

The Repatriation of Domesticity in Sonic Installation Art.

by

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Student Declaration Form



Type of Award: Doctor of Philosophy

School: Creative Arts and Media

1. Concurrent registration for two or more academic awards

I declare that while registered as a candidate for the research degree, I have not been a registered candidate or enrolled student for another award of the University or other

Academic or professional institution.

Rebekah Adjeley Sowah Entwistle (Okpoti)



2. Material submitted for another award

I declare that no material contained in the thesis has been used in any other submission for an academic award and is solely my own work.

Rebekah Adjeley Sowah Entwistle (Okpoti)



4. Use of a proofreader

The following third-party proofreading service was used for this thesis - Mrs Justine Golamhossen - in accordance with the Policy on Proofreading for Research Degree Programmes and the Research Element of Professional Doctorate Programmes.



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Abstract

This research uses the practice of Sonic Art Installation to repatriate the representation of Domesticity. The process began with the premise of Domesticity having been absorbed by feminist critique, Friedan (1963), Ruskin (1865), Chicago (1972), Rubell (2019), Emin (1998), and stereotypes surrounding women dating back to the 1820s Cult of Domesticity and True Womanhood. This has led to a significant impact upon praxis concerning Domesticity, as works being produced are primarily focused on using Domesticity as a tool for women's issues, rather than treating Domesticity as a concept within itself. The Repatriation, that is, return to the assent of Domesticity, aims to enable new transcendent relationships with the domestic and home. Using creative and reflective practices are the interfaces between Domesticity and the themes of Spirituality, Ritual and Space. It is through this interface, Spirituality, Ritual and Space will repatriate Domesticity outside the Feminist Critique. Situating my work autoethnographically in line with Scrivener (2000), Denzin and Lincoln's (2000), Ellis and Bochner (2000), Maso (2001), and

McIlveen (2008) using Domesticity as a creative subject through reflective practice, is the methodology. The creative process will show findings through installations using a Sonic Diary, Tindall (1994), Gibbs (1988)¹, Kolb (1984), Schon (1991), of musical compositions and images that reflect different spheres of Domesticity. This research utilizes the following methods: (1) Literature Review and Contextualization, which considers the Feminist Critique and its implications, Sonic Installation Art, Installation Art, Space, Spirituality and Ritual; (2) Sonic Diary entries, which are musical compositions based upon images that represent different characteristics of Domesticity. The Sonic Diary compositions are named 'Doms', lasting between 1-2 minutes each, with ten Doms being used as the sonic contribution to be installed throughout the research; (3) Three comparative case studies looking at the works of Bill Viola, Do Ho Suh and Tsukimi Ayano and the way in which they articulate Domesticity, Space, Spirituality and Ritual through their praxis; (4) Autoethnographic analysis of the Sonic Diary and Installations to draw findings; (5) A series of pilot Installations using Spaces and installing the Doms as a research journey to evidence the Repatriation process; (6) Exhibition *Finding Home* and Thesis to articulate findings. The Exhibition *Finding Home* and Thesis demonstrate Repatriated Domesticity which is the point of animation occurring when the person (i.e., artist, viewer, audience) engages with/enters into the intangible circular sphere between Poise and Void, which leaves the viewer with a space to internally reflect on your position between Poise and Void. That is a significant exchange from Domesticity being the everyday physical objects, roles or activities such as chairs, gender or washing up. Significantly, the situating of my practice, away from the feminist critique in particular, allows for *the Finding Home Collection* that is, a reimagined Last Supper in 1:10 scale models with accompanying exhibition catalogue.

Terminology

Dom:

дом is a Russian word for house/home. As a student of the Russian language, it was important to have a word that was familiar to me for use and had a generic meaning, but also one that would make clear the topic of discourse within the supervisory process when discussing Home directly, as a subject of Domesticity, and in relation to the musical composition process.

In this research a Dom is a musical composition, image and written diary entry.

Music:

Within this research, reference is made to musical composition. This is placed within the context of Sonic Installation Art through the Sonic Diary compositional process. Primarily the composition uses instruments in the way they are designed to be played i.e. (organ, violin, viola, piano, etc.) This is in contrast to using the instruments to create composition in alternative ways (i.e., prepared piano etc.). Exceptions are made with sampling of non-traditional

instruments such as looms, bells and metals that have been included, however the samples have been treated in a musical way (such as looms that were sampled and used to create rhythmic devices that could be notated).

Sonic Installation Art:

Within my praxis specifically, Sonic Installation Art takes the form of the combination of installed artifacts, within a public space that are drawn together through the use of musical composition.

Repatriate/Repatriation:

To repatriate encompasses the meaning of sending or bring something back to its origin.

Sonic Diary:

Title of the musical composition creative process that is composition (Doms) and written entries.

LWR Gold Button:

Each time you see the Listen, Watch, Read (LWR) Gold Button, it is an instruction to move over to the Rebekah Okpoti - YouTube Channel - Playlist
The Repatriation of Domesticity's Representation in Sonic Installation Art.



YouTube

To navigate the Video and Sonic Archive that accompanies this Research/ Thesis please go to your Internet Browser (i.e., Google or Chrome)

1. Type into the search box "YouTube - Rebekah Okpoti"
2. Click onto the Rebekah Okpoti YouTube Channel

3. Go to the Playlists

4. Click on the Playlist titled

“The Repatriation of Domesticity’s Representation in Sonic Installation Art.”

5. You will need this document (pdf) open and the YouTube Playlist for the remainder of the Thesis.

6. Each time you come across the LWR Gold Button, move to the relevant YouTube Video.



7. You will find the Sonic Diary entries typed in the drop-down box under each video.

NB: Once the PhD has been fully completed and submitted the Playlist will be made public to sit alongside the Thesis. This will give the project longevity and enable free access to the public.

There are no links to the YouTube channel within this thesis. YouTube links expire after 30 days, which would not give longevity to the document for examination or future readers. Be sure to follow the instructions above to find the playlist on YouTube and then keep the playlist open for ease of use. If you do accidentally close the YouTube tab, follow the instructions to find it again.

Covid-19

Global Pandemic Lockdown March 2020 - July 2021 ...

The initial approach when this research started was for the major creative output to be presented within a gallery. Due to Covid-19 this plan changed. This had a significant impact, albeit one which is pleasing, not only on the major creative output, but to my practice overall. Rather than discussing Covid-19 throughout the work, below are the details under which the installations were produced. Further reference will be made only with regard to its impact upon the major creative output’s presentation in the final chapter and conclusion. This will be discussed in relation to the impact it had on the overall direction of my work as a practitioner and the project as a whole.

Installation Recordings and Videos:

Recording time and Pilot Installations 2-5 were completed during the Covid19 global pandemic. This meant that the United Kingdom was in and out of national lockdowns and tier systems between March 16th 2020 – July 19th 2021.

My transfer viva was completed remotely in April 2020, at the start of the first lockdown; the rest of the project then took place throughout the pandemic.

The limitations and solutions are listed below:

Access to buildings (churches) whilst in lockdown was limited and travel was permitted for work purposes only.

In practice this meant:

Organisation was not limited to the expected action of making contact with a location to book an appointment for the installation or recording to take place. Confirmation by email was necessary, so that if stopped by the police it was proof of essential work travel.

With each location (church) a Proposal and Risk Assessment, that was presented to the appropriate standing committee, was completed.

The overarching guidelines that had to be followed:

Facemasks to be worn at all times.

Disposable gloves to be worn at all times.

Sign in and out for Test/Track and Trace.

Appointments were only allowed on a Monday within a 4-hour time slot. (This is so that there were 72 hours until the next occasion the building would be in use for private prayer by the priest/vicar).

Each church provided cleaning products and I had to disinfect every surface/area there was contact with, which was overseen by the vicar/priest/warden etc.

Each church requested an agreement by email that the name and values of the church would not come into disrepute through the project.

The building's doors remained open, for ventilation, in line with the guidelines of the government and the Church of England.

Many thanks go out to all those who were part of this process and for being so helpful in such unprecedented and uncertain times.

Roadmap

The Creative Contextualization includes the following: Literature Review, Case Studies, Case Study Analysis, Pilot Installations, Installation Reflective Evaluation Forms, Sonic Diary Composition and written entries. I have chosen to present the project under the heading Creative Contextualization so that it is easy to follow.

The work is presented in chronological order. The project began with "The Hunch" that is introduced in the "Situating my practice" section of this

introduction. Effectively the Literature Review is the start of the circle. The project is laid out in the following way:

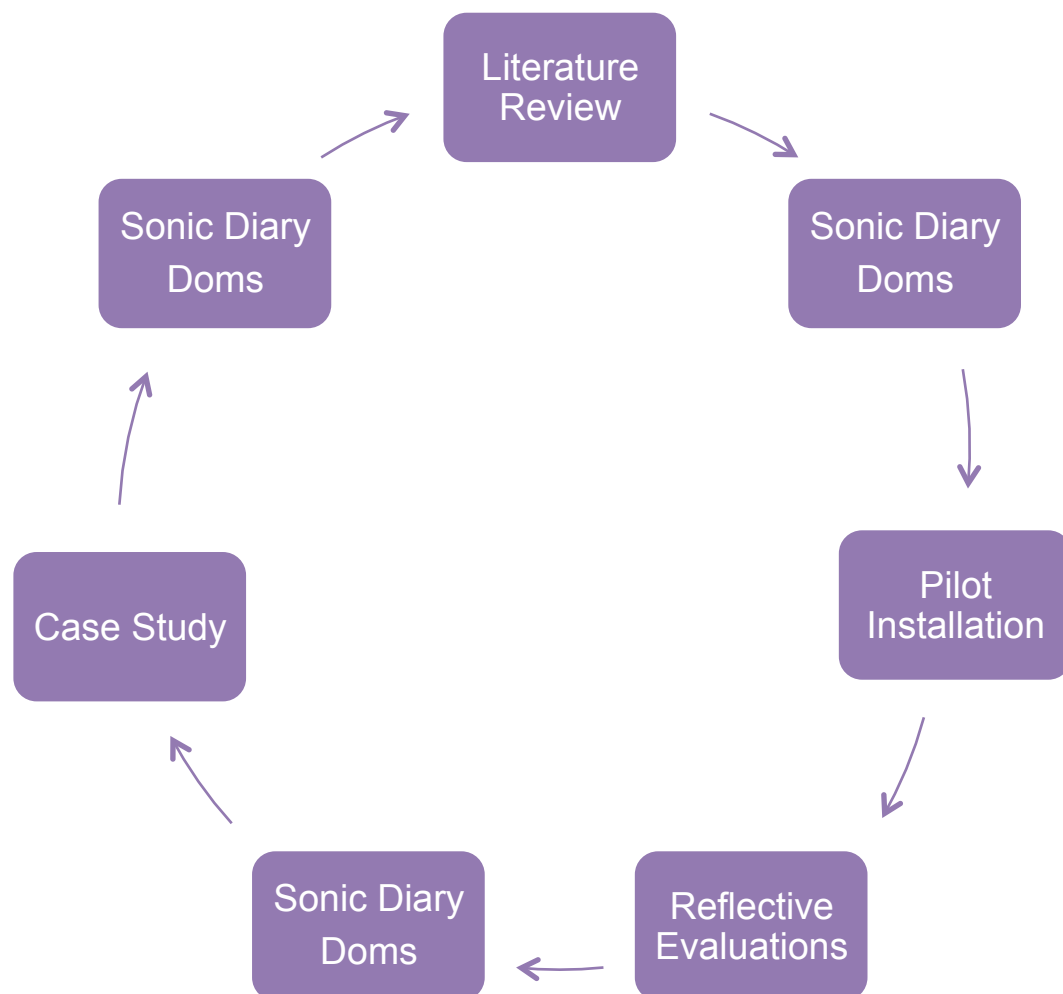


Fig 1

Chapter 1 – Introduction

In this chapter you will find an outline of how to approach this project and what you can expect to find throughout.

Hello, welcome to the Repatriation of Domesticity's Representation within Sonic Installation Art Research Degree, phew, it has been a long journey, and here is the story.

I am Rebekah and come from a background of classical piano, violin and organ performance. My interest then moved into the creation of Sonic Installation Art pieces, where the themes of a feminine nature, home and spirituality started to emerge. These themes combined with repeatedly being asked by peers why I wasn't taking a feminist approach in my work - the simple answer being it wasn't

something I considered necessary to my practice. “But, why not?” was always the response.

You will find me to be ‘feminine’ in a Mixed European/African, Privately Educated, Upper Middle Class, traditional sense and autoethnographically coming from a home-educated Accelerated Christian Education upbringing the values of Christendom had been engrained, this is not a point for discussion rather to provide context. Being a feminine woman and a female artist, at the start of this project, somewhat problematic for peers and myself in many ways, to accept.

Literature Review that explores the themes of Home, security, transcendence, spirituality, ritual, Domesticity whilst maintaining a distance from the feminist critique is how the research problem started developing. I had previously just ‘done’ just ‘made, just ‘created’ without significant directionality and had successfully been able to maneuvered around the invisible line in the sand by walking along it. Walking a line can be a dangerous place and it needed questioning for my own practice but also within the wider field. Moving forward, I found myself in a PhD application interview process, discussing the issues surrounding Pink and Blue Lego and the term Domesticity, as, in my limited understanding at that time, it was a word laden with misuse, misunderstanding and a lack of works that I felt represented what Domesticity was (and more how I wanted to work with it). The research question being,

How can a female artist repatriate the representation of domesticity within the field of sonic installation art to enable new, transcendent relationships with the domestic and home?

This is problematic for someone who wants to work with the subject of Domesticity within the field of Sonic Installation Art outside of this rhetoric and present understanding of it.

The Repatriation of Domesticity comes from a contemporary review of 1820-1860s ideology of feminine behaviour and an ideal of womanliness from Barbara Welter’s 1966 Article Cult of Domesticity or the ideology of ‘true womanhood’,

This way of thinking promoted the ideal that wealthy white women should stay at home and should not do any work outside of the home. This ideology promoted an ideal of separate spheres, in which women remained in the home and men led out in the world. Four ideals were held up for women to aspire to:

1. Be more religious than men (piety)
2. Be pure in heart, mind, and body (purity)
3. Be deferential to their husbands (submissiveness)

4. Act as keepers of home and hearth, concerned chiefly with household duties (domesticity)²

Is the notion of Repatriation, going to a place where as a female Sonic Installation Artist, possible to create new works that repatriate an interface outside of the Cult of Domesticity, the ideology of 'true womanhood', Feminine Mystique and contemporary masculination of works by women, creating new works of sonic installation art?

I began this practice as a research project with an installation, *DOMESTICITY 2019*, beginning with practice to put all the ideas and problems I had with the field, my own work, Domesticity as a subject etc., into one piece of work. Whilst doing this, it was time to start devising the overall methodological approach, which is practice as research, and the methods that include a creative contextualization, autoethnographic study of my own creative and reflective practice, three comparative Case Studies, a Sonic Diary with both compositional and written entries, a series of pilot Sonic Art Installations and then a major project.

The project I am presenting in chronological order, with a few small exceptions, starts with a section concerning where my practice is situated, the research problem and aims and objectives, then a contextual review. At this point you will then come upon the Literature Review, where I discuss the feminist critique and its importance in all of this in my work as a starting point. At the end of each chapter you will find interim findings. These are drawn together towards the end of the Thesis with an analysis. Then, in the wake of the *DOMESTICITY* installation, the project moves on to discuss Sonic Installation Art as Practice.

You will find this in a video on the YouTube playlist, the basic rationale being that the reader needs to be able to hear the music/see the installations, and it is something a picture and text may not accomplish in the same way. Don't worry, however, you will see me on there as I present and navigate us through the works and themes. Then you will find the Sonic Diary, first Case Study into Do Ho Suh and the pilot installations begin to appear. Keep in mind the Sonic Diary, Literature Reviews and Case Studies were running concurrently and overlapping at many points. When you watch a Sonic Diary entry you can expect a short composition approximately 1-2 minutes each, accompanied by an image. I have collected these images along the way and they are purely for inspiration and/or because they reflect something in my thinking with regard to Domesticity, or a style, colour, idea, object, or place. You will find, in the drop down box on YouTube, the written Sonic Diary entry. This contains my interpretation of the compositional 'Graphic Score' at the point of composition: the way in which I am

² Keister. and Southgate. D, *Inequality: a contemporary approach to race, class, and gender*, Cambridge University Press, p. 228 (2011).

interpreting the image you are seeing compositionally/sonically. You could think of each image as a type of graphic score, or as an improvisation sheet³.

The case studies go into the works of the artists selected and there is analysis of their works and practice, again with interim findings, you then move to a pilot installation. The pilot installations demonstrate the reflective practice in a different way to the sonic diary. Part of this research is being able to articulate clearly what my practice is and how works are created.

The pilot installations are about removing any additional physical objects, or the 'installed' part of Sonic Installation Art, this is something that we come back to, in order to be able to assess and analyze the autoethnographical interaction between Domesticity, Composition, Performance, Space and the field of Sonic Installation Art. This ultimately works to then advance my creative and reflective practice. At this point you will start to repeat broad process (Sonic Diary – Literature Review – Case Study – pilot installations – interim findings) right until the end of Chapter 7.

At this point there is a reprieve as you are able to view the Book (Exhibition Catalogue) published and distributed by Blurb and Amazon called *Finding Home* and the full collection on Youtube. This is to allow you an opportunity to assimilate the practice as research, before seeing the creation of the work. It is important you do not skip this step - once you have seen the creation of the work, you are not able to un-see it, so view the book and collection as specified and resist the temptation to skip to the end. In the final chapter you will find the conclusion.

Just for clarity, there are no appendices in the traditional sense to this Thesis. The collection is available to the public 24/7, for free, via the *Rebekah Okpoti YouTube Channel*. The Book, *Finding Home by Rebekah Okpoti*, is available to purchase on Kindle, Blurb and Amazon Books as a PDF or hardcopy (for the examiners and institution a copy is made available for you to view with this Thesis). The final chapter houses the conclusion; this is a gentle reminder that the primary findings of this research are within the practice itself as the practice repatriates the Representation of Domesticity. In the conclusion you will be drawn to the research findings, contributions to the field and an analysis of the *Finding Home Collection* along with some concluding thoughts.

Chapter 2 –Methodology and Methods

In this chapter you will find the detailed information about the overall methodological approach (practice as research) and the methods used - Sonic Diary, Case Studies, installations and autoethnographic study.

³ Improvisation sheet – an image, theme or chord sequence you then use as the basis for the composition.

Methodology

Creative Contextualization

Autoethnographic study of Creative and Reflective Practice.

Comparative case studies of Domesticity's portrayal within the works of Bill Viola, Do Hu Suh and Ayano Tsukimi.

Sonic Diary exploring themes of Domesticity and musical composition.

Series of Sonic Art Installations

Articulate findings through the Final Project (*Finding Home*) and Thesis.

