Time, Sense, Landscape: **Summary, Interpretation, Inquiry.**

Sebastiane Hegarty is a sound artist living in the chalk-borne county town of Winchester England, responsible for curation of the one-day Symposium *Chalk: Time, Sense, and Landscape*, part of the town's biannual 10 day arts festival, in 2015 entitled *CHALK*. Bringing together numerous disciplines, including different forms of contemporary art (focused on sound, transmission, musical composition and film), acoustic ecology, archaeology, geology, architectural conservation, and archivism, the Symposium gave shape to the possible locus of human experience of landscape and lived inhabitation, from the centre of a particular place. Sharing a space for the exploration of such perceptual geographies, presenters and participants advance Hegarty's curatorial statement that evokes Thomas Huxley's public lecture *On a Piece of Chalk* and the consideration of what is in, and beyond, the visible.

When I studied creative writing, we talked of the formative 'narrative arc' of a story, or book, but I would not expect to be thinking of this in the context of a Symposium where speakers often inevitably have only a sketchy idea of their presentations in the early stages of discussions and planning. However, with *Time, Sense, and Landscape*, Hegarty and nine presenters—with facilitation from art historian Marius Kwint, combined to create a perceptual, and sounding, arc in three parts. This began with a morning of geographically and sensorially locating the event, continued with an early afternoon of considering the shifting topologies of place and perception, and concluded with more particular modes of recording and understanding. For me, the day peaked and started its turn towards resolution with the presentation of New Zealand artist Sally Ann McIntyre, then made a gentle dénouement with the (post-35 year) premiere of the restored 16mm *Connemara* by film artist Guy Sherwin.

Part I. Locating: Hull and the Potential of Chalk

Opening the first part of the Symposium day and at the base of its arc, is the short film Notes on Blindness, about the concentrated human condition of the late theologian John Hull and his thirty-two latter years of total blindness. Directed by Peter Middleton and James Spinney, and to be a feature-length film, it draws from Hull's book *Touching The Rock* (first ed. Pantheon, 1990), based on his diary of audio cassettes. Immediately poignant, it takes on a more intimate nature given that, sadly, Hull died a few months before the Symposium, at which he was to be the opening and keynote speaker.

The ultimate moment of *Notes on Blindness*, is the instantiation of Hull's account of the way in which rain brought out the contours of a world he could not see, the way it creates continuity of acoustic experience, the fullness of an entire situation all at once, actually and now. Seated in his kitchen, we see Hull make rain fall all around him, over him, over the table, over the bench, the shelves, the appliances, over all of the surfaces that make every object and a room of both sense and ideation. The rain becomes a medium of disclosure for

‘the fullness of a situation’, the dispersed centre of his ‘deep blindness.’ The sound and effect of this scene is as palpable as Hull’s description. Dinging and singing off wood, glass, ceramic and cloth, rain gives us an intense moment of experience with an orchestral kind of shape and contour, as each element becomes its own section and part of what Hull described as a dark and paradoxical gift, given to him as a ‘whole-body seer.’

John Levack Drever

Following *Notes on Blindness*, is John Levack Drever, Head of the Unit for Sound Practice Research at Goldsmiths University, London. He considers the ‘very human’ experience of audition and reminds us that our acoustic models—from those on which theories and philosophies of sound and its phenomenology are based, to the urban design approaches of the everyday—are based on acute hearing: the hearing of an adult aged 18-25 years, someone who is ‘otologically normal.’ Drever reminds us that John Hull and other writers such as Jacques Lusseyran and Georgina Kleege, are sensitive to the full spectrum of sound’s qualities and volume. Relating this to his own research into the thresholds and problematics of audition, Drever notes the negative effects of daily ‘sonic catastrophes,’ such as the high-speed hand dryer, tested in a padded recording studio and installed in the world’s most sonically active environment, and the contemporary open-plan British classroom in which children are now wearing ‘ear defenders.’ For Drever, contemporary society is at an interesting point where new technologies could enable noise cancellation and where the nature of silence and sound could, in turn, be fully explored, in a cross-disciplinary way.

