988, 2005) *Being and Event* London: Continuum.

ed. Barrett, E., Bolt, B. (2007) *Practice as Research, Approaches to Creative Arts Enquiry* London: LB Tauris and Co Ltd.

ed. Baron-Cohen, S., Harrison, J. (1997) *Synaesthesia – Classic and Contemporary Readings* Oxford: Blackwell Publishers.

Bayle, F. (2007) *Space and More* Organised Sound Vol. 12, No. 3 (241-248) Cambridge University Press.

Bell, J (2005) *Doing Your Research Project, 4th edition* Open Berkshire: University Press.

Bergson, H (1988) *Matter and Memory* New York: Zone Books.

Bogue, R (2003) *Deleuze on Music, Painting and the Arts* New York: Routledge.

Bois, Y., Juncosa, E., Krauss, R., Marshall, R., Richardson, B. (1999) *Abstraction Gesture Ecriture: Painting from the Daros Collection* New York: Scalo Publishers.

Ed. Borchardt-Hume (2008) *Rothko* London: Tate Publishing.

- Bourbon, A (2007) *Portfolio of Composition, Electroacoustic Music* [PhD Thesis] Department of Music, University of Birmingham.
- Ed Breuvert, V. (2002) *Vitamin P, New Perspectives in Painting* London: Phaidon Press Limited.
- Ed. Burnard, P., Hennessy, S. (2006) *Reflective Practices in Arts Education* Netherlands: Springer.
- Cazeaux, C. (2008) *Locatedness and the Objectivity of Interpretation in Practice-Based Research* Working Papers in Art and Design 5, Available at, http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol5/ccfull.html [Accessed: 22 March 2011].
- Ed. Cazeaux, C. (2011) *The Continental Aesthetics Reader, Second Edition* Abingdon: Routledge.
- Chion, M. (1994) *Audio-Vision, Sound on Screen*, New York: Columbia University Press.
- Chua, L. (2005) *Julie Mehretu Bomb – Artists in Conversation* Spring 2005, no 91 Available at, <http://bombmagazine.org/article/2714/julie-mehretu> [Accessed: 20 May 2014].
- Clearwater, B. (2006) *The Rothko Book* London: Tate Publishing.
- Dann, K.T (1998) *Bright Colors Falsely Seen, Synaesthesia and the Search for Transcendental Knowledge* New Haven: Yale University Press.
- Davidson, D. (2001) *Essays on Actions and Events* Oxford: Oxford University Press.
- Deleuze, G (2008) *Proust and Signs* London: Continuum.
- Deleuze, G (1981) *Francis Bacon: The Logic of Sensation* London: Continuum.
- Dewey, J (1934) *Art as Experience* New York: Penguin Books.
- Dexter, E. (2005) *Vitamin D, New Perspectives in Drawing* London: Phaidon.
- Doloughan, F.J. (2002) *The Language of Reflective Practice in Art and Design* Design Issues: Vol. 18, No. 2, Massachusetts: Massachusetts Institute of Technology.
- Elgar, D. (2008) *Abstract Art* Germany: Taschen.
- ed. Elkins, J. (2009) *Artists with PhDs: On the New Doctoral Degree in Studio Art* Washington: New Academia Publishing.