Methods

Sonic Diary

The Sonic Diary method is a musical and musings composition diary that evidences the compositional process when dealing with the contextual study of Domesticity. The Sonic Diary is based upon the practice and performance diaries, written, video and audio that I utilize as a performer. The Sonic Diary is accessible as an archive, free and sustainably (with legacy), on YouTube. The creative practice of composing and writing the Sonic Dairy entries is a significant contributor to the autoethnographical, reflective and creative process within this research. Tindall's *Issues of Evaluation* discusses (1994),

*"Reflexivity and the cyclic process whereby the description of phenomenon changings the way it operates for the practitioner which in turn changed the perception which changes the description."*⁴

When deciding upon a Sonic Diary as a method of research, due to it allowing for practice as research, it was important to take guidance from other reflective practice formats that encompassed both qualitative and quantitative research. The creative process format is influenced by Gibbs (1988)⁵, Kolb (1984)⁶ and Schon (1991)⁷,

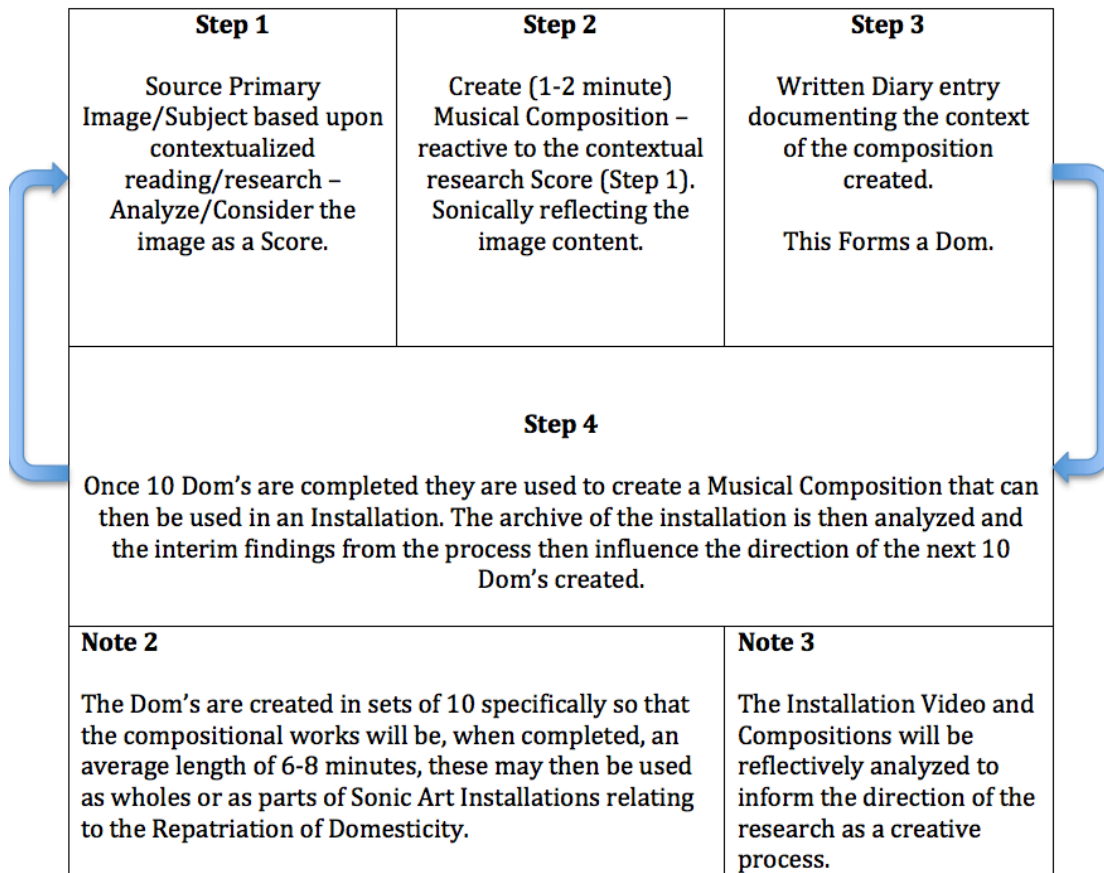
4 Tindall, C. (1994) *Issues of Evaluation*. In: Banister P, Burman E, Parker I, Taylor M (eds.) *Qualitative Methods in Psychology: a Research Guide*, Open University Press, Buckingham, pp 142-159.

5 Gibbs, G. (1988) *Learning by Doing: A Guide to Teaching and Learning Methods*, Oxford Polytechnic

6 Kolb, D. (1984) *Experiential Learning: Experience as the Source of Learning and Development*, Englewood Cliffs, Prentice Hall.

7 Schon, D. (1991) *The Reflective Practitioner*, Avebury.

Sonic Diary Creative Process Format



Autoethnographical and reflective practices as research are significant to the creative process within this study, as they are a significant contribution to the findings and originality of the work and have an impact on future work, which contributes to the future representation of Domesticity within the praxis.

The Sonic Diary functions in line with Scrivener (2000) ⁸ in the following approximate formulas. These formulas were based on an estimated amount of approximately 100 Doms over the course of this research project. The 100doms estimate came from a combination of the Visual elements to be considered, and to give a regular, manageable weekly goal that was achievable and would keep the project on track with enough regularity to create consistent composition patterns/skill development.

1 Dom = approx. 60-120 seconds of composition + written entry + image.

⁸ Scrivener, S. (2000) *Reflection In and On Action and Practice in Creative-Production Doctoral Projects in Art and Design*. Working Papers in Art and Design Pub.

10 Doms = 6-8 minutes of recorded musical compositional material + written entries + images

10 Doms are then reworked into a composition for use in an Installation piece.

10 Doms then become a Pilot Installation Composition which is then autoethnographically evaluated through the Installation Evaluation form.

Reflective analysis of the Sonic Diary entries will be found throughout the Creative Contextualization primarily at three points.

For the initial creation of 10 Doms, following a Literature Review. The reflective analysis affects the visual direction that the compositions will take.

At the point of 6-8 being completed ready for an Installation – reflective on the piece composed.

Post installation, reflections will be conducted on the piece used and the impacts through the evaluation forms.

Instrumentation

The practical approach to composition uses primarily the following instrumentation:

Metal Sheets

HandBells

Violin – 1901 Wolfbros

Viola

Organs used -1894 Willis, NPOR S00052 and Wyvern Cavaille-Coll Replica

Piano

Metal/Electronic samples

Looms from 1800s – Manchester Science and Industry Museum

Technology/Recording

COVID-19

Covid-19 lockdowns had a significant impact upon the quality of the recordings, as outlined below:

University Campuses closed from March 2020-2022 meaning there was no access to recording equipment, due to the stores being closed indefinitely. There was no access to the studio, which meant no recording opportunities, or access to the mastering equipment for post-production. All recordings were Location based Recordings using a Zoom H4N Pro. Due to the restrictions on locations such as - small windows of time (1hour only), ventilation issues – doors and windows having to remain open - passing traffic heard, not being left unaccompanied in the buildings (warden/priest moving around) this had a further impact on the quality of the recordings, with the capture of unwanted artifacts throughout – this was unavoidable due to the pandemic regulations.

Organs - the issues arising when recording Organs is the sound of the Blowers. There are two areas of thought on this:

The Classical recording of Organs world - by companies such as Priory Records (The main record label for Organ and Sacred Choral Music in the UK - largely on historic instruments)- the mechanical sound of the Instrument (clacking of the pedals/manuals) and the whirring of the blowers is part of the instrument - and varies depending on the condition and age of the instrument. Some effort to minimize is appropriate but the aim is not to eradicate the artifacts, as it is part of the recording.

Within the POP music world - the mechanical and sound of the blowers is problematic as perceived as 'poor' recording technique and unwanted artefacts.

Result - Given the unprecedented amount of restrictions due to COVID-19 the project was to continue and be completed with location recordings – to the best standard of quality possible under the circumstances.

Compositional Influences and Works – Listening List

This table shows the composers and works my composition has been influenced by throughout the project. It is in no particular order and there is no direct comparison of works rather through the Sonic Diary and Installation compositions you will be able to see/hear similarities in tone, instrumentation, style and timbre. Treat this table as a recommended listening list throughout the project.

Composer	Works
P. Glass	Complete works
J.S. Bach	BWV 599 and St Anne's Chorale BWV552
J. Sibelius	Adagio 1890
K. Stockhausen	Helicopter Quartet, Sonatine, Kontra-Punkte, Gruppen, Stimmung,
E. Varese	Poem Electronique, Hyperprism for wind instruments and percussion, Ionisation for percussion, piano, and two sirens, Destiny 21.5 for unaccompanied flute, Deserts.
L. Berio	Stanze, Sequenza, Perspectives, Visage, Chants Paralleles,
G.F. Handel	Eternal Source of Light Divine
L. Berlioz	Symphonie Fantastique
I. Stravinsky	Rite of Spring
A. Ginastera	Complete piano works
I. Xenakis	Metastaseis, Terretektorh,
O. Messiaen	La nativite du Seigneur
C. Monteverdi	Madrigals book 5
G. Palestrina	Ave Regina caelorum, Sicut cervus, Missa Tu es Petrus, Missa Brevis, Lamentationum

H.Von Bingen	Complete works
P. Gowers	Toccata and Fugue
M. Reger	Introduction, Passacaglia and Fugue
G. Ligeti	Atmosphères, Volumina, Aventures and Nouvelles Aventures, Requiem, Lux Aeterna
C. Vitruve	Fairy Tale for a sleepy child, For Spring Returning, Romanza, String Quartet in G
C. Berberian	Stripsody, Morsicat(h)y
E. Brown -	<i>Home Burial</i> (1949), for piano, <i>Perspectives</i> (1952), for piano, <i>Twenty-Five Pages</i> (1953), for 1–25 pianos, <i>Octet I</i> (1953), for eight magnetic tapes and eight loudspeakers, <i>Indices</i> (1954), for chamber orchestra, <i>Forgotten Piece</i> (1954), for piano, <i>Folio and 4 Systems</i> (1954), for variable instrumentation, <i>Octet II</i> (1954), for eight magnetic tapes and eight loudspeakers, <i>Music for Cello and Piano</i> (1955), <i>Four More</i> (1956), for piano, <i>The Kind of Bird I Am</i> (1957), for orchestra, <i>Pentathis</i> (1958), for chamber ensemble, <i>Hodograph I</i> (1959), for chamber ensemble, <i>Available Forms I</i> (1961), for chamber orchestra, <i>Available Forms II</i> (1962), for two orchestras, <i>Nine Rarebits</i> (1965), for one or two harpsichords, <i>String Quartet</i> (1965), <i>Calder Piece</i> (1966), for four percussionists and mobile, <i>Module I</i> (1966), for orchestra, <i>Module II</i> (1966), for orchestra, <i>Event: Synergy II</i> (1967), for chamber ensemble, <i>Module III</i> (1969), for orchestra
J.Cage	4'33", <i>Metamorphosis</i> , for piano (1938), <i>Imaginary Landscape No. 1</i> , for two variable-speed phono turntables, frequency recordings, muted piano and cymbal (1939), <i>Aria</i> , <i>Water Music</i>
T. Sauer	Notations ²¹
Bergstrøm-Nielsen	Towards and unbearable Lightness
Crumb	Twelve Fantasy-Pieces after the Zodiac for Amplified Piano
Cardew	Treatise
McQueen	Picnic
Phillips	Golden Flower Piece

Smith	Luminous Axis
Escot	Your Kindled Valors Bend
Vitiello	First Vertical
Nomura	Shogi Composition
Antosca	One Becomes Two
Loyato	Celestial Spheres fantasy For Improvisers
Kwi	Drawing the air
Schorn	Nebula
Phillips	Ornamentik

Compositional Scores

This project does not make use of any formal notated scores. The sonic element of this work has not been composed to be performed separately to the Installation/Visual element.

The Images within the Sonic Diary Composition entries are treated as a 'Graphic Score'.

The Written Diary entries that accompany the 'Graphic Score', are a summary of my interpretation, as 'narrative', and were foundational to the practical compositional process. For example:

Composition Notes

Note 1- Composition DOMESTICITY installation composition notes

Based around a motif/sequence G A C E accompanied by the Looms (A strong and direct connection to the 1820s Cult of Domesticity starting point)
In inclusion of synths created from Bell samples and Organ tones processed in Logic 9.

Sonic Diary Entry

What is Domesticity? How do we interact with Domesticity? and How does Sonic Installation Art represent Domesticity? Looking into the kinds of spaces we live in and the ever-prevalent nature of Feminist Critique in defining Domesticity. This Installation asks What is Domesticity representing at its core and how is Sonic Installation Art contributing to the perceptions of Domesticity? Domesticity begins a series of Sonic Art Installations (presented over three years) that questions the relationship between Domesticity, Space and Spirituality. Starting with the question why is the issue of Domesticity so controversial?

Note 2 - Dom 1 composition notes

Staccato, Spiccato, Bells, Metallic Loom sounds,
Pitch – F E D sequence
Pitch – B C D sequence
Contrary motion

(Sonic Diary Entry) Dear Domesticity, I don't know what it is about chandeliers that has always fascinated me. The layers, the frozen motion of time circling, the dissipation of light from the light source but also from the glass. The recent visit to Versailles' Hall of Mirrors' has me captivated. This very image is firmly imprinted in my memory as a vivid recollection. It was as though I was the only person present, even though the room was full. The chandeliers as far as the eye could see, the opulence and Gold brocade, how different the world of interior is now (2019). Minimalist this and basics that, with all its sense of opulence I think there was an overwhelming sense of mundanity about the hall of mirrors. The ability to look forwards and backwards all at once was overwhelming. But the chandeliers: to describe them I think they must be the size of a person fully stood straightened. Each drop being exquisitely hand crafted, but what about that? What about the hand crafting, the detail and physical collection that must have been involved in the making of a single one, never mind the hundreds that are around the palace. What about the weight, I very much wouldn't want to be responsible for the cleaning of such things. The transparency of the chandelier is what draws me to itself. It does not suppose to be anything other than what it is, with all its loops and complexities it is just hanging there, unmoved, nonspeaking, on view for all to see. What stories would this room tell, what intrigue and betrayal, treachery have they seen. What universe do they live themselves in or are they subjected to spend all time hanging. Is something lost or gained by the sheer number of them, is the intention, not to have a central piece but, to project in the guest unimaginable wealth. The outward expression of private wealth or state wealth? I intentionally use the idea of guest as I don't really believe that these chandeliers have ever had an owner, or existed in a home. In a palace so large, it would not be possible for the family to live in every room, by family I am excluding the 'court' who were all ultimately paid or paying guests, I find it funny that presently I am standing here also as a paying guest. I missed the mirrors in this picture as the chandeliers took my focus. The cold sunlight streaming through the windows. Really it feels as if there should be the ceiling on the floor, adjoining the bottom point of the chandelier, they are screaming out for some privacy, we are not supposed to be in this room, it is a room within the room, arches always make me think like that, I always thought an arch is a single side of an egg shell which is perfect when unbroken, it has a little secret inside. I would like to see the tunnel that encapsulates these, would it feel like a different world, we would then be guests of the chandeliers. Would this not mean we would have to become transparent? It is possible their many cuts would penetrate right through you, a terrifying prospect.

Note 3 - Dom 2 composition notes

Wind Chime farm

Looms

Global Sound Movement sample library samples

Pitch - F Db Eb sequence

Dom 2 (Sonic Diary Entry) Dear Domesticity, How much is the gold, or is it plated, such details one could become part of if they looked at it for long enough, how long does it take for one to become absorbed by a space, Absorption I think is often misrepresented as being overwhelmed, I wonder what it is like to be the

floor absorbed into the space and having all the time to take in every detail and how long does that take to become integral to it.

Note 4 - Dom 3 composition notes

Reverse of Dom 2

Image treated as the score with assigned values

Cream palette – no obtrusive sounds

Each sequence follows the curves

Dom 3 (Sonic Diary Entry) Dear Domesticity, Curves and light and height are windows to the inner being, there is something about height that gives perspective, like the dome, perhaps the Domes comfort comes from the height, The soul I had always thought was an expression of Domesticity, I find the attack on Domesticity a very sad thing, Wanting to exist in a Sphere of height, be that called Domesticity, as an expression of ones musical composition or even to go as far as composition of life, the worry is there is no air, no fresh air and no green, one must always have some green in their sphere, it brings nourishment an life but what is more important the light to the green, I think the green, Perhaps the dome can take on some stained glass, then I wouldn't feel so alienated from the sphere of Domesticity.

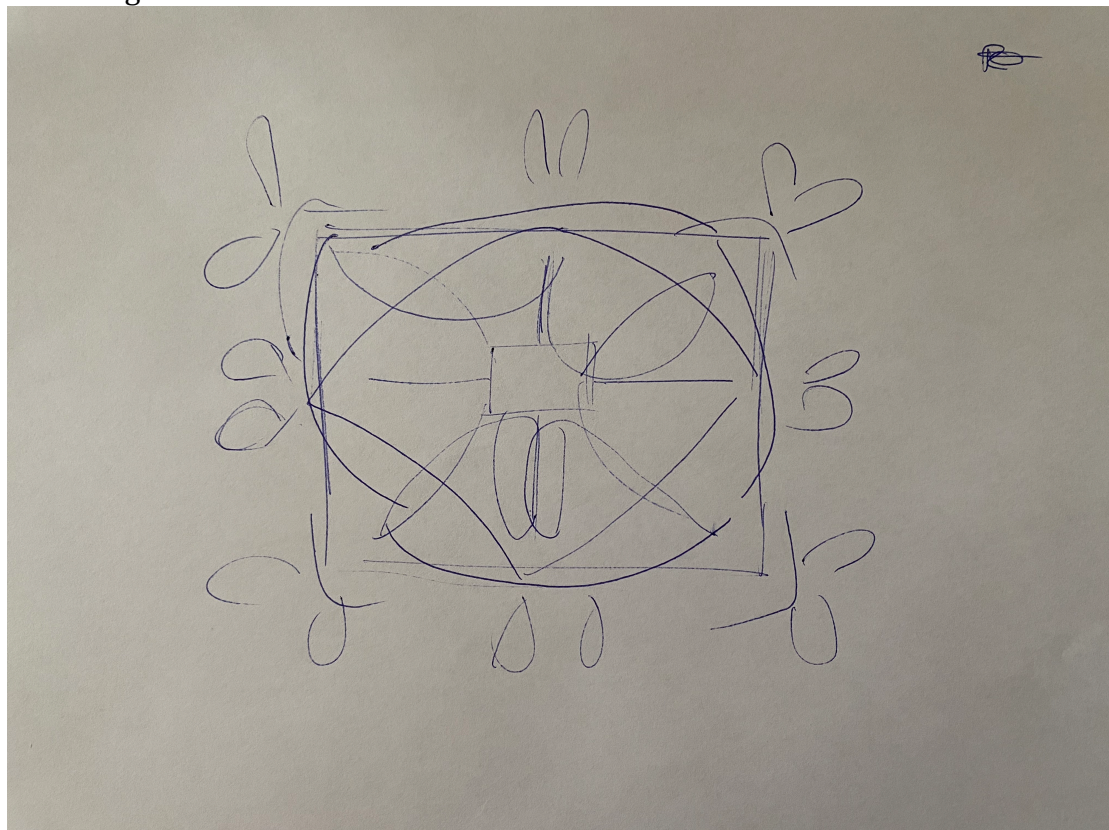
Note 5 - Dom 4 composition notes

The eagles and angels – ‘calling’ over diagonally to one another the image treated as the score.