Nick Thorpe

Then opening the day’s timeline, Nick Thorpe, Head of Archaeology at the University of Winchester, takes us into prehistory to the massive monuments of the Stone Age (Neolithic) period that—from around 5,000 years ago, revered and showcased Britain’s underlying deposits of chalk. Less than a two hour train ride from the Symposium is the Avebury Ditch, for example, the outer circular bank and ditch of which is the largest Neolithic structure in Europe: 130 times the circumference of Stonehenge and around 17 metres deep. Also not far away, is the Dorset Cursus, a giant double-tracked chalk crescent or ‘slash’ across the landscape. With their use unclear, such monuments would have been encountered privately and seen from afar and, for Thorpe, they are areas of interruption, sonic focus and, even, a walked kind of performance. As in contemporary practice, we can, perhaps, see them as extraordinary sensory environments and interventions, offering new interpretations of ‘art,’ and of landscape, up-close and from a distance.

Sebastiane Hegarty

A compression of sedimentary limestone that was first sea floor, chalk contains millennia in lime mud and the fossilised calcite shells of minute Coccolithophores (phytoplankton), Foraminifera (amoebae) and Ostracods (bivalve crustaceans). For Sebastiane Hegarty, who

follows Thorpe, chalk is a substance that can be aspirated in both water and sound, as it was with his work *Rain Choir*, a sound installation commissioned for the crypt of Winchester Cathedral in 2013, which he plays out here. In words spoken over vignettes of recorded sounds, he creates a choreographed collage of audition and thought, before performing a live-mix variation of it for the acoustics of the room.

Based on field recordings with effective placement of hydrophones, and contact and acoustic microphones, *Rain Choir* plays the Cathedral as a site of potential vocality through, not only the acoustics of its vaulted spaces, but also the instrument of its pipes and guttering that were made to sound by rain. Providing an extraordinary spatial acoustic, each pipe becomes a metallic resonance chamber, or mouthpiece, for a different and unique set of sounds in timbre, tempo, rhythm, and pitch, while they are also a conduit of inside-and-outside, carrying the cathedral's bells as well as the hushed voices of visitors to and from the crypt.

Pocked and pitted over time by rain, the Cathedral's limestone, geologically akin to the chalk underlying the region, was brought to air, along with rain, the medium of its dissolution. Poetically, for the artist, the sound of this church-run rain releases and gives voice to the material of petrified history and geological time, which he intensifies with his recording and release of fragments of the building dissolving in acid: fizzing, crackling, popping, and creaking like the presence and loss (absence) of time sped up. And then in Hegarty's live performance, *Rain Choir* dedicates itself to Hull, along with our understanding of the ability of sound to continually bring us the present and the past.

Part II. Shifting Topologies

Michael Welland

Beginning the second part of the day, geologist, sand expert and author Michael Welland charges my imagination with a desert field recording, made by French researcher Stéphane Douady. It sets up palpable vibrations within the room, an elemental sonic shaking and fullness, bringing to my mind Don Ihde's description, in *Listening and Voice*, of the auditory imagination as a sound field that surrounds and invades the imagining subject and places them at the centre of their own auditory space. Revealed by Welland to be the singing, or booming, of a sand dune—40 of which have been identified by geologists as unique in their song from Chile to the Gobi Desert, it is a natural and known sensory part of the Bedouins' life and environment, with given names for such places 'the mountain of drums' and 'the thunder of singers.'

Referring also to the aboriginal people of Australia, Welland recounts the affecting story of the way Alfred Canning forged a stock-route in the first decade of the 20th century, constructing 51 wells across the 'outback,' capturing indigenous inhabitants and torturing them for the location of their water sources. Canning's resulting map shows a strip through

the landscape, defined only by his route and wells. Whereas, a 3.2 x 5 metre painting, *Martumili Ngurra* (This is all Martu's Home), made in 2009 by six Matu women of the Martumili collective, reveals a network of stories, information and knowledge in a desert that is far from empty, a living and sung landscape where every part is named, over generations.

As Welland illustrates further, with reference to Yi-fu Tuan's landmark book of humanistic and philosophical geography *Topophilia: A Study of Environmental Perceptions, Attitudes, and Values,* there is an unseen 'landscape' that is formed by a cultural and personal view. Concepts such as time, scale and horizon change drastically depending on where you have made your home, and what you have learned. For him, as a geologist, the Sahara Desert is also, simultaneously, the Green Sahara with its verdant green valleys and the detailed traces of rivers etched in stone beneath the sand. 'Landscape,' I am reminded, is always a flexible cultural construct, and 'place,' one of the affective bond of inhabitation.