- Elwes, L. (2013) *Julie Mehretu: Liminal Squared* Abstract Critical, 21 May 2013 Available at, <http://abstractcritical.com/article/julie-mehretu-liminal-squared/> [Accessed: 20 September 2013].
- Ely, M. (1991) *Doing Qualitative Research: Circles Within Circles* London: Routledge Falmer .
- ed. Emmerson, S. (1986) *The Language of Electroacoustic Music* Hampshire: Macmillan Press.
- ed. Emmerson, S. (1996) *On Sonic Art* Philadelphia: Harwood.
- Emmerson, S. (1998) *Aural Landscape: Musical Space* Organised Sound, Vol. 3, No. 2 (135-140) Cambridge University Press.
- Emmerson, S. (2007) *Living Electronic Music* Hampshire: Ashgate.
- Emmerson, S. (2000) *Music, Electronic Media and Culture* Hampshire: Ashgate.
- Eriksgatan, S., Stjerna, A. (2009) *Sound Art of Klangkunst? A Reading of the German and English Literature on Sound Art* Organised Sound, Vol. 14, No. 1 (11-18) Cambridge University Press.
- Farago, J. (2013) *Julie Mehretu Paints Chaos with Chaos – from Tahrir Square to Zuccotti Park* Available at, <http://www.theguardian.com/artanddesign/2013/jun/20/painting-art> [Accessed: 20 May 2014].
- Fischman, R. (2007) *Mimetic Space: a Conceptual Framework for the Discussion, Analysis and Creation of Mimetic Discourse and Structure* Electroacoustic Music Studies Network, Leicester: De Montfort University.
- Fisher, A (2001) *Critical Thinking, an Introduction* Cambridge: Cambridge University Press.
- Forbes, A. (2013) *Portrait: Entering Maki Na Kamura's Landscape of Pictures* Available at, <http://blogs.artinfo.com/berlinartbrief/2013/11/19/portrait-entering-maki-na-kamura's-landscape-of-pictures/> [Accessed: 22 June 2014].
- ed. Frascina, F. (2000) *Pollock and After, The Critical Debate, Second Edition* Abingdon: Routledge.
- Frayling, C. (1993/4) *Research in Art and Design* Royal College of Art Research Papers, Vol. 1, No. 1, London: Royal College of Art.

- Fried, M. (1998) *Art and Objecthood: Essays and Reviews* Chicago: University of Chicago Press.
- Gage, J. (1999) *Colour and Meaning, Art Science and Symbolism* London: Thames and Hudson.
- ed. Gale, M., Stephens, C., (2008) *Francis Bacon* London: Tate.
- Gibbons, J. (2007) *Contemporary Art and Memory* London: I.B. Tauris.
- Gibbs, T. (2007) *The Fundamentals of Sonic Art and Sound Design* Switzerland: Ava Publishing.
- Gray, C., Malins, J. (2004) *Visualising Research* Aldershot: Ashgate Publishing Limited.
- Greenberg, C. (1961) *Art and Culture: Critical Essays* Boston: Beacon Press.
- Griffiths, P. (1994) *Modern Music, A Concise History* London: Thames and Hudson.
- Godfrey, T. (2009) *Painting Today* London: Phaidon Press Limited.
- Godøy, R.I. (2006) *Gestural-Sonorous Objects: Embodied Extensions of Schaeffer's Conceptual Apparatus* Organised Sound, Vol. 11, No. 2 (149-157) Cambridge University Press.
- Hamilton, A. (2007) *Aesthetica and Music* London: Continuum International Publishing.
- Ed. Harrison, C., Wood, P. (1992) *Art in Theory 1900-2000: An Anthology of Changing Ideas. New Edition* Oxford: Blackwell Publishing.
- Harrison, C. (1997) *Modernism* Cambridge: Cambridge University Press.
- Heartney, E. (2008) *Art & Today* London: Phaidon Press Limited.
- Heiser, J. (2014) *Maki Na Kamura, Cultured Landscapes* Frieze de, Issue 15, Available at, <http://frieze-magazin.de/archiv/features/maki-na-kamura/?lang=en> [Accessed: 22 June 2014].
- Hoog, M. (2006) *Musée de L'Orangerie, The Nymphéas of Claude Monet* Paris : Réunion des Musées Nationaux.
- Iwatake, T (1994) *Interview with Barry Truax* Computer Music Journal, Issue 18, Vol. 3 (17-24) MIT Press.
- Ed. Johnson, S. (2002) *The New York Schools of Music and Visual Arts* New York: Routledge.

Ed. Juncosa, E. (2006) *Writers on Howard Hodgkin* London: Tate.