Dom 4 Dear Domesticity, The intimidation and curiosity never ceases to amaze me, how can it be that tall space draws you into itself? Were these tall/high spaces not created to draw wonder and make you feel small, or question your own significance or importance. Anything gold, aged gold, the living history perhaps of the space, is that what makes it so attractive? lets write stories in the sky, draw stories where they are out of reach but always watching, the aged gold artist painting a painting, is he painting me, is he surveying with judgement because I have entered his landscape without permission? perhaps the only permission was granted to the original artist of this roof? they even have their own light and sky, quite obviously in a different realm, painted sky and 'real' sky, what is real sky? a mirror? a reflection? the light gold shining brighter than the light through the windows, they even have their own windows, there must be a higher domesticity, even if it is within the reach of us mortals, what about the immortality of the realm? with the birds of prey standing guard to protect the artist and those living in paint. Columns are very important, they bridge the gap between us, how funny it would be if one became the painter, what stories he may have observed, I wonder what his voice was like? is he too imprisoned in the roof? is he working in confinement? is he trying to write a message to our sphere? to let him out, or perhaps he is writing an invitation? either way death and life are present.

This image then became



The patterns then became miniature motifs and the image colours and how that corresponded with the motif/instrument/sample dictated the timbre.

Installation Compositional Issues

The Installation compositions, which are a result of 10 Sonic Diary entries, are then reworked into compositions for Installation. Some of these compositions layer three or four Organ parts, which in reality would make them unplayable without the use of technology, if subjected to a live setting.

The Installation compositions are not for performance in their own right, however, a selection has been released on an Album Cassette and Digital release. This album is titled 'Dressing' and released by the label SetFootPress of 7 Site Specific Compositions recorded on the organs around Lancashire.

<https://setfootpress.bandcamp.com/album/dressing-2> -

<https://setfootpress.bandcamp.com/album/dressing-2>



Rebekah Okpofu
Dressing



Set Foot Press

Lancashire, UK

Case Studies

Three Case Studies were completed which investigate and analyze the works and practice of Do Ho Suh, Bill Viola and Ayano Tsukimi. These three artists have been selected as their works have many similar themes to my own work and one another's. However, approaches, representation and the medium/fields of the creative processes implemented, are notable for comparative examination. The three Case Studies allow for both breadth and depth of analysis, comparison and interim findings. The Case Studies will all include aims, objectives, introduction to the artists and their works, discussion surrounding the main themes throughout their works, a summary of the work which was compared and analyzed autoethnographically in preparation for the major output. See the chart below which contains the specific work of each artist that will be studied in the case studies.

Chosen Case Study – Artists/Works

Artist	Work	Curation	Initial Evidence Pertaining to Domesticity
Do Ho Suh	Colourful Structures – <i>Passage</i> (2016) <i>Home Within Home Within Home</i> (2013) <i>Rubbing/Loving</i> (2012) <i>Fallen Star Interior</i> (2012) Seoul Home Apt A, Unit 2, Corridor and	Light gallery Spaces/Walk Through/Around/Scale/Static/Comfort	Migration – Homes – Notion of being Between – Habitation of Space – Colour/Transparency -

	<i>Staircase</i> , (2012) <i>Wielandstr. 18</i> , 12159 Berlin, (2011) Home Within Home - Prototype (2009- 2011) <i>Gate</i> (2001- 2012)		
Bill Viola	<i>Catherine's Room</i> (2001) <i>Martyrs</i> <i>The Passions</i> (2000 onwards) <i>Michelangelo/Bill</i> <i>Viola</i> <i>Dreamers (2013)</i> <i>Man Searching</i> <i>For</i> <i>Immortality/Wo</i> <i>man Searching</i> <i>For Eternity</i> <i>The Messenger</i> (1996),	Video/Movement/Small Space (Dark Space)/Seasonality/ Colour/ Ideals/ Consecrated Spaces.	Seasonality/ Elements of Nature: Space, Air, Fire, Water, and Earth/ Home.
Ayano Tsuki mi	Nagoro	Valley of the Dolls/artefacts/handmade/scale/outdoor /indoor	Poise/on the edge/space/nature/natural/ani mate/ inanimate

The aim of these Case Studies is to evaluate the way in which these artists represent, work with, and approach Domesticity, be that directly or indirectly. Case Studies are used within this research to aid in the situation of my own practice and to give insight into other practitioners within the wider creative process. The Case Studies used within this research are in line with, Yin ⁹ (1994) who discusses how.

⁹ Yin, R. (2014). *Case Study Research Design and Methods* (5th ed.), Thousand Oaks, Sage pp. 13

“A Case Study is an empirical inquiry that: 1. Investigates contemporary phenomena within its real life context, especially when 2. The boundaries between phenomenon and context are not clearly evident.”

Emphasizing that a major strength of Case Studies is the ability to undertake an investigation into a phenomenon in its context, Yin continues,

“It is not necessary to replicate the phenomenon in a laboratory or experimental setting in order to better understand the phenomena. Thus Case Studies are a valuable way of looking at the world around us.”¹⁰

In particular Case Studies within research into the Representation of Domesticity, are utilized to enable contextualization of the work *Finding Home* that embodies Repatriated Domesticity. Comparative analysis along with contextualization of specific works was completed. Furthermore, the practitioners’ approaches, in multimedia works, to the reflective and creative process and their outcomes, of curated works, containing themes pertaining to Domesticity will contribute to the symmetry of curated works, both through the treatment of the medium and the experience developed within the praxis.

Within each case study is a comparative analysis of the artist and their work. This is presented through a series of tables with the Work/Approach/Theme for comparison. Whilst it is not necessarily the most obvious way to analyze a case study, this was the most effective way to complete it within this research. The boxes highlighted in green are the significant findings.

The Case Studies will aid in the exemplification, in particular, of the Curation of Installed Sonic Art and of the research’s elements of originality, the Repatriation of Domesticity through Sonic Installation Art. This provides a specific and relevant research base for further development of autoethnographic work in conjunction with the Sonic Diary. This is achieved through investigative insights into the practitioner’s works and Curation methodologies, presentation and experiences, along with the treatment of the curated works with regard to Domesticity. It will provide opportunity for the reflective practice to quantify solutions in the issues of Domesticity.

¹⁰ Harrison, H., Birks, M., Franklin, R., Mills, J. (2017). *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, Case Study Research: Foundations and Methodological Orientations*, FQS Volume 18, No. 1, Art. 19.

Installations

The research includes 5 Installations in 10 locations. The first Installation, *DOMESTICITY*, was completed prior to the Sonic Diary being started, the Sonic Diary being one of the findings resulting from the first installation. The Installations were to test the research process and further contextualize the Literature Review. Completing the Installations was significant, as it changed the direction of the research at key points, due to the reflective practice and analysis. The importance of the Installation series is the creative and reflective practice process of 'practice informing the development of practice', namely practice as research (Biggs 2002),¹¹ (Durling 2002)¹². Biggs (2003)¹³ discusses how practice within research should be used and its methodological nature in relation to Niedderer (2005) and the origins of research funding. Niedderer (2005) argues that,

*"Practice is being used as a means of making tacit knowledge available to research, because it includes the experiential part of knowledge which evades conventional communication by verbal or textual means and which is otherwise neglected by research because of the prioritisation of propositional knowledge"*¹⁴¹⁵¹⁶.

Niedderer (2007)¹⁷¹⁸ presents "Research as being used to denote the systematic inquiry to the end of gaining new knowledge, and a 'researcher' is a person who pursues research (e.g. in music). 'Practice' is used to refer to professional practice (in music), or to processes usually used in professional and creative practice to produce work for any purpose other than the (deliberate) acquisition of knowledge. 'Practitioner' accordingly refers to anyone who pursues professional/creative practice."

The Practice as Research process will be evidenced through the creative contextualization.

Interface between Domesticity and Spirituality, Ritual and Space.

Creative and reflective practices are the interfaces used in this research between Domesticity and the themes of Spirituality, Ritual and Space. It is through this

¹¹ Biggs, M. A. R. (2002). The Rôle of the Artefact in Art and Design Research, International Journal of Design Sciences and Technology.

¹² Durling, D., Friedman, K. & Gutherson, P. (2002). Editorial: Debating the Practice-Based PhD. International Journal of Design Science and Technology, pages 7–18.

¹³ Biggs, M. (2003). The Rôle of 'the Work' in Research. PARIP 2003 (2). Retrieved January 2006, from URL: <http://www.bris.ac.uk/parip/biggs.htm>

¹⁴ Niedderer, K. (2005). How much theory do we need to ride a bicycle: or how useful is research for practice? In P. Rogers, L. Brodhurst and D. Hepburn (eds.), *Crossing Design Boundaries*. London: Francis & Taylor.

¹⁵ Niedderer, K. (2005). Process and Product in Doctoral Research (Seminar presentation, unpublished). *Perspectives: AHRC Collaborative Doctoral Training*. Coventry University, UK,

¹⁶ Niedderer, K. (2007). A Discourse on the Meaning of Knowledge in the Definition of Art and Design Research. *European Academy of Design Conference 2007*. Izmir, Turkey.

¹⁷ Niedderer, K. (2007a). A Discourse on the Meaning of Knowledge in the Definition of Art and Design Research. *European Academy of Design Conference 2007*. Izmir, Turkey.

¹⁸ Niedderer, K. (2007b). Mapping the Meaning of Experiential Knowledge in Research. *Design Research Quarterly*, 2.

interface, Spirituality, Ritual and Space will repatriate Domesticity outside the Feminist Critique.

Part of the research question is to enable new transcendent relationships with the domestic and home. By transcendent, I mean a combination of Aristotle's interpretation of 'being beyond the world', Plato's understanding of the psyche in the psycho-physical constitution of the human individual and Kant's transcendental Idealism whereby "space and time are merely formal features of how we perceive objects, not things in themselves that exist independently of us, or properties or relations among them"¹⁹

This research does:

Use Organs that are housed within Churches

Make use of Images from Ecclesiastical Architecture and Visual Arts

Take Compositional influence from Religious Works

Consider religious themes through the Case Studies

Produce a Final work as a reimagined Last Supper Frieze

This research does not:

Draw any conclusions with regard to specific deity or belief

Throughout this research Spirituality is an interface by which Domesticity is repatriated.

Reflective Practice Evaluation Forms

The Installations are analyzed consistently using a standardized form called Pilot Installation (X) Reflective Practice Evaluation. This form is split into five areas Richardson (2000a)²⁰

1. Substantive contribution
2. Aesthetic merit
3. Reflexivity
4. The impact the narrative causes the reader
5. How much the narrative expresses a reality.

These forms were complete immediately after the Installation experience had been captured within the space. Due to the COVID-19 restrictions discussed earlier these forms were completed 'in the parking lot' before moving on to the next location, this was necessary to track the impact from one installation to the next in order.

Autoethnography

¹⁹ <https://plato.stanford.edu/entries/kant-transcendental-idealism/>

²⁰ Richardson, L. (2000a). Evaluating Ethnography, *Qualitative Inquiry*, 16. pp.253-255.

Autoethnographic analysis of the Musical Composition through the Sonic Diary and Pilot Installation Evaluation forms is for the benefit of situating my work in line with Denzin and Lincoln's (2000) guidelines, which advocate for an evaluation by an autoethnograph being the approach taken:

*"Qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meaning people bring to them"*²¹

Although a qualitative approach opposes the positivist view, which undertakes that reality is objective and independent from the researcher, autoethnography has generally been accepted as a valuable method of research. The humanistic stance of qualitative research implies a great variety of methods. Ellis and Bochner define autoethnography as *"an autobiographical genre of writing that displays multiple layers of consciousness, connecting the personal to the cultural"*²² thus making autoethnography a useful qualitative method for use in the analysis of practice. Autoethnography can range from research about personal experiences of a research process to parallel exploration of the researcher's and the participants' experiences and about the experience of the researcher while conducting a specific piece of research (Ellis and Bochner, 2000, Maso, 2001). McIlveen (2008) states that the core feature of autoethnography *"entails the scientist or practitioner performing narrative analysis pertaining to himself or herself as intimately related to a particular phenomenon"*.²³ In this research the sense of cultural displacement (some realities are being described by people who have been displaced from their natural environment due to political or social issues) is key to the contextualization of the research and works. This research broadly will adhere to the description given by Ellis (2007), who states that, *"Doing autoethnography involves a back-and-forth movement between experiencing and examining a vulnerable self and observing and revealing the broader context of that experience"*.²⁴

This research began with an autoethnographic analysis of Domesticity with the first installation being created to understand a personal narrative about Domesticity and situate my practice. Richardson (2000a)²⁵ suggests that, *"Autoethnography should be evaluated as science and as art, and proposes five criteria against which to evaluate any autoethnography: substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."*

It is important to note that Richardson's criteria refer to all types of ethnography including autoethnography, so it may be that some of the criteria proposed are not applicable to all types of autoethnography, which takes diverse forms and genres. Méndez, in the article, "Autoethnography as a research method: Advantages, Limitations and Criticisms," discusses this:

21 Denzin, N. K., & Lincoln, Y. S. (2000). Introduction: The discipline and practice of qualitative research. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research* London, Sage, pp. 1-28.

22 Ellis, C., & Bochner, A. P. (2000). Autoethnography, personal narrative, reflexivity: Researcher as subject. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research*, London, Sage, pp. 733-768.

23 McIlveen, P. (2008). *Autoethnography as a method for reflexive research and practice in vocational psychology*, Australian Journal of Career Development, 17, pp.13-20.

24 Ellis, C. (2007). Telling Secrets, Revealing Lives: Relational Ethics in Research with Intimate Others, *Qualitative Inquiry*, chp 13. Pp. 3-29.

25 Richardson, L. (2000a). Evaluating Ethnography, *Qualitative Inquiry*, 1s 6. pp.253-255.

“Ellis (2000), A good auto ethnographic narrative should be able to engage your feeling and thinking capacities at the same time as generating in the reader questions regarding the experience, the position of the author, how the reader may have experienced the event described, or what the reader may have learned.”²⁶

Within this research, autoethnography is educational research as described by Bochner and Ellis (2006). It *“shows people in the process of figuring out what to do, how to live and what their struggles mean”²⁷*.

Bartleet and Ellis describe,

“Autoethnography as being an autobiographical genre that connects the personal to the cultural, social, and political. Usually written in the first-person voice, autoethnographic work appears in a variety of creative formats, for example, short stories, music compositions, poetry, photographic essays, and reflective journals. Showcasing how autoethnography can expand musicians' awareness of their practices, and how musicians can expand the creative and artistic possibilities of autoethnography. Autoethnography as compositional practice standing independently as “musical lines” within themselves, and represent a diverse range of creative, performative, pedagogical and research contexts. When read together, they form a “harmonious counterpoint,” with common themes and contours, as well as contrasting rhythms and textures.”²⁸

Bartleet and Ellis' (2006) description of Musical Compositions and reflective journaling are the format of autoethnography used within this project.

Chapter 3 – Situating my Practice, the Research Problem, Aim and Objectives – A Contextual Review

This chapter summarizes the starting point for this research and the research problem, beginning with a short narrative of the experience of approaching composition and musical intent, then using comics to discuss my approach to Sonic Installation Art. There is a short definition of Sound Art, followed by a discussion surrounding definitions of Domesticity. It ends with a discussion of the research problem.

Narrative

When one thinks about how to title oneself, whilst it can be difficult to claim a title, sometimes it is necessary. However, you may need to pinpoint what exactly

²⁶ Mendez, M. (2003). Autoethnography as a Research Method: Advantages, limitations and Criticisms, Universidad de Quintana Roo Columbia, THEORETICAL DISCUSSION PAPER

²⁷ Ellis, C. (2006). Telling Secrets, Revealing Lives: Relational Ethics in Research with Intimate Others. *Qualitative Inquiry*, chp 13, pp. 3-29.

s

²⁸ Bartleet, B. & Ellis, C. Music Autoethnographies: Making autoethnography sing/Making Music Personal, (2009) Austrian Academic Press

it is you do, or how you want to be titled? If I wanted to be called a composer, what does that involve? What is my process? How does it have rigor? Wronsky said music is “the compartmentalization of the intelligence that is in sound”. But what if you have always thought of yourself as a performer, or have others called you a performer? It may leave you feeling lost, Krause said “While a picture might be worth a thousand words a soundscape is worth a thousand pictures”²⁹³⁰

The next process, wondering then how one actually composes? How does a composer compose? In a traditional sense (1800-1900s) it could be supposed you work with diatonic harmony as a base, perhaps? Or if you were a singer/songwriter then maybe you would start with a pop chord sequence and theme etc. How does someone compose a piece of sonic art or a piece of music for an installation?³¹³²

Maybe it should start with the notion of creating an environment that envelopes you, in the way wearing headphones might mix with the cinematic sound experience? Bach once said, “The aim and final end of all music should be none other than the Glory of God and the refreshment of the soul.” Let’s remove the idea of God, for a moment. By removing the idea of a particular deity at this point, it deactivates the requirement to try and understand this work in the context of a particular religious tradition. By uninviting the idea of a particular deity being discussed, it opens up the project to be able to discuss spirituality and the use of spaces that have an underlying spiritual function. This means that, from the perspective of myself as the artist, it is not a conversation about the existence of a particular deity, rather it is a discourse about the inner person. For clarity, the inner person being seen as the spiritual being within all of us, the intangible and invisible existence of the human. This allows us to maintain the sentiment, creating music for the purpose of enveloping a person for the refreshment of the soul. Composition could be approached then with the intent of installation that leaves each viewer “refreshed” or rather “changed” in some small way.³³³⁴³⁵³⁶³⁷

Debussy enjoyed the sentiment that “music is the expression of the movement of the waters and play of curves described by changing breezes.” This idea of curves that move as breezes, something that brings about a change and is enveloping. If

29 Glass, P. *Words Without Music: A Memoir*, Liveright; Illustrated edition (2016)

30 Gardiner, J. *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, Penguin; 1st edition (2014)

31 Klickstein, G. *The Musician's Way: A Guide to Practice, Performance, and Wellness*, Oxford University Press (2009)

32 Wolff, C. *Johann Sebastian Bach: The Learned Musician*, OUP (2005)

33 Wolff, C. *Bach's Musical Universe: The Composer and His Work*, W. W. Norton & Company (2020)

34 Jones, R. *Music by Philip Glass*, HarperCollins Publishers Ltd. (1991)

35 Hanninen, D. *A Theory of Music Analysis: On Segmentation and Associative Organization*, University of Rochester Press (2012)

36 Walsh, P. *Debussy: A Painter in Sound*, Faber & Faber (2019)

37 Rutman, N. *Stories, Images, and Magic from the Piano Literature*, Torchflame Books (2017)

Sonic Installation Art as musical composition can go some way to this idea, then that would aid the expression of Domesticity.^{38 39 40 41 42 43 44}

Situating My Practice

At this point the narrative ends and for clarification it is necessary to acknowledge that I do not consider my practice to be Sound Art. Sound Art is an art form that focuses primarily on sound as the literal or implied element. My work is Sonic Installation Art that houses Musical Composition.