In my own mind since, I am made to wonder about the soundscape, such as that of a field recording. What does the inhabitant, and the inhabiting recorder, of a visible, or non-visible, place understand and imagine vis-a-vis someone from an entirely different place, and does it matter? Does the sound of the not fully known, such as Welland's dune song, open auditory spaces more fundamental to experience, as might the detail of the known open spaces to another kind of attention? And how might a topographical understanding of ourselves and our environments affect us as artists and makers?

Paul Whitty

Pulling into the sound of detail, Paul Whitty, Composer and Director of the Sonic Arts Research Unit at Oxford Brookes University, invokes the late French writer Georges Perec's *Species of Spaces* and that writer's exhortation for us to attend to a space so as to exhaust it by not picking out what we have already picked out long ago. For Whitty, Perec's observational techniques become mobile methodologies that can be applied to the multiple encounters of the everyday, and he enacts this with us. Starting with Perec's chapter *The Street*, he recounts Perec's instruction to observe acutely in uncommon detail, not only what is there in reality, but also the imaginative terrain of what can no longer be seen, even of that which is beneath in a 'resuscitation' of stone and soil, such as sand, chalk and limestone.

In response to *The Street*, Whitty explores the location of his kitchen and a Cafe in Queen St, Oxford. Most engaging to me is the exercise of the kitchen, with which I first occupy his Perec-ian experimental and authorial word-spun space. In a poetic mélange of methodology, list-based description and performance, Whitty proposes a sounding space in which hundreds, or thousands, of objects are vessels carrying a sonic history, comprising a latent cacophony, embodying sound as imminent in the space they share with us. Specifically, Whitty considers objects on a single shelf and suggests what they may have

themselves heard: the sounds associated with their materials, manufacture and use, the history of all of their locations, and the owner's time with them. With this he evokes, in my mind, the kind of space I have since found described by Perec in his introduction to his *Species of Spaces* as: 'not the void exactly, but rather what there is round about, or inside it.'

Whitty speaks of spending days over a period of years in a field in Devon, walking endlessly in long grass, recording ambient sounds with numerous means, and inviting performers to visit, respond to an ambient sound—such as the wind in grass, and fit in with it, amplify it, or subtly distort it. Having long decided to give up on writing his own musical material, Whitty describes his project as one of attending to that which is not noted, hearing the environment as a score.

It is also in relation to his environmental and exhaustive approach that Whitty talks of the commission of a new piece of music, *This is What Happens when Nothing Happens*, for the 'Music We'd Like to Hear' annual three-concert series, held in 2015 at St Mary-at-Hill Church in London. He recounts the four detailed lists of instructions provided to the five musicians and performers of the Ensemble We'd like to Hear, which required them to respond to heard, remembered and recorded sounds in terms of changes in behaviour, timbre, tone, sound quality, and duration. Taken to the church prior to the performance, the musicians create a text-based list, or score, of what they hear, and make recorded sounds, to be used in the public performance. And they are engaged in the same as they walk their route away from the church. With these scores and found sounds, the performers then follow a performance-bound set of instructions, over a piece of any length. Although one could argue that the music that results from Whitty's approach—which I have not heard first-hand, is secondary to the methodology of its making. However, like Whitty's locational exercises, my conception of it does tie me back to Perec to appreciate the way it exhausts the merging of site, context, modes of performance, and sound, and embodies a proposed way to proceed in practice.

Dr. Karen Fielder

The complexities and possibilities of the sensorial experience of a place when physically facing the fact of loss, is a central concern of Karen Fielder, lecturer at The School of Architecture, University of Portsmouth. At the centre of her presentation, and of her recent PhD awarded in 2012, is the country house of Coleshill estate—long the valorised subject of the English architectural cannon, built in the seventeenth century, subjected to a major fire in 1952, and amidst controversy, soon after, demolished. With the support of The National Trust, Fielder has spent years researching the history of the house and relates her interest in 'the presence of its absence': the way Coleshill House still exists in the memory and trace of the house, opening an opportunity to consider place as open to sensory experience, and subject to rediscovery, particularly in historiographic and conservational terms.

Fielder presents excerpts of historic texts, showing how language has, since the 18th Century, put the house on a pedestal. What is explained more clearly and fully in her thesis is that consideration of these texts is not proof of the worth of the house to her, but, rather, evidence of her interest in the way they signify the ideation, even mythology of the house, which, now absent, but present in discernible traces, might be released from such narrative. Its life can now fall, she proposes, in the realm of experience as visitors can sense it, in their own way, as a dwelling place, in the mode of Gaston Bachelard's 'Home Place,' that is a refuge of memories.