Klarich Johnson, G. (2013) Julie Mehretu, Liminal Squared The Brooklyn Rail 15 July, Available at, <http://www.brooklynrail.org/2013/07/artseen/julie-mehretu-liminal-squared> [Accessed 21 June 2014].

Kostelanetz, R. (1989), *Conversing with Cage*, London: Omnibus Press.

Krauss, R. (1985) *The Originality of the Avant-Garde and Other Modernist Myths* London: MIT Press.

Labber, D. *Instrument and Pseudoinstrument Acousmatic Conceptions* Sonic Arts, Middlesex University, Available at, www.sonic.mdx.ac.uk/research/dacklabber [Accessed 26 October 2007].

Landy, L. (2007) *Understanding the Art of Sound Organisation* Cambridge: MIT Press.

Leeson, D. (2008) *Watch out for the Skin Deep Turps* Banana, Issue 4 (54-74).

Levine, M. (2000) *Fundamentals of Sensation and Perception – Third Edition* Oxford: Oxford University Press.

Lewis, A. (2003) *Penmon Point* [CD] Produced by the organisers of the 5th Concusso Internacional de Música Electroacustica de São Paulo: Música Maximalista/ Maximal Music.

Lewis, A. (2011) Bangor University, Available at www.bangor.ac.uk/music/staff/al/ [Accessed 5 January 2011].

Manning, P (1985) *Electronic and Computer Music* New York: Oxford Press.

ed. Licata, T. (2002) *Electroacoustic Music: Analytical Perspectives* London: Greenwood Press.

Licht, A. (2009) *Sound Art: Origins, Development and Ambiguities* Organised Sound Vol. 14, No. 1 (3-10) Cambridge University Press.

ed. Lind, M. (2013) *Abstraction: Documents of Contemporary Art* London: Whitechapel Gallery.

Lomax, Y. (2004) *Sounding the Event: Escapades in Dialogue and Matters of Art, Nature and Time* New York: I B Tauris & Co Ltd.

Luke, B. (2013) *Julie Mehretu: Liminal Squared, White Cube – Exhibition Review* London Evening Standard, Available at,

<http://www.standard.co.uk/goingout/exhibitions/julie-mehretu-liminal-squared-white-cube--exhibition-review-8600303.html> [Accessed: 21 June 2014].

Macleod, K. (2000) *The Functions of the Written Text in Practice-based PhD Submissions Working Papers in Art and Design 1*.

McKinnon, D. *Acousmatics: Modern/Postmodern* Available, www.ems-network.org/IMG/pdf_McKinnonEMS07.pdf [Accessed: 26 October 2007].

Melville, S. (2007) 'Art and Objecthood' A lecture Quaderns Portàtils (Portable Notebooks) Available at, www.macba.cat/uploads/20080915/QP_15_Melville.pdf [Accessed: 15 March 2013]

Nickas, B. (2009) *Painting Abstraction: New Elements in Abstract Painting* London: Phaidon Press Limited.

Norman, K. (2004) *Sounding Art: Eight Literary Excursions Through Electronic Music* Hants: Ashgate Publishing Ltd.

O'Sullivan, S. (2006) *Art Encounters, Deleuze and Guattari, Thought Beyond Representation* London: Palgrave Macmillan.

Paine, G. (2000) *Sonic Immersion: Interactive Engagement in Real Time Immersive Environments* Available at, www.scan.net.au/scan/journal/display.php?journal [Accessed 26 October 2007].

Paine, G. (2004) *Gesture and Musical Interaction: Interactive Engagement Through Dynamic Morphology* NIME Conference, Available at, www.activatedspace.com/Papers/NIMEO4%20paine.pdf [Accessed: 26 October 2007].

Paine, G (2001) *Interactive Sound Works in Public Exhibition Spaces, an Artist's Perspective 2nd Iteration* Conference, Available at, www.activatedspace.com [Accessed: 26 October 2007].

Paine, G (2003) *Interactive, Responsive Sound Environments, A Broader Artistic Context* Available at, www.activatedspace.com [Accessed: 26 October 2007].