My works are closer in nature to those such as Janet Cardiff's *The Forty Part Motet 2001*,



Fig 9 - (Image A reworking of "Spem in Alium" by Thomas Tallis 1556)

38 Clayson, A. Edgard Varese, Bobcat Books (2002)

39 McDonald, M. Varese: Astronomer in Sound, Kahn & Averill (2002)

40 Tazelaar, K. & De Heer, J. From Harmony to Chaos - Le Corbusier, Varese, Xenakis, Duizend en Een Uitgeverij (2017)

41 Sheppard, D. On Some Faraway Beach: The Life and Times of Brian Eno, Orion (2015)

42 Eno, B. A Year with Swollen Appendices: Brian Eno's Diary, Faber & Faber (2020)

43 Scaotes, C. Brian Eno: Visual Music, Chronicle Books (2019)

44 Toop, D. Ocean of Sound: Ambient sound and radical listening in the age of communication, Serpent's Tail (2018)

where Cardiff utilized members of the *Salisbury Cathedral Choir* (note the religious space and religious associations – this being significant as it is removing, as in this project, the notion of a particular deity and focusing upon the existence of the inner being/voice – the spirituality of the human existence.) to perform the work resulting in a Sonic Art Installation of a Musical Composition whereby the listeners/audience play an active role in the work. The Installation artefacts control how they experience the composition by moving through the exhibition space. Cardiff's work is somewhat thematically sympathetic by way of her use of performers, installed musical composition, the artefacts (speakers) positioned to create a sphere, a sphere that potentially reflects some elements of Domesticity within this Research.

Edgar Varese's *Poeme Electronique* has also been a strong influence. The takeaway from Varese's work is usually how he used electronic tape music, but the influential elements have been the final result and the presentation of the work. Varese collaborated with the architectural company, Le Corbusier, and through Iannis Xenakis' translation/objectification of Glissandi within the composition, *Metastasis*, contributed to the design of the Brussels World's Fair Pavilion. The work's architectural setting included the considerations of enclosed (high/tall) space.



Fig 10_ (Image Le Corbusier; Iannis Xenakis; Edgard Varèse, *Poème électronique*, Philips Pavilion, 1958)

The synergy between the presentation and the influences of Varese's instrumental music through the use of bells, sirens, quasi mechanical and percussion timbres are elements that can be seen throughout the Sonic Diary. The difficulties surrounding the Installation of Sonic Art Installation works within gallery spaces is exemplified by composition being designed in collaboration with a work of architecture. This is not a possibility, which is why, for the purposes of exploring Domesticity; they will be situated primarily within spiritual spaces, specifically churches. For clarity, I am defining the spiritual spaces as being the physical locations, outside the regular living accommodation, that an individual gravitates towards to contemplate their inner existence, the physical location that you go to commune with your inner being/voice, that being the spiritual space.

The gallery space and museum can be somewhat problematic. Perhaps this is due to the technological demands required when including something with sonic qualities and the bleed/distractions potentially taking the attention away from the static works, such as paintings and sculptures. A central idea to the Repatriation of Domesticity is space, not only finding space that can accommodate the work, but also gaining an understanding of Domesticity as a space within itself. Schopenhauer discusses how,

*"Music is in some sense a copy rendering however that it is not the world of objects and things that make up the apparent world but the primary forces of which those objects and things are composed offering an audible expression of nature in all its dynamic power."*⁴⁵

It is in the spiritual spaces that I see my practice situated, between Varese's scale and use of architecture to depict Schopenhauer's expression of Nature's dynamic power. Within this research further Literature Review and discussion of Sonic Installation Art and space is to take place however, this research draws more upon Installation Art pieces rather than Sonic Installation Art. This is due to the nature of Sonic Art and its associations. Installation Art aids in the contextualization of this work with Domesticity. Arguably, in some ways, thematically, the work fits within the representation of Installation Art in its nature, but using the sonic element of musical composition as the access point for the audience, thus creating a balance of the dynamic between space, artifact concept and musical composition.

45 Cox, C. (2011). *Beyond Representation and Signification: Toward a Sonic Materialism*, Journal of Visual Culture, SAGE, Vol 10.

Artistic identity

Having come into Sonic Installation Art with a background in classical piano and organ performance from conservatoire, my introduction to Sonic Installation Art was complex. The training I had received and the mindset presented through the institutions was that the performer's role is to use the selected instrument to portray a version of the composer's score. A hierarchical structure in practice outlined as:

1 st	Composer
2 nd	Instrumental 'Master' tutor/ Audience
3 rd	Instrumental Performer

Being trained with this mindset towards a 'right or wrong' way to compose, transitioning into Sonic Installation Art in the role of artist and composer, was liberating and complicated. Sonic Installation Art as a field enabled the move from the direct and observable performer to the indirect enabler, creating works for audience interpretation and making absorption possible. Regard for 'title' became an obstacle, allowing the performer to have legitimate artistic license to create musical and artistic (installed) composition. This training is however central to the methods by which practice is created and this research conducted. The interpretation of music does remain steadfastly 'classical', beginning with the Greek word *Mousike* that was understood to incorporate melody, rhythm, words and gestures. It led to a belief that music was of divine origins. Discussions of music were common in Greek philosophy. The mathematical base of music came to be associated with Pythagoras⁴⁶ and Plato's^{47 48} cosmological views which, in summary, are that the universe rationally orders itself, having a musical nature and allowed insight into the intelligibility of the universe through musical intervals and scales. The classical concerns of music are that it relates to qualities associated with the human emotion, the ontological, cosmological, ethical and religious significance. These classical concerns about music were revised in the Middle Ages, as music was incorporated into the service of the church to promote a state of mind appropriate to religious contemplation. Music began to be divided by philosophers such as Boethius:^{49 50} *Musica instrumentalis* – Sounding music produced by human beings.

46 Joost-Gaugier, C. (2006). *Measuring heaven: Pythagoras and His Influence on Thought and Art in Antiquity and the Middle Ages*, Cornell University Press.

47 Pelosi, F. (2010). *Plato: Music, Soul and Body*, Cambridge University Press.

48 Gurd, S. (1995). *The origins of music theory in the Age of Plato*, Bloomsbury Academic.

49 Walsh, P. (2008). *Boethius :The Consolidation of Philosophy*, OUP Oxford.

50 Chadwick, H. (1992). *The Consolations of Music*, Clarendon Press.

Musica humana – The harmonies of body and soul within human beings.
Musica mundane – The music of the universe.

This led to music being interpreted symbolically consistently with the otherworld's emphasis of Christianity and Celestial music which identifies with the harmony of the spheres. One of the areas you will see develop through this research is my slight preoccupation with composition, performance and circular motion. This is not the idea of them being linked in a circular or spherical motion, but rather compositionally and performatively aiming to create music that makes you experience the dizzying sensation of being in a hamster ball, or of spinning around on a swing.

The Renaissance and development of science led to the decline of importance of music in philosophical and scientific thought, which led to the development of music such as the establishment of major/minor system, chromaticism and compositional form for instrumental music. Philosophically, music proved to be difficult to contextualize, due to the rise of the fine arts of painting and poetry as discussed by Batteux's *Les Beaux arts reduits a un meme principe*⁵¹ 1746. Kant suggesting that,

*"We estimate the worth of the fine arts by the culture they supply to the mind and take as a standard the expansion of the faculties which must concur in the judgment for cognition, music will have the lowest place among them (as it has perhaps the highest among those arts which are valued for their pleasantness) because it merely plays with sensations".*⁵²

Comparatively, during the Romantic Movement in Germany, Music achieved an ascendancy as an exemplification of expression marking a return to the classical ethos concerning music. Philosophers, including Schelling, Hegel, Schopenhauer and Nietzsche, argued that music in its subjectivity provides a glimpse into the inner nature of reality. How is this historical overview of music connected to the situating of my practice? Having moved from an understanding of music that is situated within this tradition, to be able to gain some understanding of my approach to composition when viewing practice, it is important to understand clearly where my background is situated. Elements of this traditional⁵³ understanding of western classical music do filter through into my compositional process and thinking, but it is more the value of the descriptions, rather than attempting to join or extend the tradition of this.

Sparshott suggests one must simply acknowledge the logic of general discourse about music, but for straight and heuristic purposes generalize about practices within music. The most common(classical): music can be thought of as art in the

51 Batteux, C. (2018). *Les Beaux Arts Reduits a un Meme Principe*, HACHETTE LIVRE.

52 Kant, I. (1764). *The Critique of Judgement*, OUP

53 By tradition I am referring to my personal experience of learning a score by a classical composer such as Chopin or Grieg

sense of *technique* - a body of skills organized to a practical end, namely, to provide something to listen to. The nature of tone by which a musical note is identified, Sparshott argues,

"The system is a product of the mathematically defined and theoretically important gamut determined by the ratios of frequency and string length on an ideal instrument. The musical system is therefore in an important sense an artificial one which has lead to some thinking music has a high status in the arts and to esteem instrumental music as the purest form of the purest art."^{54 55}

One of the reasons I have studied music, anecdotally, is due to my enjoyment of the physical skill, being able to see a score, understand and then physically recreate the patterns from the page. Herbert Spencer in his book, *The Origins of Music*, (1890) discusses this.

Spencer supported the view of music as a language of the emotions, which developed from the outcries of primitive human beings, and which still provides a means for the sympathetic understanding of the states of mind of other human beings. Hanslick argued that the context of music is necessarily a musical one of tonally moving forms; no distinction can be made in music between subject and form. Dewey argues the task of the philosopher of art is to restore continuity between the refined and intensified forms of experience that are works of art, and the everyday events, doings and sufferings that are universally recognized as constituting experience.⁵⁶

Scruton perceives that the expressive capacity of music continues to receive much attention from philosophers, such as Langer and Kivy, as well as musicians such as Roger Sessions. The studies by Marxian philosophers such as Bloch, Adorno, and Finkelstein, who sought to understand music in the context of social and political history, should not be overlooked. Similarly, many of the questions about music have been cast in the context of a general concern about the relationship between music and language, whether that relationship be understood by way of symbolic functioning of expressive fixed significant form, by Langer's view of the application of information theory.

Autoethnographically, definitions of Boethius *Musica Humana*⁵⁷ And *Musica Mundane*⁵⁸ are significant to understanding the need to Repatriate Domesticity and situating it within an awareness of spirituality and spiritual spaces. This is Sonic Installation Art that deals with the ideals of *Musica Humana* and *Mundane* within a contemporary context.

⁵⁴ Alperson, P. (1987). *What Is Music?: An Introduction to the Philosophy of Music*, Haven Publications.

⁵⁵ Alperson, P. (1998). *Musical Words: New Directions in the philosophy of Music* Pennsylvania State University Press.

⁵⁶ Spencer, H. (1890). *The Origin of Music*, *Mind* Vol 15. No 60, October pp. 449-468, OUP <https://www.jstor.org/stable/2247370>

⁵⁷ — *The harmonies of body and soul within human beings.*

⁵⁸ — *The music of the universe."*

Within my work of Sonic Installation Art, the sonic element is specifically musical composition within the following parameters: vocal or instrumental sounds (or both), combined in such a way as to produce pitch; form; harmony; rhythm; instrumental performance; tempo; meter; articulation; dynamics; timbre and texture recorded, created and performed from the perspective of an instrumentalist composer. For clarity, my work is neither of the following:

Sound Art - Sound that is being presented as art

Soundscapes - Sound depicting a specific surrounding

Within this research and my practice, Sonic Installation Art is:
Musical Composition installed within a space presented as a visual art piece.

Research Problem

When this project started, I was advised to articulate what “the Hunch” was. What exactly it was that I was taking issue with and why it needed solving, but to have it in colloquial terms to refer back to throughout the research as the why. Here is “the Hunch” articulated:

“Problem 1 – We are women; women can make art too. Women can work in music production and technology. I am empowered; I can do what men do. Why should men be the ones whose work is valid?

Problem 2 – I (Rebekah) am female, empowered. What is this? These women may be right, but I don’t see home as defining women. Domesticity isn’t pots and pans - why do women keep making it look like that? Why are the women in the field demanding I present work in the feminist rhetoric? Is it necessary to do so? The idea of Domesticity is fascinating to me, this search for home. I don’t think it belongs in pots and pans. I don’t think it is only about women. Why does being female matter? Who is it who is enforcing the idea of empowerment? What does that look like? To repatriate – to return - returning from where? to what? And where?”⁵⁹

This research begins looking at Domesticity’s representation within Sonic Installation Art, which is currently situated within the feminist critique. My practice does not sit within this critique and, furthermore, the intention behind the creative process of the work, being a female artist, means that, for it not to be seen as a feminist or anti-feminist statement, the Repatriation of Domesticity is required. When this is possible, the narrative surrounding the presentation of new works through my practice pertaining to Domesticity will allow a new narrative to be at the forefront when engaging with the work.

⁵⁹ Rebekah Entwistle - The Hunch

Research Question

How can a female artist repatriate the representation of Domesticity within the field of sonic installation art to enable new, transcendent relationships with the domestic and home?

Aim

To repatriate the representation of Domesticity within Sonic Installation Art.

Objectives

To contextualize Domesticity's representation in Sonic Installation Art within the feminist critique

To explore and articulate the areas of Literature Review.

To create a Sonic Diary of musical composition that documents the Literature Review, Practice as Research process and compositional process.

To complete three case studies which explore themes of Domesticity within practice.

To articulate findings from the Installations, Sonic Diary and Literature Review to repatriate the representation of Domesticity within Sonic Installation Art

To document and evaluate the creative process both compositionally and autoethnographically to define the significance of the research.

To create a new work, *Finding Home*, and thesis to articulate the findings, impacts and significance of the research.

Chapter 4- Feminist Critique and Domesticity

This chapter deals with the feminist critique, gender roles and Domesticity's representation within praxis. It then moves on to discuss the first installation, DOMESTICITY, ending with interim findings.

Literature Review Feminist Critique

Working as a female artist within Sonic Installation Art, being able to use Domesticity as a central subject was the catalyst to this specific research area. Doing Practice as Research and challenging the discourse surrounding Domesticity meant that the complexities surrounding feminist critique of women's issues must be directly addressed in order to bring clarity and further evaluation/representation to the work. Historically, the language associated with Domesticity, in a post-World War/Western European wider context, does the idea of 'feminine' and 'home' a disservice when placed within today's feminist critique of women's works within the praxis. This critique has potentially caused damage to the subject of Domesticity within the praxis, which has resulted in it being difficult to create practice with Domesticity as the central theme away from this discourse.⁶⁰ Addressing the feminist discourse is challenging however,

60 Rigor of Praxis – practice being created by female artists free from the oppression of the feminist agenda.

from a reflective practice standpoint, autoethnographic reflective subjectivity is a valuable asset in ascertaining the definition, evidence and findings for the Repatriation of Domesticity within this research.

Tracey Emin's *My Bed* (1998) was one of the first examples of Domesticity considered. The stylistic standard of confessional art Emin is offering showed the importance of the autoethnographic method. Emin takes issue with society's expectations of women acknowledging it is somewhat problematic, as Emin comments,⁶¹

*"I'm 52, nearly... there are so many things about that bed that have no place in my life any more... it's a time capsule of a young woman living in the 90s in a really wild way. It's not just sad, but how that bed came about was through sadness. It's also about being in the worst situation in your life but being able to pull through and get out to the other side."*⁶² (2015)

Three poignant points made by Emin are that the work on the whole has no place in her present Domesticity. This work was a self-portrait; this work reflects a sadness. This posed three further questions: should practice that utilizes themes of Domesticity be presented as objects? Should Domesticity (in its domestic form) be used an expression of self-portrait? And should the theme of sadness expressed as Domesticity? These questions arguably depict a contemporary view of Betty Friedan's *The Feminine Mystique* (1963)⁶³ 'The problem that has no name'. The National Museum of Women in the arts (2018) *The Women Artists Deconstruct Domesticity in the Women House exhibition*, sequel to *Womanhouse*, (1972) by Judy Chicago and Miriam Schapiro represent Feminism's angst with Domesticity, the following are from the 2018 exhibition (including paraphrased descriptions):⁶⁴

Desperate Housewives – Attack on the patriarchal system

Home is where it Hurts – Domestic Drudgery

Femmes-Maisons – Female body as the representative form of home.

A Room of One's Own – women using their bodies as architecture

Marks - References to places the female artists have worked

A Doll's House – subvert idealized visions of the home that extend from childhood.

Construction as Self-Construction – reflection on the clichés of the well-styled home.

Mobile homes – nomadism and exile.

Womanhouse and *Woman House* seek to actively represent Domesticity, as an enclosure made up of domestic items and 'jobs,' implying that the artists involved in both works are taking their objections to these issues allowing Domesticity to become the casualty, which is at the expense of the concept itself.

61 <https://www.artsy.net/article/artsy-editorial-tracey-emins-my-bed-ignored-societys-expectations-women> DOA Spring 2019

62 <http://ec2-79-125-124-178.eu-west-1.compute.amazonaws.com/blogs/Emins-bittersweet-memories-of-unmade-bed-/37397> Published Tue, 31 Mar 2015, Louisa Buck, the art newspaper, DOA Spring 2019

63 <https://nationalhumanitiescenter.org/ows/seminars/tcentury/FeminineMystique.pdf>

64 https://nmwa.org/sites/default/files/shared/women_house_release_final.pdf

The self-portrait nature of these works is perhaps tarnished due to the internal discontentment within the artists. Parts of the work such as *Femmes –Maisons*,

*“Female body as the representative form of home as it is humankind’s first dwelling place: the female body is consumed by the expectations and responsibilities imposed upon her”,*⁶⁵

may be seen as not only degrading the wider female-kind by way of a violation against an individual’s bodily Domesticity, but, further, making it a universal obscenity. Acknowledging the oppression and stereotypes associated with women and Domesticity would seem appropriate with regard to historically entrenched feminine ideals, such as those discussed within *The Cult of Domesticity and True Womanhood (1800)*⁶⁶, the ideals of: “Piety, Purity, Submissiveness and Domesticity”. But it is appropriate to note there is nothing inherently improper with *The Cult of Domesticity’s* ideals. The maltreatment to Domesticity is perhaps the victim; this is the issue that is not being addressed within practice. The impact within praxis is arguably confusing the concept of Domesticity within egalitarianism ideals with the relationship between a patriarchal versus matriarchal societal discourse, thus, influencing praxis to the extent that Domesticity is no longer entertained as an individually universal concept within the discourse. Victimization of the ideals being associated with Domesticity, be that through “*piety, purity, submissiveness and Domesticity*” or of *Womanhouse*, are arguably not due to Domesticity per se, but are due to the current feminist critique of such ideals in relation to their (perceived negative) impact upon women’s rights and an increasingly secular and individualistic worldview. This research in its aim to repatriate Domesticity is actively seeking to renounce the association of being a “*Real*”⁶⁷ Woman from either a patriarchal or matriarchal standpoint.