For Fielder, Coleshill house persists in projection and imagination as people encounter its landscape and surrounds, and the theoretical boundary between architecture and landscape is broken down. On the estate, visitors find its footprint now the frame of a garden, the other buildings of the estate, the below-ground remnants of demolition, the recently discovered hideouts of secret WWII auxiliary volunteers, the driveway leading to where the house was and its gate piers that framed the view towards it, the river—the course of which was changed to improve the view from the house, the trees that were planted, and the piles of post-demolition stones around its site that act like souvenirs. Although Fielder's study does not extend to future methodologies, she, perhaps extraordinarily, embraces and values the special nature of a historic site that allows engagement with 'spectral buildings.'

Since reflecting on Fielder's proposal further, I ask myself the question of whether the aural history that persists around Coleshill house, particularly its 'tragic' and violent demise, colours the physical encounter of its traces still, so as to predetermine the encounter of a lost 'great' house of Britain and precluding a place rich with other levels of perception? Or, does the fact that the house physically exists in the traces it does, literally break barriers down? And how can aural history change over time? Is there a role for sound in the recounting of new experiences and stories?

As Fielder noted in her presentation, conservation practice and philosophy still works towards a response to the sensory dynamics of a historic place, but with studies such as hers, perhaps modes of engagement are still open to be explored.

Part III. Recording and Understanding

Ian Rawes

Beginning the third part of the day, Ian Rawes, the creator and main recordist of The London Sound Survey speaks of his project, begun in 2009 to survey London in sound, largely by Council Ward. Having worked for many years as a Vault Keeper ('storeman') for the British Library Sound Archives Stores, he became increasingly aware of the intense detail of multitudes of recordings he was responsible for retrieving and replacing in crates. Realising that he could similarly mine and record, he took time to conceive of a worthy 'synthesis' of

sound and information that is now his Survey project: story telling meets archivism meets field recording meets the Internet.

A raconteur with an encyclopaedic mind, Rawes places his project in what he identifies as a long tradition of the recording of a city's sound: from a first recording of Cologne around 1950 that billed itself as 'the world's first available city guide,' to Tony Schwartz's New York recordings that discovered the eccentric street musician 'Moondog,' to Samuel Charters' popular field recordings of the 1950s-1970s, to R. Murray Schafer's *Vancouver Soundscape* of 1973, and on. However, Rawes' interest is also clearly one of information architecture, design and analysis. His primary challenge, he tells us, has been the development of an interactive visual interface based on useful schemata, the pursuit of which began with the concept of the 'soundmap,' a term coined by Schafer in the 60s, and first instantiated online in 2000 by London-based artist Steven Tanza (Stanza) as soundclips by city.

Considering the possible form and function of the soundmap in his project, along with the effectiveness of recognisable visual schema, Rawes established a General Soundmap of London, in which a grid of numbers, like that of a bingo card, or lottery ticket, overlays a daytime satellite view of the city to represent the number of field recordings made in the area of each square. Similarly fundamental, is his map of London's Waterways, which is based on the widely adopted topological format of Harry Beck's London Tube Map. Also, in 'Hackney Wildlife,' a mode of presentation particularly relevant to wildlife recording is achieved as 100 of Richard Beard's morning recordings of his garden's birds—made over the course of a year, are presented as a ring of dates, months and seasons around the sun.

Unable to go into full detail, Rawes invites us to find out more about the Sound Survey and its presence online. Having now done so, I perceive of his project as an exploration of schemata and sound worthy of serious consideration, if not interdisciplinary study. Rawes categorises and establishes the site across a number of areas that provide multiple sonic views of the city over time: 'Sound Maps,' from the General to those that also layer various types of 2D maps; 'Sound Actions' that affect others, such as street calls and demonstrations; 'Historical' sounds and information including the BBC's city recordings of the 1920s to 1950s and a database of several hundred historical descriptions drawn from a range of historical texts; 'Projects' such as his recordings of 'secret' parts of The London Bridge; and 'Wildlife.' As I move between and across the Survey's sections and parts, I have a sense of its creator's methodologies moving and developing between them over time, in an organic yet rigorous exploration of pattern, structure and archetype. The city of London takes on a sonic character and a cumulative sonic shape that is always changing and expanding from multiple perspectives.