Ed. Pearsall, J. (2001) *New Oxford Dictionary of English* Oxford: Oxford University Press.

Ed. Phillips, G., Crow, T. (2005) *Seeing Rothko* London: Tate.

Piquet, P. (2009) *Didier Paquignon, Tu Rencontreras d'Abord les Sirènes* Paris: Lienart.

Priest, G. (2005) *Gail Priest talks with Garth Paine* Realtime Magazine June/July, Available at, www.rt.airstrip.com.au [Accessed: 26 October 2007].

- Proust, M. (1983, 2002) *In Search of Lost Time, Swann's Way* London: Vintage Classics.
- Rey, J-D., Rouart, D. (2008) *Monet: Water Lilies, the Complete Series* Paris: Flammarion.
- Rose, G. (2012) *Visual Methodologies, 3rd Edition* London: Sage Publications Limited.
- Rosenberg, H. (1960) *The Tradition of the New* New York: Da Capo Press.
- Ed. Rothko, C. (2004) *The Artist's Reality, Philosophies of Art, Mark Rothko* London: Yale University Press.
- Rothko, M. (2006) *Writings on Art* London: Yale University Press.
- Rudy, P (2003) *Spectro-Morphological Diatonicism: Unlocking Style and Tonality in the Works of Denis Smalley Through Aural Analysis* SEAMUS [online journal].
- Russeth, A. (2013) *Julie Mehretu: Liminal Squared at Marian Goodman Gallery* Gallerist 22 May, Available at, <http://galleristny.com/2013/05/julie-mehretu-liminal-squared-at-marian-goodman-gallery/> [Accessed: 21 June 2014].
- Russolo, L., trans. Filliou, R. (1967) *The Art of Noise (Futurist Manifesto, 1913)* New York: Something Else Press.
- Schaeffer, P. (1952) *A la Recherche d'une Musique Concrete* Paris: Seuil.
- Schaeffer, P. (1966, 1977) *Traité des Objets Musicaux* Paris: Editions du Seuil.
- Schön, D (1983) *The Reflective Practitioner: How Professionals Think in Action* New York: Basic Books.
- Schwabsky, B. (2011) *Vitamin P2* London: Phaidon Press Limited.
- Searle, A., Scott, K., Grenier, C. (2007) *Peter Doig* London: Phaidon Press Limited.
- Silverman, D. (1993) *Interpreting Qualitative Data* London: Sage Publications.
- Simpson, J. (1999) *Aurier, Symbolism and the Visual Arts* Oxford: Peter Lang.
- Smalley, D (1981) *Problems of Materials and Structure in Electro-Acoustic Music (part 1)* Electro-Acoustic Music Association of Great Britain: London, Vol. 4, No. 1 (3-8).
- Smalley, D (1981) *Problems of Materials and Structure in Electro-Acoustic Music (part 2)* Electro-Acoustic Music Association of Great Britain: London, Vol. 4, No. 2 (4-8).

Smalley, D. (1997) *Spectromorphology: Explaining Sound-shapes Organised Sound*, Vol 2, No. 2 (107-126) Cambridge University Press.

Smalley, D. (1996) *The Listening Imagination: Listening in the Electroacoustic Era* Contemporary Music Review, Vol. 13, No. 2, (77-107) Amsterdam: Harwood Academic Publishers.

Smalley, D. (2011) *Interviewed (undocumented discussion requested by Smalley) by Amy Bourbon, 30 January* [email].

Smiles, S. (2006) *The Turner Book* London: Tate.

Smiles, S. (2010) *The Embodiment of Feeling* Art of England, Issue 73 (58-59) Staffordshire: pmb Media.

ed. Smith, H., Dean, R.T. (2009) *Practice-led Research, Research-led Practice in the Creative Arts* Edinburgh: Edinburgh University Press.

Smolik, N. (2009) *Maki Na Kamura* Artforum Review, January 2009, Available at, www.dittrich-schlechtriem.com [Accessed: 22 June 2014].