Domesticity within Sonic Installation Art has become entrenched with the notion of rights: human, women’s, animal and have feelings. This continuation is leading the praxis into evolving Domesticity to be redundant within works. An early potential definition finding of repatriation is that Domesticity is an inner space, represented in a spiritual space. An invisible home not expressed by domestic items or ‘jobs,’ but as repatriated Domesticity within sonically installed space.⁶⁸

John Ruskin’s discussion in points 67.68 of his seminar essay *Sesame and Lilies* presents the following as a potential opportunity to apply subordination to inform the reconstitution of Domesticity within the praxis. Ruskin presents the spheres:

⁶⁵ https://nmwa.org/sites/default/files/shared/women_house_release_final.pdf

⁶⁶ <http://www.csun.edu/~sa54649/355/Womanhood.pdf> American Quarterly, Vol. 18, No. 2, Part 1 (Summer, 1966), pp. 151-174, of True Womanhood: 1820-1860, Barbara Welter

⁶⁷ The Cult of True Womanhood: 1820-1860 Barbara Welter *American Quarterly* Vol. 18, No. 2, Part 1 (Summer, 1966), pp. 151-174

Published by: The Johns Hopkins University Press https://www.jstor.org/stable/2711179?seq=1#page_scan_tab_contents

⁶⁸ <https://psmag.com/social-justice/the-21st-century-cult-of-domesticity>, DOA Spring 2019

"We are foolish, and without excuse foolish, in speaking of the "superiority" of one sex⁶⁹ to the other' point 67. The true nature of home — it is the place of Peace; the shelter, not only from all injury, but also from all terror, doubt, and division. Point 68"

A sphere of invisible burden is being put upon Domesticity, but arguably subordination within Sonic Installation Art is necessary for progress as Catherine Beecher discusses,

"According to the ideology of separate spheres, domesticity could then be viewed as an anchor, a feminine counterforce to the male activity of territorial conquest, I argue, to the contrary, that Domesticity is more mobile and less stabilizing; it travels in contradictory circuits both to expand and contract the boundaries of home and nation and to produce shifting conceptions of the foreign."⁷⁰
This echoes Plato's allegory of the cave, whereby,

"Prisoners confined forever in a cave, knowing objects of the outside world only through the shadows they cast on the wall ... deprived of a chance to see things directly, the prisoners created a false knowledge of the world in which only shadows existed. The shadows were their truth."⁷¹

Might Domesticity be repatriated through the reflective practice cycle and creative process? If the sphere of Domesticity was the shadow, then perhaps the Sonically Installed Art would become the 'truth' of Domesticity personified. Questions arise: Could this research contribute to the relative liberation of Domesticity through creative practice? Will the Repatriation of Domesticity combat the preoccupations of alienation⁷² and boredom⁷³? Can Domesticity stimulate boredom spatially? Has Domesticity been eroded by a preoccupation with avoiding boredom? Alienation and boredom within spatially repatriated Domesticity could potentially be perceived to be an external expression of Domesticity. Nam June Paik discusses in his *Aesthetic of Boredom* how:

"My experimental TV is not always interesting but not always uninteresting...The notion of boredom being utilized to distract and/or disorientate domesticity within contemporary multimedia works may be closely related to the lack of understanding in culture about Domesticity being an internal concept not external."⁷⁴ (1963)

Moreover, could the contributions made by Sarah Pierce's Litchfield Female Academy *Equality of Reform*⁷⁵, Emily Dickinson's critique of *Women's Work* (she

⁶⁹ Sex can be interpreted as Item

⁷⁰ *Manifest Domesticity* - Amy Kaplan - *American Literature* Vol. 70, No. 3, No More Separate Spheres! (Sep., 1998), pp. 581-606 (26 pages)
Published by: Duke University Press pp. 583)

⁷¹ <https://web.stanford.edu/class/ihum40/cave.pdf>

⁷² Sarfraz, H. (January 1997). *Alienation A Theoretical Overview*, [Pakistan Journal of Psychological Research](#), Is. 12, pp 45-60

⁷³ Calvin Tomkins, "Video Visionary," pp. 46.

⁷⁴ Calvin Tomkins, "Video Visionary," pp. 46.

⁷⁵ Sarah Pierce founded Litchfield Female Academy.

being one who “obeyed its letter but defied its spirit”),⁷⁶ Robert Jacksons discussions surrounding *Ideology* and the way in which the “ideals of female Domesticity helped to stabilize men’s Dominance”⁷⁷ and both Freud’s ‘Domesticity is a question for Mankind’ and B. Wurtz “Domestic subject is a product of the things that surround him or her”⁷⁸ be missing Domesticity entirely?

Friedan’s *Feminine Mystique* somewhat carries the tone adopted by literature and praxis surrounding themes of Domesticity with her comments confronting Domesticity as a belittling and compromising element. Potentially the reflective practice process enabling the creation of Sonic Diaries to create Sonic Installation Art personifies Domesticity as an external expression of internal invisible Domesticity within spiritual spaces.

This research will broadly adhere to the description given by Ellis (2007), who states that,

*“Doing autoethnography involves a back-and-forth movement between experiencing and examining a vulnerable self and observing and revealing the broader context of that experience”*⁷⁹.

My own autoethnography around Domesticity through the DOMESTICITY installation was the first instrument used in order to understand a personal narrative about Domesticity. Telling a personal story through a Sonic Diary enables self-reflection on practice created. Richardson (2000a)⁸⁰ suggests that, *“Autoethnography should be evaluated as science and as art, and proposes five criteria against which to evaluate any autoethnography: substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality.”*

It is important to note that Richardson’s criteria refer to all types of ethnography including autoethnography, so it may be that some of the criteria proposed are not applicable to all types of autoethnography, which takes diverse forms and genres. Méndez, in the article “Autoethnography as a research method: Advantages, Limitations and Criticisms,” discusses,

*“Ellis (2000), A good auto ethnographic narrative should be able to engage your feeling and thinking capacities at the same time as generating in the reader questions regarding the experience, the position of the author, how the reader may have experienced the event described, or what the reader may have learned.”*⁸¹ Within this research, autoethnography is educational research as described by Bochner and Ellis (2006), it “shows people in the process of figuring out what to

76 Reif, G. (Spring 1986). *SUBVERTING THE CULT OF DOMESTICITY: EMILY DICKINSON’S CRITIQUE OF WOMEN’S*, *Legacy* Vol. 3, No. 1, Emily Dickinson: A Centenary Issue, NUP pp. 17-28.

77 <http://www.nyu.edu/classes/jackson/future.of.gender/Readings/DownSoLong--Ideology.pdf> - Chapter 8 pg 228 Ideology

78 <https://frieze.com/article/b-wurtz-art-domesticity> DOA Spring 2019

79 Ellis, C. (2007). Telling Secrets, Revealing Lives: Relational Ethics in Research with Intimate Others, *Qualitative Inquiry*, chp 13. Pp. 3-29.

80 Richardson, L. (2000a). Evaluating Ethnography, *Qualitative Inquiry*, Is 6. pp.253-255.

81 Méndez, M. (2003). Autoethnography as a Research Method: Advantages, limitations and Criticisms, Universidad de Quintana Roo Columbia, THEORETICAL DISCUSSION PAPER

do, how to live and what their struggles mean.”⁸² Through using autoethnography as reflective practice, the work may be able to reflect Domesticity afresh so that others may be able to use this refreshed Domesticity in a beneficial way for themselves and for others within praxis.

Domesticity’s Presentation within Praxis

Fig 11 -The Domestic Soundscape and Beyond – Valerie Ford



Valerie Ford (2010), in *The Domestic Soundscape and Beyond* (Figure 8), presents everyday sounds to audiences through the use of domestic objects utilized to create and generate the soundscapes we live in. She discusses this:

*“At what point does focusing on the sonic life of an object remove it from its original context and turn it into a musical instrument? And how might this effect the frameworks of music – the concert; the composition; the score”.*⁸³

This is contrary to Sarah Pink’s book (2004) *Home Truths: Gender, Domestic Objects and Everyday Life* which concerns the movement into home space and the temporal nature of the private and public with regard to housework and home decoration.

*“Depicting how everyday items ranging from perfumes to soap powder imprint and reinforce daily experiences and a sense of identity.”*⁸⁴ Bobby Baker’s work as a

⁸² Ellis, C. (2006). Telling Secrets, Revealing Lives: Relational Ethics in Research with Intimate Others. *Qualitative Inquiry*, chp 13, pp. 3-29.

⁸³ <https://radar.brookes.ac.uk/radar/file/7e50609e-9838-91b2-a2fc-86103493075a/1/ford2010domestic.pdf>

⁸⁴ https://is.muni.cz/el/1423/jaro2013/SAN105/um/Sarah_Pink-Home_Truths_Gender_Domestic_Objects_and_Everyday_Life_2004_.pdf?lang=cs

performance artist (2007)⁸⁵ combines the works of both Ford and Pink into a package of Domesticity, which explores the notion of 'Mother' as a place. Mother place primarily being a first 'dwelling' or a dwelling assigned a nurturing or comforting role. Mary Rubi then moves this concept one step closer towards Domesticity through examining the overarching themes of domestic space being '*comfortably dirty*'. Posing ideas supporting questions such as do we live in our own filth and is this Domesticity natural; Rubi's work explores the juxtaposition between the natural and the manmade by creating (installing) domesticated objects. Stylistically Rubi uses vibrant colours presenting a direct intention to cause distraction, in this case distraction away from the dirt. Rubi's attention to detail for example: the wallpapered table giving this installation a feeling of being surrounded and placed within an internal space as opposed to an external space whilst being covered with natural dirt. Is the artist's intention for nature to be Domesticity itself? Figure 9 *Welcome Home* and Figure 10 *Los Conejos* – Mary Rubi

Fig 12 - *Welcome Home* – Mary Rubi- Mary Rubi



85 Baker, B. (2007). *Redeeming Features of Daily Life*, Taylor Francis pub

Fig 13 - Los Conejos- Mary Rubi



Fig 14 - Jennifer Rubell's Ivanka Vacuuming (2019) Ivanka Vacuuming



Rubell presents a different type of Domesticity in the form of Sisyphean Domesticity (the domestic task that can never be completed). This work posed several issues as noted in a review by Kriston Capps, "It's a problem when the pieces don't line up."⁸⁶ A brief overview of this work includes a difficult dialogue surrounding politics, colour, aesthetic, task, performance, gender, stereotypes, Domesticity, acting, encouragement to litter/filth, sonic elements (domestic soundscape – the vacuum becoming the instrument), attire and audience engagement being participatory. *Ivanka Vacuuming* can simply be ascertained as an attack on American politics in 2019 (Trump/Republican Party). The Republican Party being seen as equivocal to the Conservative Party, or the historic ideals of generational 'Christian belief' once associated with conservatism and the conservative ideals surrounding Domesticity discussed earlier. However, for the purpose of this contextualization, only the aspect of 'conservative Domesticity' will be considered as necessary to the discussion with the political statement being relatively irrelevant for this discussion. By creating this interactive installation, Rubell is challenging the praxis, and working with Domesticity within Sonic Installation Art. It was rather difficult to observe this installation. Contextually, as previously discussed within the *Dear Domesticity...* section, the reality of the work somewhat epitomizes the need, on face value and in artists' creative practice intent, for the Repatriation of Domesticity within Sonic Installation Art.⁸⁷ The artifact's object, *The Hoover* (domestic object – stereotype of woman doing hoovering), being used, highlighted the importance of situating practice and the treatment and representation that is so recently used to explore Domesticity.

The space in which the artist has placed the actor and the audience is intentionally confined, some of this understandably is logistical, however, symbolically it speaks more of the artist's disdain for traditional ideals of

⁸⁶ <https://www.theatlantic.com/entertainment/archive/2019/02/ivanka-vacuuming/582250/> Culture

⁸⁷ <https://www.colormatters.com/the-meanings-of-colors/pink> DOA spring 2019

womanhood, more than the attack on Ivanka Trump. The work seems to resonate with Tracy Emin's *Unmade bed*, in the sense that it is a work portraying sadness and is, to some extent, a self-portrait. This is a work promoting the emasculation or de-feminization of gender using Domesticity as the theme.

Performance/Participants: The actor, for this analysis, it can be assumed, is neutral in the performance, simply there as a prop to the installation. It could be any woman and by the very nature of acting, in itself, the role is as any other. The viewers, however, are being forced to become participants in a game in which they may not actively want to be involved. Some may relish the opportunity to make a political statement by joining in this installation, however others are being hoodwinked into using or mistreating Domesticity itself. Domesticity in this work is indeed Sisyphean, however this work does little to represent Domesticity itself, whilst containing overtly domestic elements within the space, task, action, aesthetic, etc. It can be seen that there is a denial of Domesticity within this work, which is one of the most recent (2019) installations pertaining to Domesticity within Installation Art. It could be seen as lacking in appreciation of the praxis.

Transitioning into larger scale works, Doug Aitken's *Mirrored Cabin* was a notable work to be considered.

*"Mirage distills the recognizable and repetitious suburban home into the essence of its lines, reflecting and disappearing into the vast western landscape."*⁸⁸

Aitken has reformed the idea of the suburban home by removing its inhabitants and their possessions. Having taken away the doors and windows, the structure is no longer private or secure. The interior is covered with reflective surfaces that create a kaleidoscopic effect intended to evoke confusion rather than comfort. The notion of mirage in its scientific sense is not particularly useful, however the concept of Domesticity being perceived as a mirage within Sonic Installation Art could be significant by installing the mirrored cabin in three locations.

Fig 15 - Mirrored Cabin– Doug Aitkens
- Coachella Valley

88 <https://www.dezeen.com/2017/02/28/doug-aitken-installs-mirage-entirely-mirrored-cabin-palm-springs-california-desert-x/> DOA Winter 2019



Doug Aitken's mirrored Mirage house installed in Swiss alps

Fig 16 - Mirrored Cabin– Doug Aitkens -Swiss Alps

Fig 17 Mirrored Cabin – Doug Aitkens State Savings Bank, Detroit



Doug Aitken installs mirrored house in historic Detroit building



Fig 18 Phillip K Smith III's *Lucid Stead*

The desert, Alps and bank locations could naturally, i.e. through the wind and sand noise, demonstrate a sonic element to the installations and, with the mirrored cabin being moveable and representative of a stereotype, it could be considered as a significant contribution towards the Repatriation of Domesticity within Sonic Installation Art. If, perhaps, the mirrored house was to be considered as an outward expression of Domesticity, with the themes of seeing around through an illusion, it could indicate a reflection of an inward sphere. Similarly, Phillip K Smith III's *Lucid Stead*⁸⁹ also uses mirrors to create large-scale artwork adding mirrored strips to the walls of a desert shack creating the illusion that you can see right through the building. Both artists' work is, seemingly, unknowingly moving towards the idea of Repatriated Domesticity within Sonic Installation Art praxis as they consider internal, external, public and private space. Aitken's comment with regard to seasonality does indicate that he perceives the mirrored cabin to be a transitional element just as visitors live: "As our lives change the artwork is shifting with us."

MAD Architecture studio created five installations inside the Kiyotsu Gorge Tunnel, in Japan's Niigata Prefecture, including a lake framed by mirrors. The installation consists of five different immersive artworks, each designed to represent an element found in nature: water, wood, earth, metal and fire. One of these spaces in particular, *Light Cave*,
Fig 19 -Light Cave – MAD collective



89 <https://www.dezeen.com/2013/11/23/lucid-stead-installation-by-phillip-k-smith-iii/> DOA Winter 2019

is a tunnel-like space with a pool of water covering its floor and mirrors lining its barrel-vaulted walls and ceiling. The reflections give the false impression that the space has a round outline. MAD describes the installation as bringing:

"Both a lightness and stillness into the once dark, dewy tunnel, invoking a feeling of everlasting solitude this area is designed to create a subtle but dynamic ambiance that sparks a certain curiosity of the unknown for those who are wandering through whilst providing a quiet escape, a place of solitude. It is an intimate space that finds itself in an openly public setting. It puts into question how people react when they think that no one is watching – an ideal corner of contemplation."



Raussmüller Hallen, Basel with Bruce Nauman, *Floating Room: Lit from Inside*, 1972.
© Bruce Nauman / 2018, ProLitteris, Zurich. Photo: Jürgen Buchinger, © Raussmüller.

Fig 20 & 21 - Bruce Nauman's Floating Room: Lit from inside, (1972)
Likewise, Bruce Nauman's *Floating Room: Lit from inside, (1972)*⁹⁰

⁹⁰ <https://raussmueller-insights.org/en/bruce-nauman-floating-room-lit-from-inside-1972/>

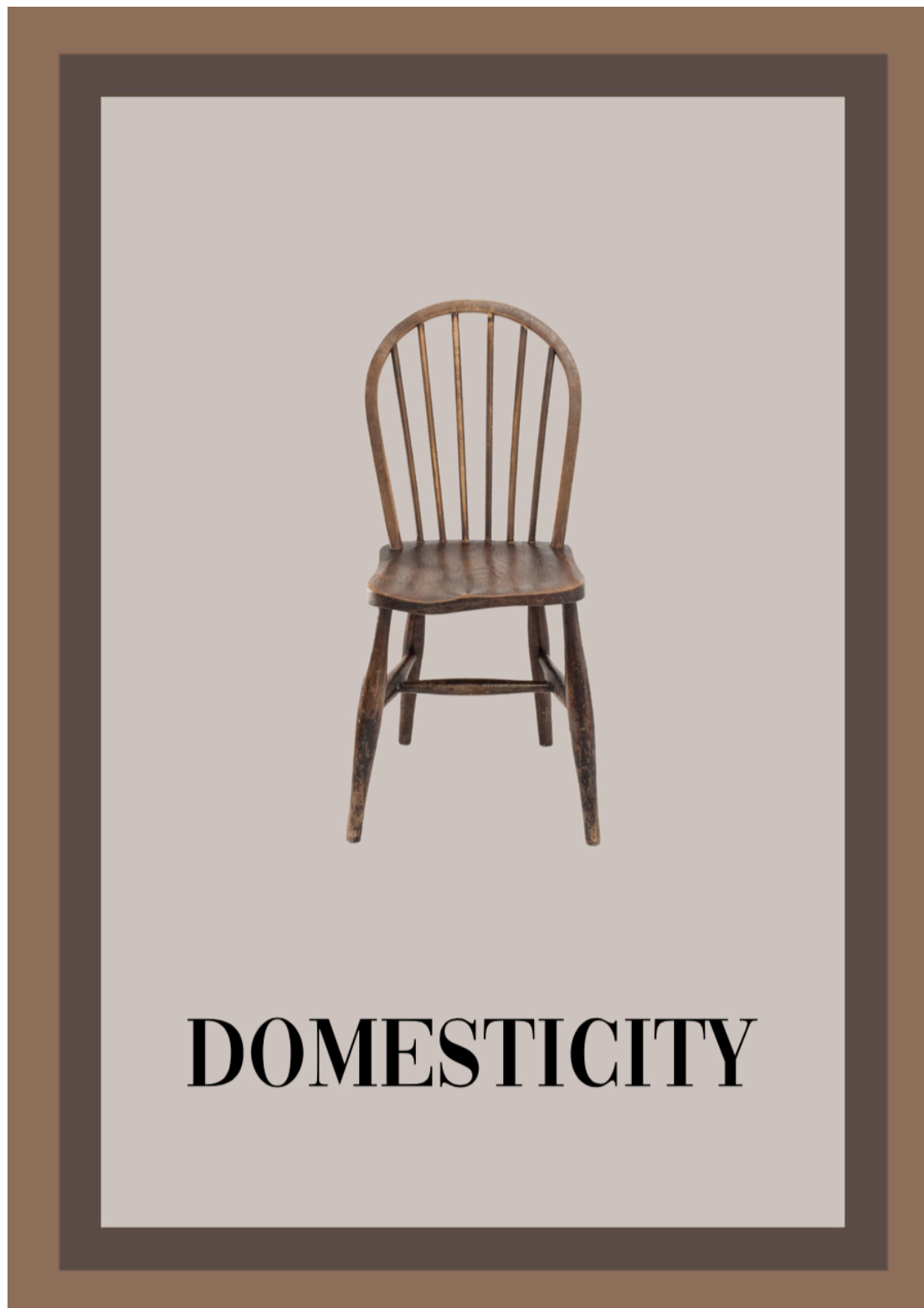


encompasses the same sense of light and stillness as *Light Cave*. However, rather than allowing its participants to find a corner setting to find private contemplation within a public space, Nauman invites the audience to step into an unsettling situation whereby one has to seek out a space within the cube in which to feel comfortable within the space.