Before closing, Rawes proposes four types of relationships a recorder can have with their subject and suggests that moving between them could address the diminishing returns that arise when making large numbers of recordings in the same locations, according to the armature of an established schema, as he has. The first of these relationships is 'self

reflexive,' as per podcasts and audio diaries. The second is 'Collaborative,' as seen in the process and format of radio broadcasts where a number of people are involved. The third is 'Dependent,' in which the recordist receives sound, one-way, from a source, as per Rawes' current mode of recording. The last is 'Transformative,' as sound is changed, as part of a composition, for example. Reiterating these in a Learn for Life interview, Rawes shares his future interest in developing more of a collaborative relationship with his sounding subjects, particularly through interviews that explore the importance of people to place. In this interview, Rawes notes, as a favourite, his recording of the lifting of the London Bridge, made in one of its two bascule chambers. Surprising for its 'orchestration of sounds,' it inspired a recent symphonic work by British Composer Iain Chambers, which was performed in duet with the field recording in the sounding chamber itself: a collaboration many would aspire to.

Concluding his presentation with a historic BBC recording of the call of The Lavender Seller, Rawes recreates a unique aspect of London's street life, melodically instantiating knowledge of a city.

Sally Ann McIntyre

Speaking next, and nearer the end of the day, Sally Ann McIntyre takes shared concepts and cognition from the centre of Hampshire out to the borders of a colonial era Aotearoa, and brings much together. Here, in this place of other accents, local reference points, and sensory environments, New Zealand and its extinct birds—particularly the Huia, become again the kind of colonially-based paradisiacal concepts she herself expertly and fully describes, beginning in 1770 with Joseph Banks' writing of the 'Wild Musick' of the newly 'discovered' island's dawn chorus. McIntyre identifies New Zealand as a colonial zone of wild remoteness and the extinct bird species that were once part of that landscape as the exoticised 'other,' both the subject of a disembodied kind of listening of the 'unrecorded, or unrecordable.' In this context, the sound of the Huia becomes something to recreate, to recapture as part of a lost world.

No-one alive has actually heard Huia song, from the bird itself. The moment of the Huia's extinction is, of course, unknown, but newspaper accounts of the 1920s-30s retrospectively relate this to a 'last sighting' in 1907. More-or-less extinct just after the invention of phonograph recording, the bird was never the subject of field recordings. From the late 1800s, we have 'recordings' in brief written descriptions and musical notation—in the published accounts of Sir Walter Buller and Johannes C. Andersen, in particular. But neither men heard the bird: they relied on anonymous and folkloric descriptions and musical interpretations. A 1960s Radio New Zealand recording of Huia song exists, but this is also not of the bird. It is Henere Haumana's recreation of the whistles he used in 1909 when part of an expedition that searched for Huia, unfortunately, without success.

It only takes a quick Google search to observe the kind of mythology that exists, even today, around the Huia and its song, and as McIntyre aptly puts it, we forget when we listen to our 'memory' of the bird, that we are listening to ourselves as a substitute for the bird. What we wish to take as revelation, is an ethnographic projection. Noting the Māori saying 'Ka ngaro i te ngaro a te Moa' (lost as the Moa is lost) and the associated concept of kaitiakitanga (guardianship of the land and its ecosystems), of which she is not presenting herself as able to speak, McIntyre asks a poignant question that has the distanced expat in me feel a sudden and doubled kind of grief for the loss of the bird: Where is mourning? With the extinction of a species, what, if any, are our modalities of mourning? In turn, she asks another, closely related, question: where is the human ability to learn from it, to not only take accountability for it, but also to realise its emotional and aesthetic consequences, the irreparable impoverishment of our acoustic ecology?

Over many years, McIntyre's practice has developed a fragile and complex lattice of a framework for modalities of mourning. However, the detail and range of her transmission practice could not possibly be presented even if time allowed, such as the works of Radio Cegeste, her nomadic and hand-made platform for site-specific radio art projects. Working with a small-radius, and often solar-powered, FM signal, she plays sound, such as bird song, in and out of a particular place, receiving and reshaping its multi-layered materiality. Long interested in the cultural and sensorial locus of New Zealand's extinct bird species, she has developed a poetics of both reconfiguration and duration. Rather than attempting to authentically reanimate lost subjects, she seeks to open a space of translation, with all its imperfections, approximations, and failures, as well as its obsessive attention to the nature of content and connections.