Sonnenschein, D. (2001) *Sound Design* California: Michael Wiese Productions.

Sullivan, G. (2010) *Art Practice as Research: Inquiry in Visual Arts, Second Edition* California: Sage Publications.

Svestka, J. (2008) *Maki Na Kamura 'le Desespoir du Peintre'* Available at, http://www.artnews.org/jirisvestka/?exi=13076&Jiri_Svestka&Maki_Na_Kamura [Accessed: 22 June 2014].

Sweet, D. (2013) *Painting After Cyrus* Abstract Critical 28 February, Available at, <http://abstractcritical.com/article/painting-after-cyrus/> [Accessed: 19 September 2013].

Thorkildsen, A. (2011) *Howard Hodgkin, The Thinking Painter of Embodies Memories* Italy: Peder Lund.

Truax, B. (2012) *Sound, Listening and Place: The Aesthetic Dilemma* Organised Sound, Vol. 17, No. 3 (1-9) Cambridge University Press.

Truax, B. (2008) *Soundscape Composition as Global Music: Electroacoustic Music as Soundscape* Organised Sound, Vol. 13, No. 2 (103-109) Cambridge University Press.

Truax, B., (2007) *The Analysis of Electroacoustic Music as Soundscape* Electroacoustic Music Studies Conference (June 2007), Leicester: De Montfort University.

Truax, B. (2002) *Genres and Techniques of Soundscape Composition as Developed at Simon Fraser University Organised Sound*, Vol. 7, No. 1 (5-14) Cambridge University Press.

Truax, B. (1999) *Composition and Diffusion: Space in Sound in Space Organised Sound* Vol. 3, No. 2 (141-6) Cambridge University Press.

Truax, B. (2000) *The Aesthetics of Computer Music: A Questionable Concept Reconsidered Organised Sound*, Vol. 5, No. 3 (119-126) Cambridge University Press.

Truax, B., (2007) *The analysis of Electroacoustic Music as Soundscape* Electroacoustic Music Studies Conference, June 2007, Leicester: De Montfort University, Available at, www.sfu.ca/~truax/EM07 [Accessed: 26 October 2007].

Unknown (2008) Available at, <http://www.latin-dictionary.org> [Accessed: January 2009].

Varnedoe, K. (2006) *Pictures of Nothing, Abstract Art Since Pollock* Oxfordshire: Princeton University Press.

Vergo, P. (2010) *The Music of Painting* London: Phaidon Press Limited.

Wentworth, N. (2004) *The Phenomenology of Painting* Cambridge: Cambridge University Press.

Wilson, S., Lack, J. (2008) *The Tate Guide to Modern Art Terms* London: Tate Publishing.

Windsor, W. L. (1995) *A Perceptual Approach to the Description and Analysis of Acousmatic Music* City University: Unpublished Doctoral Dissertation.

Young, J. (2005) *Sound in Structure, Applying Spectromorphological Concepts* Montréal: Electroacoustic Music Studies Network.

<http://www.oxfordbibliographiesonline.com>.

www.dur.ac.uk/music/staff/?id=4631.

http://www.mariangoodman.com/exhibitions/2013-05-11_julie-mehretu/.

Discography

- Harrison, J. (2007) *Environs* [CD] Canada: Empreintes DIGITALes IMED 0788.
- Harrison, J. (2000) *Évidence Matérielle* [CD] Empreintes DIGITALes IMED 0052.
- Lewis, A. (2007) *Miroirs Obscurs* [CD] Empreintes DIGITALes IMED 0789.
- Smalley, D. (2004) *Impacts Intérieurs* [CD] Empreintes DIGITALes IMED 0409.
- Smalley, D. (2000) *Sources / Scènes* [CD] Empreintes DIGITALes IMED 0054.
- Young, J. (2002) *La Limite du Bruit* (The Edge of Noise) [CD] Empreintes DIGITALes IMED 0261.