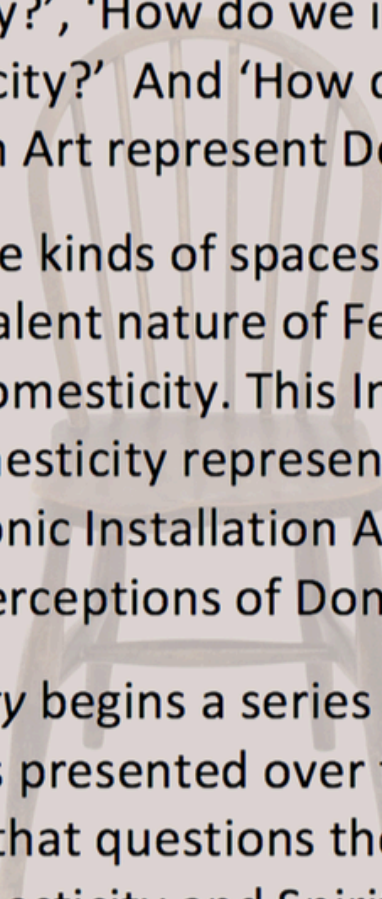
Once the Research Programme approval was in place, the first step was to conduct an installation, namely, *DOMESTICITY*. At this point, the Sonic Diary had not yet started, and so the composition was entirely founded upon the literature review. Beginning the research and creative process with practice at the center would then start the research development process. Firstly, addressing the familiar aspects of Domesticity to open up the conversation into the entrenched issues surrounding female Sonic Installation artists and Domesticity led to the installation *DOMESTICITY*.

Pilot Installation 1

Fig 22- Domesticity



The Chair, Advertisement Poster



Domesticity is a Sonic Art Installation exploring the questions: 'What is Domesticity?', 'How do we interact with Domesticity?' And 'How does Sonic Installation Art represent Domesticity?'

Looking at the kinds of spaces we live in and the ever-prevalent nature of Feminist Critique in defining Domesticity. This Installation asks 'What is Domesticity representing at its core and how is Sonic Installation Art contributing to the perceptions of Domesticity?'

Domesticity begins a series of Sonic Art Installations presented over the course of three years that questions the relationship between Domesticity and Spirituality. How do we perceive Domesticity and why does the word and concept of Domesticity cause controversy?

Fig 23 - Domesticity – Pilot installation 1 Poster Text

This common domestic item, *The Chair*, was used to invite the audience to engage with a tangible symbol of everyday, familiar representations of Domesticity. *The Chair* being acquainted with both public and private spaces, the material is representative of a universal aspect of Domesticity. Setting Domesticity as a universal entity and inherently experiential concept. *The Chair* was to represent the preliminary phase of this Domesticity research beginning with what Domesticity is, within the stereotypes associated with women, and

works within Sonic Installation Art in a wider context.⁹¹ *DOMESTICITY* was to represent the wider treatment of the concept of Domesticity, within the practice of Sonic Installation Art. Continuity of style within the creative process is essential to the reflective nature of the project, mainly in the allowance and use of light and space.



Fig 24 – Domesticity 2019 Installation

At this point please LWR (Listen Watch Read) to the first Pilot Installation on YouTube – *DOMESTICITY*. Once completed please return to this document and continue on.



DOMESTICITY 2019 Installation Composition Note.

Strings

Warmth of Porgy and Bess Summertime

Cool of the Looms

Static notation – no more than 2 notes

Synth section in the middle with bells -The tolling of time.

⁹¹ *The Chair* was a natural stylist progression to previous works such as *Link the Daisies* and *Choshek Or*. In particular, *Link the Daisies* substantially entertained foliage and floral arrangement as a representation of femininity and creating a sense of 'home' within the work.

Fig 25 B Wurtz's *Domestic Space 20*



Domestic Space. Installation view, 2018. Metro Pictures, New York.

B Wurtz's *Domestic Space 2018*⁹² was a leading work by way of the portrayal of Domesticity with these three installed sculptures. Wurtz's dilates the contextualization of Domesticity both internally and externally to the gallery space, suggesting that the '*Domestic subject is a product of the things that surround Him or Her*'⁹³. This work aesthetically drew comparison with *DOMESTICITY* due to the domestic commonality of the objects installed.

⁹² <https://www.metropictures.com/exhibitions/b-wurtz4?view=slider#6>, DOA Autumn 2019

⁹³ <https://frieze.com/article/b-wurtzs-art-domesticity> Review: Shiv Kotecha 24th October 2018, B. Wurtz's Art of Domesticity An exhibition at Metro Pictures, New York, sees the artist explore the artistic potential in objects of everyday life [DOA Autumn 2019](#)

Fig 26 Domesticity Installation Table



Fig 27 M. Banks *Tea and Sympathy and Cloud Installation* 2013 (Below)



Similarly, M. Banks' *Tea and Sympathy and Cloud Installation* 2013^{94 95} may be seen to be a precursor in the aesthetic presented surrounding Domesticity, Gender, Roles and Space along with *Domesticity's Last Supper*, A. Bicheler 2016

94 Art Review: Four women and Twisted Domesticity June 19, 2013, Gabrielle Selz, DOA Summer 2019

95 The audience was invited to move around the space, with the musical composition drawing/pulling them into the central artifacts. This installation featured a large gray scale room in which a stereo speaker setup was utilized.

Fig 28 *Domesticity's Last Supper* – Alexandra. Bicheler 2016



the design element represents the domestic interior as a virtual state consisting of performance film installation. *DOMESTICITY* was to begin the reflective process and the discussion around Domesticity as a collective universal concept of the space away from a gendered somewhat stereotyped domestic role or everyday items representing Domesticity within Sonic Installation Art. The pilot nature of the installation was to facilitate the reflective practice experience of the creative process.

Creative practice is rooted in the spatial appreciation of audience engagement within the considerations of performance (the Sonic Installation Art becoming the performer). Movement, both for the audience, around the installed space and for the musical composition is the basis of my creative practice. This forms the foundation for the installed work to be received.

Specifically, the aim of the musical compositions is for them to be installed within a space. They are not composed to be stand-alone, as they are the sonic element of a work of Sonic Installation Art; they are spatially experiential by nature due to the architecture of the space becoming part of the composition for active listening and audience participation. In order for the context to be relevant, the musical composition should not be separated from the space, the artifacts being there to aid themes and reception. The importance of the audience's movement around the space is crucial to the creative process. Within the *DOMESTICITY* Installation, participants were drawn into the space through

the dynamic range and rhythmic impulses within the musical composition. The central artifacts of Domesticity Installation are the artifacts in *The Table* (Figure 29).



Fig 29 – Domesticity Installation Table layout 1

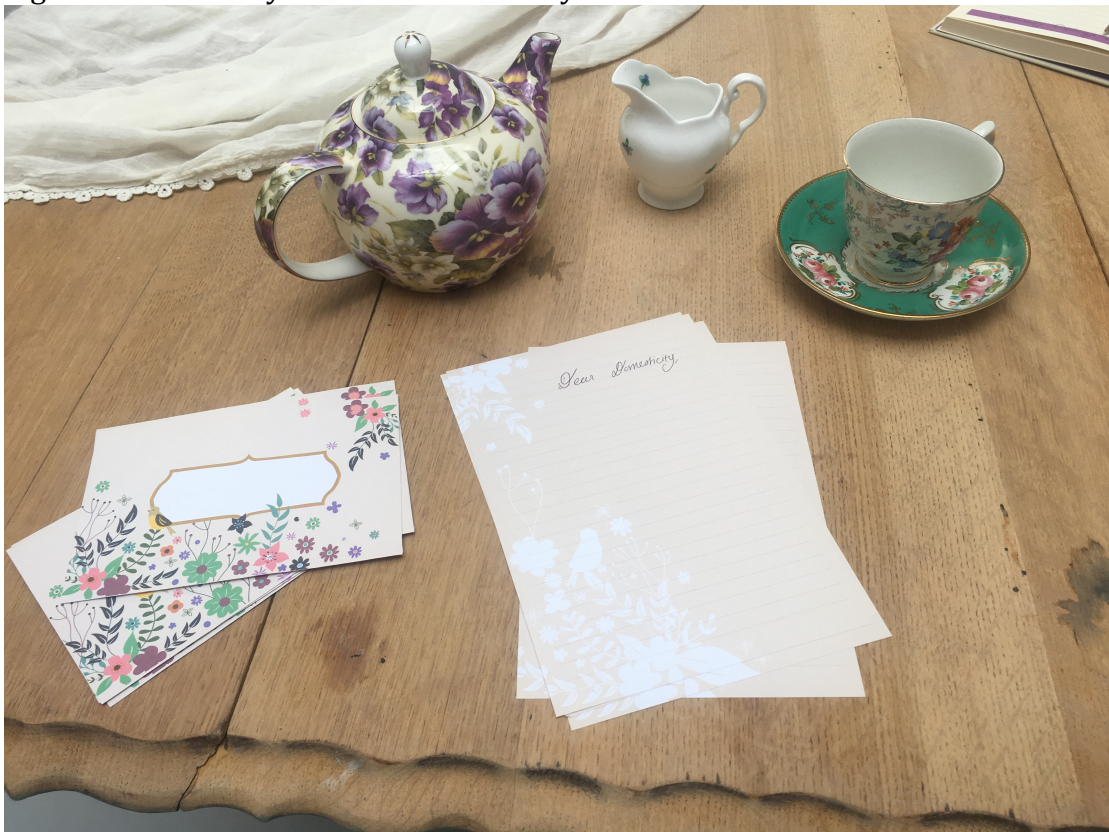


Fig 30 – Domesticity Installation Table layout 2

The Table, representative of another stereotypical domestically found item, was central to the space; participants could fully move around all sides. *The Table* exemplified the conservative domestic values, aesthetic, colour and textures of 'country cottage green', pretty china, floral imprints and the lace tablecloth that have seeped into our cultural traditions in post-war Europe. After each pilot installation, a Reflective Practice Evaluation Form was completed for autoethnographic analysis of the installation and composition to generate findings that could then further direct the project.

Pilot Installation 1 - Reflective Practice Evaluation

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did quantify my initial thoughts based upon the RPA surrounding Domesticity. It reflected the conventional values of the feminine, middleclass stereotypes and 'shunned' the feminist rhetoric somewhat. The composition was suitably conventional and pleasing.

Aesthetic Merit

Aesthetically this worked in the space. The light and height of the ceiling was important, as was the balcony area – looking down. This installation did not reflect my usual aesthetic style (inclusion of foliage/nature). This is something going forward that I feel was missing and will be incorporated in some way in the next installations.

Reflexivity

The composition was a good reflection of my compositional skills; some peer review would improve this aspect. I was not pleased with the aesthetic, it felt as if it did not have any of myself in it.

The impact the narrative causes the reader

The audience/participants, comments did reflect all the themes I was trying to present, as usual the extremes from: "It made me uncomfortable/did not reflect 'my' domesticity (class system)," which will need to be a future consideration perhaps, to: "I could stay in there all day and write poems, it made me feel at home." The principal takeaway from the feedback is that people's feelings towards the work mean little to me as the composer/artist, providing that they picked up on some of the themes that I was intending on representing.

How much the narrative expresses a reality

On this occasion I think the installation story does express the reality. Writing this reflectively I can see pitfalls as mentioned earlier. I wouldn't say the work can always be better, as that feels too judgmental on myself, but I can accept a stance whereby I did what I thought represented my standpoint at the time. The installation did project and represent the intended theme of Domesticity and the

aspects related to it that I was taking issue with. However, I do not think it reflected the reality of my stylistic intent within this space.

Interim Findings

Domesticity in Sonic Installation Art is represented as a gendered issue, a woman's issue within the feminist critique.

Compositional approach – a Sonic Diary going forward would be an effective way to document and respond compositionally, musically and in performance to the Literature Review. Book 1 hour sessions for recordings, prepare images from Lit Review in advance to take with to recording sessions.

“Dear Domesticity” were written entries to document the compositional process, also to be able to reflectively evaluate on the overall process as a practitioner. This can be turned into a book of musings to accompany the final piece.

Sonic Diary compositional and written entries to begin from this point onwards.

Chapter 5 - Sonic Installation Art as Practice, Installation Art Video and Do Ho Suh

In this chapter you will start with LWR of a Literature Review Vlog on Sonic Installation Art as practice and Installation Art, you will find the accompanying script here. Then you will LWR 10 Sonic Diary Entries (Doms) followed by watching Pilot Installation 2 (St Pauls) and then reading the Reflective Practice Evaluation form. Then you will read the first Case Study - Do Ho Suh. Finally moving to interim findings

Literature Review

Sonic Installation Art as practice and Installation Art

DOMESTICITY Installation and Literature Review has evidenced the present representation in practice within the feminist critique. Reflectively the work can now move on to the early repatriation process beginning with research into the field of the wider Sonic Arts and installed musical composition. This section of the Literature review deals with Sonic Arts practice. Due to its interdisciplinary nature as a field, I will be presenting this part of the lit review as a written commentary supported by a series of video clips of key works with a vlog style narration throughout.

At this point please LWR (Listen Watch Read) to the Literature Review Vlog on Sonic Arts as practice and Installation Art on YouTube. The below is a supportive

narrative with further references/notes that accompanies the Vlog that contains



the video audio/video clips.

Once completed please return to this document and continue on.

Narrative:

Welcome to the section of the Literature review on Sonic Art. I have curated a series of video/audio clips for you to listen along to as you read through this document.

Trevor Wisheart in his book *On Sonic Art* 1996 opens the conversation with the following questions:

How do you describe Sonic Arts? What is it, how does it work? What do you do with it? I then moved on to what does the field of sonic art look like as a practice, and what does it turn out to be?

Wisheart discusses the following, Sonic Arts What's in a name? The use of sound in art, collaborative art, performance art, systems design, interactivity, concert music with a computer music designer, theatre, more elaborate multimedia works involving interactivity and sound design, music theatre in all its forms: from Cirque du Soleil to Forum Neues Stuttgart, composition and sound design integrated into a work of performance in both artistic and technical areas in the forms of film, sound design, experimental use of sound and image, Foley, interactive art, video or motion-tracking sensors used to trigger or create sound, installation art.

Integrating sound into unusual spaces (garden, museum, gallery, etc.), sound art or the art of sound, production, the art and technique of recording, mixing and creating an end product in a current media format, simple mixing to more involved collaboration between artists, sonic art of music, the study and application of sound in relation to music, analysis, resynthesis - spectral manipulation - resource for harmonic/rhythmic/formal development, composition, algorithmic composition, a focalization on the importance of sound as treated or synthesized with or without the intervention of a performer, electroacoustic, acousmatique, live instruments with electronics, composition (this by extension includes COMPUTER ASSISTED or aided COMPOSITION), open music, sonic art of research, sonification, data, sensor information, handmade interfaces, Arduino, Raspberry Pi, etc., contact microphones, hydrophone, other "listening" devices, medical, data sonification (EEG), Using medical imagery to hear damaged cells (a project in development with biologist, Ian Kill) through

image analysis and data mapping, sensors and interface output, gesture, using computer algorithms to make music, but also to “hear” the algorithm, robotics, machine learning... but in a nutshell the Sonic Arts all include Real World Outcomes... Real World Outcomes

I wanted to show a variety of works, they have all lead one on to the next when looking at what the field of Sonic arts practices is. A reminder of the Research Question is “How can a female artist repatriate the representation of domesticity within the field of sonic installation art to enable new, transcendent relationships with the domestic and home?”

We will begin with a short TED talk by David Byrnes about how architecture helped music to evolve. This is important to this research, the idea of Space and architecture in sound, one of the ways I am approaching Sonic installation art is as space. This ted talk takes a simplistic outlook for example, Improvisation has been present in culture for generations outside western classical medieval music. Also there is no linear trajectory to the composition of music, the narrative below expands on the specific areas of interest.

Video - TED talk -David Byrnes

Starting in a venue that, for Byrne, has some emotional (autoethnographic significance) with an appropriate acoustic. The nature of the room meant lyrics could be understood, not much reverb so easy to absorb the music, the structure and form and clientele behavior was similar from venue to venue. Sometimes spaces do not feel suitable for certain songs, do we write with a particular location/venue in mind? is that a model for creativity? Do we all write with a specific location/context in mind?

West Africa, Setting, context, instruments, rhythms, no amplification required, suits the contexts vs. a Gothic cathedral where Tallis works – the room flatters the music. Bach wrote for a specific instrument in a specific location, Mozart wrote for less reverberant music and instrumentation.

There is then a discussion on audience interaction.

Texture of Music and its appropriation into space, music for small rooms, music for empty rooms, whispering into the audience’s ear – this is a simplistic overview. Live music vs. Recorded music, the specification of music for context. Appropriate nature of the tempo in relation to the scale of the space and reverb time. How do you consider dynamic range within space?

Sonic Element Composition Note

The reverb times of the locations used for the pilot installations are all between 4 – 8 seconds.

The notion of ‘joy’ or spirituality for the purpose of repatriating Domesticity. What is the context for the sonic art? Now we are thinking within the context of music and space the purpose of the pilot installations becomes very clear. The

idea of situating music composition into a space to see the reaction of the space, can the space stretch to accommodate the composition, can the composition fill the space? What is the reaction? What are the parameters of the space? How does that affect the compositional choices? Is it something that is installed or something that requires measurement first, is the composition based upon these measurements or is the imagined intent enough of a measurement for the composition then to be placed within?

David Byrnes, "Playing the Building" (2005).

Some interesting things to note in this work are Byrnes presenting himself as a musician/performer, not as a sonic installation artist. The aim is to turn the space into an instrument- instrument as a controller – a chamber box organ, the scale of the organ console is for a 'domestic/home' setting, the combinations available effected by the stop changes – as an organist, using the organ in a more traditional sense, it is interesting whilst I'm seeing it, the Sonic Arts space, as a version of Domesticity. Byrnes is concerned with playing the space, as opposed to filling the space. This work is site specific, and he has taken the console to the site, in the pilot installations I take the sonic element and install it to see how it reacts – this reaction could be reworded to an understanding of playing the space or defining the space's parameters.

Maritime building, turn the space into an instrument by attaching machines to the structure, the console he refers to as a controller, the public can come and plan the instrument, blows air through pipes for flute like tones and electric motors, length of the pipes, striking metal rods to create pitches. Inviting the public to play a musical instrument. Effectively creating an organ out of the building.

Video - David Byrne - "Playing the Building"

One of the questions this leaves is almost questioning the how and whys. Artists feel it necessary to repurpose an instrument, but at the same time treating the building in the same way. It could be seen as counterproductive, perhaps. Is it necessary to repurpose an instrument – could the space not be played in a new way? Why is it still a traditional instrument's console being used as such?

Now we move to Robin Minard's 2017 "On and Between Sound Installation". – Minard comes from a formalized background of music theory and composition... and something that is really interesting about this work is the compositional process – site-specific recordings and treating the pipes as percussion, but for the creation of tones – could potentially be a different way at looking at an organ for the use of composition. A second building being used as pipes, creating tones from different lengths of pipes without the billows. Meditative experience, trying to insert work into the space without changing the space itself. The columns represent the forest, installs technical elements that reflect natural elements. The visual aspect is to draw the public in. Recorded with contact microphones all the pipes, multi-channel system of 100 channels – sounds are 100m away, the listener has a spatial experience, not just listening to sound but listening to space, boarder line between noise indoors and outdoors. Relationship between

what is indoors and outdoors the thing about sonic installation art is the interaction between what I am doing and where I am doing it, this piece is for this space only.