Here McIntyre recounts the beginnings of her *Huia Notations* project, part of a six-week long 'Wild Creations' artist's residency awarded by Creative New Zealand and the Department of Conservation in 2012. On Kapiti Island, a nature reserve not far from New Zealand's capital city of Wellington, yet perceived in consciousness as the kind of remote wilderness paradise of Banks, she took up sonic inhabitance of a conversely-intimated space most relevant to her work, which can be glimpsed in her residency Blog. Punching tiny holes into strips of paper, she created DIY music box strips of one particular musical transcription found in W.J. Phillips' *The Book of the Huia* (1963). This she plays on a small instrument recalling the colonial Serinette, or Bird Organ used to teach canaries to sing. Situated among extent birds of the dawn chorus, we clearly hear her turning the small crank of the handle, and we hear the tentative barrel-plucked notes of the music of the loss of a bird.

Paradoxically, as McIntyre's music box plays on location, I hear a music released from the codification of Western staff music's insistence on time and key signature and evenly metered beats across bar lines. I hear the negative magnification of the audible presence of living birds (including the Kokako, Tieke/Saddleback, Kaka and Bellbirds), and the absent source and silence of the extinct Huia, to use the words of NZ composer, sound artist and

writer, Dugal McKinnon published in the Leonardo Music Journal in 2013. I also hear the dual nature and process of McIntyre's recording: the pathos of making the trace, and reverence for the bird I encounter, in, what she terms as, 'vernacular memory.' Strangely, I sense that I am hearing the very process of its loss and palliation. And in the attention of the audience—who are not of New Zealand but of its introduced 'songbirds'— I hear their opportunity to discover and appreciate, along with the artist, the initial weight of the desire to hear what Banks heard, and then a mode of sonic translation across time, species, and countries.

Guy Sherwin

Bringing the Symposium day to a close, and, for me, beginning the settling of its arc, is *Connemara*, an experimental work by film artist Guy Sherwin, first noted in the 1970s for his *Optical Sound Films* that explored the sound carried in 16mm film. *Connemara* was first shown in the 80s, and the 16mm film was restored in 2011 by EYE Institute Amsterdam: the Symposium is the first time it has been presented in thirty-five years.

Unfolding over half an hour, *Connemara* shows long-duration stills of a handful of places each offering a quiet and minimalist interest in the formal characteristics of the scene revisited in different weather and light: such as a peat bog trench with its dug clods beside it, a strangely basal concrete structure on a hilltop, a field haystack colouring a stone wall or among other distant haystacks, a farmyard on a corner, a vignette of coastal rocks. Over these stills are the sounds of the scenes. But, over time, I become gradually aware of the fact that there is no 1-to-1 relationship between visual and sound. Playing with my senses and the materiality of film itself, some scenes are subtly paired with another soundtrack, and sometimes it is my eyes that seek the difference, and sometimes it is my ears. To the clatter-and-run of the 16mm projector, it is as if my bodily and imagined experience of both watching and listening is subtly being pulled around so that I conceive of them as shifting spaces in my own mind and sense, aware of the time-driven tension between memory and construction.

Continuation

Initial thoughts and sensations start to coalesce and I consider the concept of materiality, there from the beginning in John Hull's rain, in its multivalence: as not only the physical matter of place, media and practice but also the potential of non-physical matter in place, media and practice. Sound plays a big part in this as I have become more aware of the way it instantiates and effects, for the artist and others, a personal reckoning of, or play between, absence and presence. This absence and presence has many aspects, in different contexts with different practitioners and artists at different times, but it is, there in sound, beyond present and past, experienced as both bodily and round about: in actuality and possibility.

Sound instantiates place and space. It is a medium that, for me, links the other senses—I am also visual and physical (tacticle) as I listen, and, if there are others like me, as is evident during the day of *Time, Sense, and Landscape*, then this makes it an ideal medium for our discussions: of the substance under our feet to what comes to us through the air and in our daily lives, and in the way in which we choose to proceed.

Although a medium itself, sound is mediated by culture and its traces, and by our physical characteristics, our levels of sensitivity and our thresholds of pain. It is also mediated by the armature of information it contains, occupies, and transmits. And across these, the space it can occupy, and the place it instantiates, and releases, is flexible, mutable, and ultimately personal.

For me, the location of the *Time, Sense, and Landscape* symposium is a chamber with a resonance continued in experience, thought and imagination. It links me personally to sound as a space for reflection, investigation and inquiry.

Jodie Dalgleish

Writer and curator. November 2015