Video - On and Between - Sound Installation

It is useful to see how works are being classified within Sonic Installation Art or within the sonic arts – it is a diatonic and tonal work in its nature. It does have compositional progression.

Compositional Note

Throughout my compositions I increasingly make a conscious effort to move away from composing 'erratically' or based upon the rhythmic functions and move into composing with

Diatonic harmony, tonal texture, Sequence, Motifs, key, Imitation at the center.

Spaces are not built with random measurements or materials, within the locations (church buildings used) there is an order, the spaces are similar in their use, function, aesthetic, materials, texture, so when trying to replicate in composition it is important for the work to have a similar sense of order and progression.

Installation Art – Immersive and Interactive experience – demonstrates in many ways what is at the heart of Repatriated Domesticity – Taking an invisible system and making it visible. The work is 'beautiful' and sensual. Taking an invisible system and control it.

Video. - Random International - Rain Room

For centuries human kind has attempted to control the weather systems, you will see a curved, dark room, with rain falling, the notion of a 'human whirlwind'. Printing with water onto the floor, tracked using 3d depth cameras on all sides and it turn individual valves on and off. All these works are waiting for interaction, how do people react, one challenge is the engineering of it, and the other side is the social experiment of how people interact with it. There is no intention of creating a 'take home' version. A brief discussion of the line between artists and design – what is the purpose of the work.

Video - Michael Spanghero's - "Promenade"

Michael Spanghero's "Promenade" demonstrates some of the problematic issues with installing audio/sound art within a gallery space. The sound of art – limited accessibility – sound art, not treating sound as musical in a traditional composition and performative sense it can be problematic to engage with.

Installation of a piece that is both present and absent. You could 'miss' this piece in the gallery, should it be virtual? This work could be presented as a play list – what is the significance of it being placed within a gallery? Is this required? Does

it work? The experience feels awkward. Challenge of the installation in a gallery space.

The notion of 'Promenade' may be useful to consider for future presentation of the final piece. There is nothing aesthetically pleasing? The work claims to be 'the sound of art' an invitation to 'listen to the sound of art' but does this really work? It looks like a 'low rent' works with cables - it is not a covid-19 friendly work, in light of covid-19 it gives a new perspective on potential approaches to sound art going forwards. What are the recordings of? There is a question of what is it you are listening to? The 'soundscapes of modernism' time passing, sound of our time – sound as consequence of means' this feels difficult to absorb.

Video Michael Spanghero's "Promenade"

Cecile Babirole's 2009 "Control Room" is a light and sound installation that puts you, the viewer, in the control room of an imaginary facility, immersing you in a sound space with an array of outsized red warning lights facing you. Recorded at a newspaper's printing shop in Mulhouse, it's automatically transcribed into choreography of lights. The muffled rhythmic hammering, creaking, rumbling of rotary presses, the purring of motors, interspersed with strident voices, animates and controls the intensity of the red lights flashing on every side. Contrary to any expectations raised by its title, there are no levers or controls at the viewer's disposal in the Control Room. Rather, you bear witness as breaking waves of mechanical sound take control of the light system, whose intermittent flickering's and dazzling glare may call to mind a forge in hell.

Video - Control Room

What is very interesting about this piece is the recording of an environment's tools – In the first pilot installation DOMESTICITY, I had recorded the spinning looms at Manchester's Museum of Science and Industry. The approach and treatment of these recordings are very different – Babirole using them as a sound scape – myself treating them as a compositional, tonal and rhythmic tool within something very classical.

Florian Hecker's "Pentaphonic Dark Energy" (2008) is superimposed onto the existing gallery structure. "Pentaphonic Dark Energy" creates an environment in which body and architecture intersect. Across five loudspeakers sonic sequences combine to create the impression that space is being sculpted. As the piece develops, it builds into a series of opposites and contradictions: stable and uneven, fast and slow, loud and quiet. The title of the piece comes from physical cosmology in which 'dark energy' is a hypothetical form of energy that is found in space and responsible for the expansion of the universe. "Pentaphonic" directly references its form.

Video - Pentaphonic Dark Energy

Hecker's work is sonically aiming to create an invisible interlocking environment where the body of the audience and architecture of the building create an environment you can hear and sense. In a similar way the pilot installations are interacting with the building trying to find where the interlocking of Domesticity and Body fit together. 5 speakers – intersection created and the listener and building – the unity of the space and the person inhabiting the space – the piece builds into a series of contradictions, the idea of pentaphonic. – Working in 5's, pentatonic – a reimagined Debussy perhaps? Invisible interaction – creation of an environment you can hear and sense, representation of the intangible tangible.

Composition Notes

Autoethnographic interaction that works similarly to the reflective evaluation forms – to try and capture the intersection in words within the space.

Video - Steve Reich - Pendulum Music (1966)

Steve Reich's description of "Pendulum Music" is it's "a totally oddball piece." Not only does "Pendulum Music" forsake traditional instruments for a series of feedback pulses between microphones and amplifiers. The piece also features no written notes, relying instead on chance operations, as each microphone moves through space in a pendulum arc. Fittingly enough, the composition itself was inspired by an act of chance.

Video - Camille Norment – Rapture

Camille Norment – Rapture Interesting title – element of spirituality (transcendence) as reflective practice, how is that manifested through the composition – large scale piece that is calm, it is ok to use titles with significant connotations – for the audience to connect the dots – or to give a work a title that has multiple layers of meaning. Which character of Repatriated Domesticity is it that I am trying to capture through the title?

"Her cloaked approach delivered a political and interpersonal metaphor: dissonance does not go unnoticed." Flashart 'Rapture' is a three-part project consisting of 1) a solo exhibition in the Nordic Pavilion, 2) a series of sonic performances unfolding from physical and referential elements within the installation, and 3) a three-part publication that explores the greater context of the investigation through a variety of essays relating sound to the body and society. Rapture bursts with the potential of rapture. The calmness of the installation environment is itself an enveloping meditation upon the many narratives it houses. Emerging through histories of sound and the body, censorship and repression, national identity, the current suspense of the unknown future in the devastating face of change, 'Rapture' is a state of excitation. 'Rapture' relates the quivering of sympathetic vibrations to the tremors of shock waves in a phenomenological and socio-political reflection

upon the body and mind's relationship to trauma, ecstasy and the state of becoming. The body of the pavilion itself is subject to this experience, allowing visitors to witness, and enter within a body suspended in a state of excitation.

The body can be potentiated by sound. Composer Arne Nordheim once said, "Music lives in the realm between poetry and catastrophe," and in 'Rapture', the visitor walks into such a sculptural and sonic installation of conflicting forces, a place torn between poetry and catastrophe, a space between a body in trauma and a body in rapture. Through the sonic and sculptural elements in the installation, three spheres of agency, of action and reaction, are addressed: 1) The experience of an individual body; 2) Phenomena within a localized socio-cultural sphere; and 3) Social experience that diagonally connects the individual body and personal experience to a larger political sphere.

The pavilion installation is a site-specific, sculptural, and sonic environment that treats the pavilion itself as a body. The vast glass windows that form two external walls of the pavilion are multiplied in white, cascading frames amidst broken glass; a choreography suspended in time by a large vibrational force. The interplay of reflection and transparency give the windows a ghostly, yet momentous appearance.

Video

Video - Mariska de Groot's - CineChine

Objects that remind of a disassembled movie machine are positioned in the room.

Beams of light shoot through rotating disks, projecting a composition of dynamic black and white, hard edged forms, that find a direct antecedent in the experiments with sound on film carried out by the Russian avant-garde in the late 1920s.

The changing light frequencies are picked up by light sensitive speakers and transformed into sound.

Soon it is clear that the tones you hear are one and the same with the light that you see. All light is potential sound.

The transdisciplinary composition of 'CineChine' treats elements of cinematography from the viewpoint of the projector. The perspective of time & rhythm and light & sound are based on projection, shutter speed and rhythm of the machine.

For every exhibition a new location specific composition is made.

This is a really evocative piece of work in relation to my methodology and considerations of presentation. Mariska de Groot's comment, "I want to be in that machine," echoes the intangible nature of the relationship between the body/composition/space. The circular motion also that we see, representative of the human's-eye view within the pilot installations.

Video – Installation - Sonores Sans L'Espace

Installation Sonores Sans L'Espace Public 2013 – Series of Sonic Arts Installations – What is fascinating is the situation – Do the SA sit more comfortably outdoors? Indoor/outdoor interactions – way the pieces are received – personal experience – outdoors – Next us we look at...

Video - Field of Flowers

Field of Flowers - sound sculpture by Paul Drescher - The Field of Flowers consists of a series of 12 wood-block flowers rocking back and forth atop flexible metal stalks – creation of a new instrument – it creates both a rhythmic and tonal composition – it is sculpture – but also musical

Video - Haroon Mirza

Haroon Mirza (2019) "Reality is somehow what we expect it to be For the artist sound (and music and noise) is a medium for challenging dogma – not only religiously but also artistically. Subtly questioning the faith required viewing art as self-contained and transcendent - art for art's sake - Mirza's output also explores the validity of scientific knowledge, hallucinogenic experience, and prehistoric understandings. Examining these belief models, and their inherent complexities, Mirza questions our desire and relentless pursuit for an ultimate truth. Proposing a minimal approach to installation, circles – loops and cycles - are ubiquitous in Mirza's recent work. Sometimes symbolic, and often inherent in the materials and objects he uses, on the whole they undermine ideas of straightforward narratives, and resolution, and so give rise to a more ambient aesthetic."⁹⁶

Video - Lines - Anders Lind

Lines by Anders Lind 2016 – presents Sonic Art with Musical composition in an easy way – it is notation without notation being present. The audience becoming the composer – a very interesting way of getting people to interact with traditional diatonic harmony and effectively counterpoint

Video - De Shroom and Het Ei - Fedde ten Berge

De Shroom and Het Ei - by Fedde ten Berge different levels in the psychical reality of the artwork. Electromagnetic, acoustic, material, and structural vibrations are picked up by different sensor strategies, which enables The Shroom to 'respond' to the approach of the audience with carefully designed sound. In this way the visual design of the object comes in close relation with the sound design. With "The Egg", I focused on creating a sculpture in which light and sound design are integrated. This way, no external speakers or lights are

⁹⁶ <https://www.ikon-gallery.org/wp-content/uploads/2018/01/Haroon-Mirza-reality-is-somehow-what-we-expect-it-to-be-30-November-2018—24-February-2019-Ikon.pdf>

needed to create a total experience. The experience itself is based on the magical experience that you can have on our physical reality.⁹⁷

Video - Janet Cardiff - The Forty Part Motet

Janet Cardiff The Forty Part Motet (A reworking of "Spem in Alium" by Thomas Tallis 1556) 2001 When Cardiff first heard a recording of Thomas Tallis's ambitious sixteenth-century choral composition "Spem in Alium" (In no other is my hope) in 1998, she envisioned the possibility of hearing each voice in isolation from its greater harmony. To make this concept a reality, on the occasion of the 2001 Salisbury Festival, she recorded forty members of the Salisbury Cathedral Choir as they sang the piece's forty musical lines. This piece of work is glorious as it positions audience members within the choir/choral experience of a musician. This work is the installation of a pre-existing musical composition - it does classify as Sonic installation Art.⁹⁸

Video - Resite – Mayer Sound 2017

Resite – Mayer Sound 2017 The creation of spaces that take people into environments that they've never experienced. Sound as Architecture. In some ways taking a different approach through my own practice, treating composition as a way to fill and stretch the space – throughout the installations the aim is to see if the composition installed does capture and fill the space. Sometimes it does, other times it doesn't, but that process for repatriation is really interesting – music composed with the space, for the space, in the space, or with the space in mind, is the space to fit the composition.⁹⁹

Video - Ryoji Ikeda - Datamatics, en LABoral

Ryoji Ikeda - Datamatics, en LABoral (2012) Using pure data as a source for sound and visuals, datamatics combines abstract and mimetic presentations of matter, time and space. "Datamatics" is the second audio-visual concert in the datamatics series. Projecting dynamic computer-generated imagery in pared-down black and white, with striking colour accents, the intense yet minimal graphic renderings of data progress through multiple dimensions. From 2D sequences of patterns derived from hard drive errors and studies of software code, the imagery transforms into dramatic rotating views of the universe in 3D, whilst in the final scenes four-dimensional mathematical processing opens up spectacular and seemingly infinite vistas. A powerful and hypnotic soundtrack reflects the imagery through a meticulous layering of sonic components to produce immense and apparently boundless acoustic spaces.

Video - Sonic Jar – Inner Voice (2014) AR Kiwan Sung

⁹⁷ <http://www.feddeterberge.nl/het-ei>

⁹⁸ <https://www.moma.org/collection/works/87291>

⁹⁹ https://worldarchitecture.org/articles/cvnef/maat_and_resite_take_you_to_lisbon_to_explore_new_ways_of_sound_architecture_for_resonate.html

Whilst this work is in complete contrast stylistically to my own practice, what is really interesting is the way the audience move through it. It is very directional and disorientating in many ways but gives a similar experience to the circular/sphere-like nature of my own work.

Sonic Jar – Inner Voice (2014) AR Kiwan Sung This piece of work is very exciting, as it gives physicality to the intangible in a similar way my own work does. Whereas Kiwan Sung is looking at the inner voices my work looks at the inner Domesticity – the internal home and comfort represented externally through the composition and installation.

Video - Sound Art Installation - 3Destruct

Sound Art Installation - 3Destruct by ANTIVJ at Loop 2017 – this compositionally is similar to a piece I did in 2016 called “Resonant Voices” – housed in a crypt, metal voices resonated with the objects in the crypt which generated the composition. The space has lots of smooth surfaces and the idea of pushing and pulling the composition to fill every corner of the area. It would be overwhelming to experience the movement. Sound Forest gives a similar disorientating experience to the ears rather than the whole body

Video - Clinamen V2 - Celeste Boursier Mougenout

Clinamen V2 by Celeste Boursier Mougenout (2012) This is such a calm piece of work – similar to an organ in the size of dish and encapsulates the circular motion – could this be reworked so the audience was able to experience this work at eye level on an individual basis – finding home within the work?

Video - Zimoun

Finally, we will look at a series of works by Zimoun. In his installations, sound is used as an architectural element. It defines space and it makes the spectator be a part of a totally unique experience. He uses simple elements (cardboard boxes, cotton balls, plastic bags, filler wire, motors and ventilators) that when combined in the correct way form an original orchestra of sounds.¹⁰⁰

Video - interim findings from Sonic Art Literature Review

The importance of title when naming a new work, it can give hints toward the concepts behind it.

Consider how the audience move around the space installed in – give some flow and clear directionality.

Maintain the circular motion.

When developing a final piece sometimes less is more – be open to keeping it simple.

Auto ethnographical inclusion of nods to spirituality is ok providing it is framed in the appropriate context.

¹⁰⁰ <https://www.yatzer.com/zimoun-the-magician-of-spatial-sound-installations>

Sonic Diary

At this point please LWR (Listen Watch Read) to Sonic Diary Entries DOMS 1-10



on YouTube.

Pilot Installation 2

LWR Pilot Installation 2 (St Paul's) on YouTube then return to this document and



continue reading.

Pilot Installation 2 – Reflective Practice Evaluation

“Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality.”

Substantive Contribution

The installation did quantify and articulate the transition between Domesticity as a gendered and feminist issue and its close relationship with domestic tasks and elements – air/fire/water/earth – all necessary to human comfort. It reflected the conventional domestic landscape in a way that was almost more a piece of sound art rather than installation art. The composition, on reflection, was somewhat erratic and did show the angular nature and disjuncture within the research when dealing with domesticity as a subject.

Aesthetic Merit

Aesthetically this piece worked in the space, but the space was not fully realized or complicit within, or to the work. The height of the roof and space available and the type of space (sacred space/ old church) was important. This gave clarity as to a new understanding of the space and the further creation of practice. Previously the significance of the space (almost site-specific nature of my works with the space itself, and the layout of the space becoming the installed artifacts) was not an approach taken and it is one to be explored further. Similarly to DOMESTICITY pilot 1, though the aesthetic did still not include foliage, following pilot 2, foliage will be to one side for the following few pilot installations. It will

then potentially be brought back, as though 'missed' at this point it may also be somewhat distracting for the immediate progress of the research.

Reflexivity

The composition was an accurate reflection of my compositional skills and an opportunity to experiment with regard to texture and the quantity of tonality and the structure of harmonic layers, as far as how does the composition reflect the research at this point. In this instance it was effective, but moving forward it would be a challenge to explore the diatonic harmony and tone/timbre to allow for something that feels more cohesive.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access (with only myself and the vicar or church warden) to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and to undertake substantial cleaning of all areas I made contact with, due to the unknown future impacts of the coronavirus pandemic upon church buildings. At this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future all pilot installations will be under the same circumstances and risk assessment. For this reason, the installations have been unattended to date.

How much the narrative expresses a reality

On this occasion the installation story does express the reality of the research, which is, at this point, a move away from feminism and domesticity viewed as domestic tasks and the items (bed, sink, cooker, washing, cleaning) that have been associated with it. Writing this reflectively, the composition does accurately represent the Sonic Diary entries, which are working well to further the research, and the using of practice to inform more practice is successful. For further consideration, the artifacts of the space and the installing of the composition within the space need to be considered at the point of composition, whilst the Sonic Diary entries are being written/created/performed. Further to this, I will consider how to encompass the whole space and also be sure to remain accurate in the traditional use of the spaces, making the SIA produced work in the correct place at the correct point in time, also to ensure that the video archive reflects both the traditional and installed work correctly.

Interim Findings

This Installation led to the first case study looking into space as a potential candidate for the Repatriation of Domesticity.

Case Study

Do Ho Suh

Do Ho Suh Case Study Aim:

To establish how Do Ho Suh uses Domesticity, spiritual space and repetition within his practice.

Do Ho Suh Case Study Objectives:

To determine, analyze and evaluate the key themes of domesticity, spiritual space and repetition within Ho Suh's works.

Do Ho Suh Case Study Introduction:

This case study broadly looks into the central themes of domesticity, spiritual space and repetition running through Do Ho Suh's work. Do Ho Suh is a Korean sculptor and installation artist who also works across the mediums of film, paintings and the concepts of space and home. Ho Suh's work is considered an appropriate case study and source of interest due to his exploration of themes using 'home' that translates into the direction of the wider research. The particular way in which Ho Suh deals with the concept of "carrying home in a suitcase" and repetition, specifically Ho Suh's approach to installing private spheres within public spaces, is consequential to his approach to Domesticity. Ho Suh's work depicts elements of Domesticity and treatment of space within itself that follows through into my installations and Sonic Diary. Consideration of Ho Suh's descriptions of his works and approach to space, home and "spirituality" are central to this inquiry. Ho Suh discusses:

"The space I'm interested in, is not only a physical one, but an intangible, metaphorical and psychological one,"¹⁰¹

"I try to understand my life as a movement through different spaces,"¹⁰²

"At some point in your life, you have to leave your home. And whenever you go back, it's just not the same home anymore. I think home is something that you carry along with your life. That's what I mean by [saying] it's something that you can repeat over and over again. I just dealt with that issue visually. In a physically [minimal] way, it's this light fabric thing that can recreate this ambiance of a space. I didn't want to sit down and cry for home. I wanted to more actively deal with these issues of longing. I decided not to be sad about it. I just want to go with it. I just want to carry that with me, you know, all the time."¹⁰³

¹⁰¹ <http://www.artnet.com/artists/do-ho-suh/DOA> 2/5/20

¹⁰² Program notes from "Rubbing/Loving" Do Ho Suh, Extended play December 9, 2016. <https://art21.org/watch/extended-play/do-ho-suh-rubbing-loving-short/> DOA 2/5/20

¹⁰³ <https://art21.org/read/do-ho-suh-seoul-home-la-home-korea-and-displacement/> DOA 2/5/20

Interview

Curators have described Ho Suh's work as portraying an 'Elegant economy of conceptual means, focusing on simple yet transformative acts of repetition, that Ho Suh treats the complex psychological and physical architectural structures of the concept of 'home'.¹⁰⁴ Often based on the subject of architecture, Ho Suh questions standard notions of scale in relation to public spaces.¹⁰⁵

Artist

Born in 1962 in South Korea, Do Ho Suh meticulously constructs proportionally exact replicas of dwelling places, architectural features, or household appliances from stitched planes of translucent, coloured polyester fabric. Influenced by his peripatetic existence, an enduring theme of the artist's practice is the connection between the individual and the group across global cultures. Constructed much like items of clothing, Ho Suh's portable modules of space were, originally, designed for being packed in his suitcase as he travelled between continents, the artist's own history bleeding into a globalised world. Transitory, connecting spaces – corridors, staircases, bridges, gateways – feature often in the artist's work: rather than borders, Ho Suh is fascinated with linking the spaces through which the body travels between cultures.¹⁰⁶

Main Themes

The main themes throughout Ho Suh's work are home, scale, repetition, intangible space, movement through space, "carrying home" with you, home as an ambience of space, architectural features, connecting spaces, spaces containing and absorbing cumulative energy, transitory spaces such as gateways or bridges.

Do Ho Suh Case Study - Works being considered:

Seoul Home

Colourful Structures – Passage (2016)

Home within Home within Home (2013) Blue

Rubbing/Loving Project (2012) Apartment A, 348 West 22nd Street, New York, NY 10011, USA, 2014 - Rubbing

Do Ho Suh Case Study - Spirituality

Ho Suh makes reference to Korean cultural norms which are connected to spirituality by way of the ancestors' perception of the universe, nature or the idea of an energy.

The colour of *Seoul Home/L.A. Home* is a kind of light jade colour, or celadon colour. "I just picked the colour from the ceiling paper in the traditional Korean house. In the traditional house, you hang white papers on the wall. And on the ceiling, you have this sky-blue - or jade-coloured wallpaper. It symbolizes the sky

¹⁰⁴ <https://www.victoria-miro.com/artists/188-do-ho-suh/> DOA 1/5/20

¹⁰⁵ <http://www.artnet.com/artists/do-ho-suh/DOA> 2/5/20

¹⁰⁶ <https://www.victoria-miro.com/artists/188-do-ho-suh/> DOA 1/5/20

or universe. That house is for the scholar, so when they study in that room, the colour allows them to think about the universe or a bigger space, things like that. So, I used that colour for my piece.”



Fig 31 Colour of *Seoul Home/L.A*

Ho Suh discusses the Scholar's house (Confucian Scholar's house):

“My parents' house was modelled after this civilian-style scholar's house, which was built in a palace complex in the early nineteenth century. And my house project, *Seoul Home/L.A. Home*, is the replica of the interior of my parents' house.



Fig 32 Palace complex 1

I was walking with my mom—and that was my first visit since my parents and me and my brother first visited that palace complex in the early '70s. So, we're talking about changes, because it was a very memorable experience for me. (We went there to measure the original house in the palace complex with a couple of engineers and architects.

We took the entire day to measure it.) I told her that the house looked much smaller than I thought; because I was little, so everything looked, probably, bigger. And most of the time, I was upset because the house wasn't maintained well enough. My mom is involved with renovating that palace complex, and she has to face a lot of obstacles, mostly bureaucratic problems and things like that. And we talked about that. And because my parents' house was just part of that complex—so much smaller, just one section of the house was the master's quarters—it was interesting to see that segment in the larger context.¹⁰⁷



Fig 33 Palace complex 2

Do Ho Suh Case Study - Domesticity

Ho Suh discusses an aspect of Domesticity in his video interview:

"Destined to leave home, I wanted to leave home because of my father, he was a successful painter. I felt overshadowed by his fame and wanted to do my own thing. I couldn't sleep in NY it was so loud, Last time I had slept well was in Korea. I am going to bring that space, transportable fibre, carry my home with me all the time like a snail, my house project Seoul Home/L.A. Home is a replica of the interior of my parents' home."

¹⁰⁷ This interview was originally published on PBS.org in September 2003 and was republished on Art21.org in November 2011. DOA 2/5/20

I grew up with the house, it is a very traditional Korean house that my father built. I didn't want to sit and cry for home, I just wanted to more actively deal with the issues of longing. My mom helped me to find national treasures: they keep traditional techniques, craftsmanship alive; they taught me to sew certain seams.

Korean expression - "You walk the house" - people actually disassembled their house and then rebuilt it in a different location, so I had to make something you can put in a suitcase, so I could bring it with me all the time. I was able to discover so many things when I was measuring: little marks you did when you were a kid... and it brings the memories of child, space becomes part of your emotional journey. I like the idea of my art becoming part of the architecture, Started from my interest in the notion of space, in particular the notion of personal space/individual space.

Seoul very crowded city - my perception of personal space has changed. I wanted to think about the space between people - individual and collective space came in through this. I just want to recognize the people in everyday life who pass that space. I think about issues of individual and collective. In a way it's a self-portrait. I was curious what we share and what we don't and how these individuals converge.



Seoul Home/Seoul Home/Kanazawa Home/Beijing Home (2012), Do Ho Suh. Photo: Jeon, Taegsu; © Do Ho Suh

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Fig 34 Seoul Home

¹⁰⁸ <https://www.apollo-magazine.com/ho-suh-theres-no-place-like-home/> DOA 5/5/20



Fig 35 – Passageways 1



Fig 36 – Passageways 2



Fig 37 – Passageways 3

Inspired by his peripatetic life, Do Ho Suh has long ruminated on the idea of home as a physical structure and a lived experience, the boundaries of identity and the connection between the individual and the group across global cultures. Meticulously replicating the architecture of the places in which he has lived and worked, such as his childhood home and Western apartments and studios, Ho Suh's one-to-one scale translucent fabric structures give form to ideas about migration, transience and shifting identities.

These ideas are further conveyed in his *Hub* works, where transitory, connecting spaces between rooms, such as vestibules and corridors, speak metaphorically about movement between cultures and the blurring of public and private, as well as reflecting on the passage of the artist's own life, and the experience of a person who has developed roots in multiple countries. "I see life as a passageway, with no fixed beginning or destination," says Ho Suh.

"We tend to focus on the destination all the time and forget about the in-between spaces. But without these mundane spaces that nobody really pays attention to, these grey areas, one cannot get from point a to point b." The artist's move to London provides a thematic and emotional touchstone for this exhibition, his first at Victoria Miro. *Hub, London Apartment*, 2015, a partial representation of Ho Suh's London home, is joined by other *Hubs*, including structures derived from his childhood home in South Korea, his home while an undergraduate student in Providence, Rhode Island, and homes and studios in Berlin and New York, to create a walk-through configuration of nine structures occupying the 25-metre-long Gallery II, Wharf Road.

This is the most extensive presentation of Suh's *Hubs* to date. Created from stitched planes of translucent, jewel-like coloured polyester fabric – including jade green, a colour Suh uses to depict his Korean home – these delicately precise, weightless impressions seem to exist between imagination and reality, past and present.

To move through them is to experience a distinct emotional register, a sense of being in flux, crossing boundaries and moving between psychological states. For Suh, the experience also represents a meeting of the rational and the impossible that underpins his practice. "Practically it's impossible to have all these spaces from different cities in one place," he explains. "So the work is related to my long-held desire to blur the boundaries of geographical distance."

The theme is explored further in animations, also on display in Gallery II, in which photographic images of interior spaces from various locations are digitally 'stitched' together. Akin to the experience of walking through Suh's fabric structures, *Passage/s*, 2015, depicts a journey through an apparently endless corridor; while in *My Home/s*, 2016, a camera pans vertically and horizontally through individual rooms as if they were located in a single apartment block.

The idea of transient experience as both a sustained emotional state and an act of self-discovery is a theme shared by the enveloping three-channel video *Passage/s: The Pram Project*, 2015, on display in Gallery I, in which the artist, accompanied by his daughters, explores streets in South Korea and around his home in London. Ho Suh's move to London approximately five years ago coincided with the arrival of his first daughter. Attaching three GoPro video cameras to a pushchair, in the film he captures a newly discovered locale from three different viewpoints while ambient sound from the street and conversations between father and daughters, in English and Korean, signal the crossing of cultural and geographical boundaries.

Ho Suh's work always stems from the measuring of space and the processes, rational yet sensual, that enable him to determine and connect with his surroundings. Recently, Suh has completed a major work, the *Rubbing/Loving Project*, made over the past three years in the New York apartment he first moved into in 1997, shortly after he graduated from Yale University. Created by lining every surface of the interior with paper and taking a rubbing by caressing the surface with coloured pencils and pastels – “a gesture of loving” according to the artist – the work speaks to memories associated with place as well as to the warm relationship between the artist and his former landlord, Arthur, who passed away last year.

Ho Suh's permanent departure from his New York residence after twenty years has also inspired a new set of light box works on display in Gallery I. Constructed from white fabric, the *Exit Series*, 2016 – smaller household fixtures and fittings such as light bulbs, doorknobs and entry buzzers bearing the names of the artist and his landlord – appear ghostly, like the sloughed skin of a reptile, seeming almost to disappear from view. For Ho Suh, the corporeal reference is key: “my work always deals with the body, with skin.” And it draws parallels between architectural space, clothing and the body, making explicit Ho Suh's fascination with the interconnected spaces we inhabit while continuing his career-long investigation into the porous boundaries of identity.¹⁰⁹

Continuing his musings on the meaning of home and how the physical structure and our lived experiences intersect, Do Ho Suh's new installation *My Home/s – Hubs* is now on view at the Victoria Miro Gallery. By meticulously replicating homes he's lived in as a child and adult, the Korean-born, New York- and London-based installation artist speaks to ideas of migration and identity. The 1:1 scale structures, made with colorful translucent fabric, are staged in a manner that asks viewers to pass through spaces and corridors to move from home to home. In this way, Ho Suh combines his *Home Within Home Within Home Within Home Within Home* installation with his *Hub* works. *Hub* asks spectators to ponder the connectivity of in-between spaces, such as vestibules and hallways, as a metaphor for movement between cultures and life stages. “I see life as a passageway, with no fixed beginning or destination,” explains Ho Suh. “We tend to focus on the destination all the time and forget about the in-

¹⁰⁹ <https://www.apollo-magazine.com/ho-suh-theres-no-place-like-home/> DOA 5/5/20

between spaces. But without these mundane spaces that nobody really pays attention to, these grey areas, one cannot get from point a to point b.”

At a time when transience and identity are becoming ever more important, Ho Suh’s work is a reminder to savor each moment of life. For as we move from stage to stage, it’s often easy to lose sight of the building blocks that form our character.¹¹⁰

My Home/s – Hubs can be seen as part of the artist’s *Passage/s* exhibition at the Victoria Miro Gallery in London until March 18, 2017.



Fig 38 Home Within Home Within Home Within Home Within Home 1

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Fig 39 Home Within Home Within Home Within Home Within Home 2



Fig 40 Home Within Home Within Home Within Home Within Home 3
Home Within Home Within Home Within Home Within Home (2013), by Korean artist Do Ho Suh, at the MMCA Seoul,

"This huge fabric installation of Do Ho Suh entitled Home Within Home Within Home Within Home Within Home is specially created to epitomize the vital spatial property of Seoul Box that can be undeniably characterized by its abundant natural light coming through its glass walls and the historical attribute of the Seoul branch's compound in which traditional, modern and contemporary buildings embrace each other.

This work is comprised of a life-size (12 meters in height, 15 meters in width) replica of the three-story town house at Providence, Rhode Island, which was the artist's first residence where he lived as a student in the United States in 1991 and 'Seoul Home,' a reproduction of his family's traditional-style Korean house in Seoul, hanging in the middle of the former. As one can infer from the title, the work elucidates and conjures the ever-expanding concept of space: traditional Korean house within Western-style house; Western-style house with Seoul Box; Seoul Box within the Seoul branch; the Seoul branch within Seoul."

-Chuyoung Lee, Associate Curator, National Museum of Modern and Contemporary Art (MMCA) in Seoul

Home Within Home Within Home Within Home Within Home (2013), is a site-specific installation that represents a conceptual structure, within a conceptual structure, within arguably one of the most pregnant of all conceptual structures, the contemporary art museum. The inner sanctum of this massive and translucent installation artwork is a traditional Korean home, built in the style which was predominant in that country prior to the twentieth century, and its shell is a Western-style house, which bear some Victorian elements. This can mean a great many things to many different people, but it seems to represent the dual cultural identity of a migrant individual, who on the outside may show signs

of cultural assimilation, but whose heart and soul remains encoded with the traditions and values that were learned in their place of origin. The artwork raises many questions, and captures the fractal nature of individual or cultural identity – the work contains the spectator, who is a living component of the chain of containers which run on ad infinitum from the physical world as we know it, towards the vast reaches of the cosmos, and inwards into the quantum realm. The work also helps deconstruct the expression “blueprint”, as it is used to signify the architectural plans for a building or structure which has been broken down or designed using either hand-drawings or computer software for architecture.

Ho Suh’s impressive structure is the opening chapter of the Seoul Box Project, made possible by Hanjin Packaging, which is a project room dedicated to contemporary installation art at the new facilities of the MMCA. This exhibition continues on view until September 14, 2014. For more information about *Home Within Home Within Home Within Home Within Home* (2013), and the MMCA, ¹¹¹

Do Ho Suh Case Study - Space

‘In Korean architecture, there are lots of intermediate spaces,’ Suh elaborates. ‘You configure space in lots of different ways using screens, so the building is very porous, with little distinction between outside and inside. In America there was just total separation. Also, there was no garden, so that was a very distinctive difference.’

In 2008–09 he created *Fallen Star 1/5*, a 10-foot-high model of this building, at a scale of 1:5, split open like a doll’s house or one of Gordon Matta-Clark’s architectural interventions. The details are dizzying (model-making was Ho Suh’s boyhood passion): a fridge is cut in half, crammed with dissected contents such as a cabbage, carton of milk and mango. In a few rooms, the table is set for dinner, as though the house has suddenly been evacuated.

On the other side of this cross section, his wooden childhood home has smashed into the roof and façade, casting splinters everywhere and spilling Korean objects into his whitewashed American room. Suh plays down the violence of this collision of worlds, drawing attention to the parachute that has aided a soft landing. With its bunched-up green canopy, it’s a scaled-down fabric version of his Seoul home.

The piece, he explains, was made as an illustration for a children’s book he planned to write, which has the Korean home lifted by a tornado and carried over the Pacific, to land on the house in Providence. There it slides into the center, and starts to grow, ‘like a baby or a parasite’. ‘It could take over and

¹¹¹ <https://craniumcorporation.org/2014/08/28/home-within-home-within-home-within-home-within-home-2013-by-korean-artist-do-ho-suh-at-the-mmca-seoul/> DOA 5/5/20

consume its host,' he adds. A three-dimensional printed translucent model shows this fertilization and glows a toxic green. It was intended as a parable of identity and belonging, with each miniature room lovingly recreated from memory.

Rubbing/Loving (2012)¹¹²

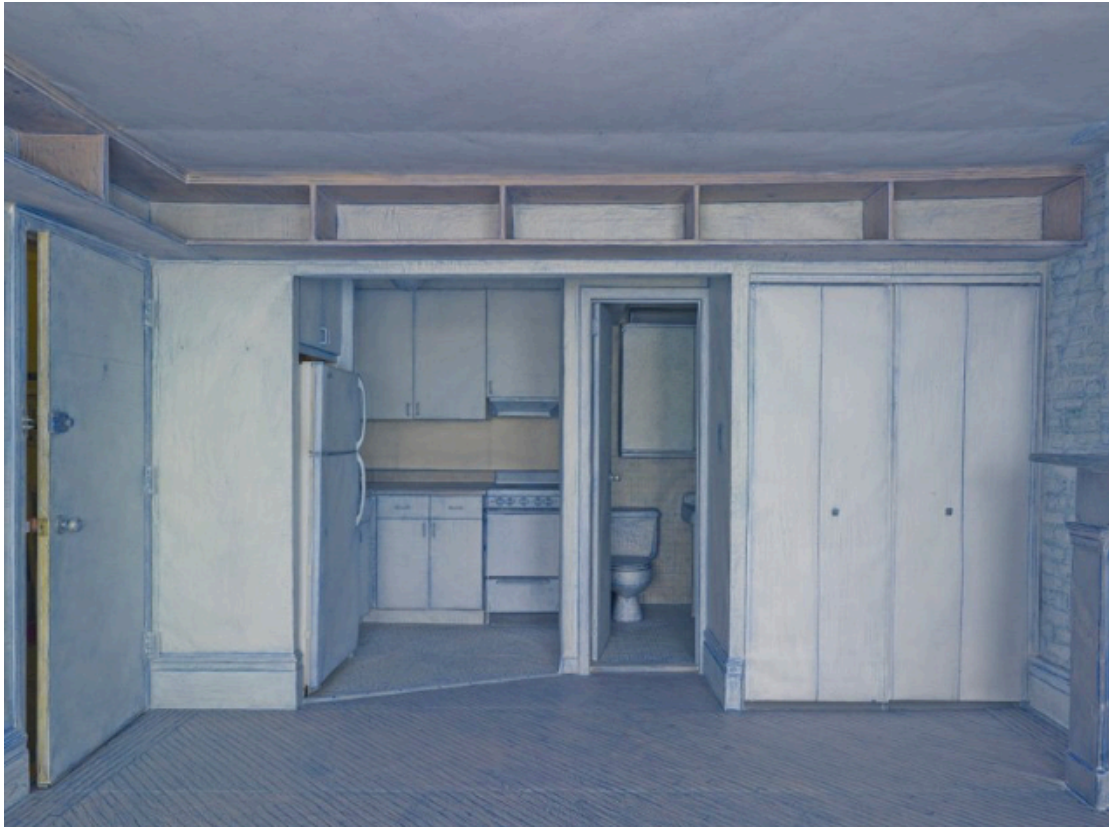


Fig 41 Rubbing/Loving

112 <https://www.designboom.com/art/do-ho-suh-at-lehmann-maupin/> DOA 6/5/20



Fig 42 Fig 41 Rubbing/Loving 2

Although primarily known for his room-sized installations that recreate spaces in which he has lived, Korean artist Do Ho Suh extends his fascination with the notions of home, displacement and identity through his drawings. Lehmann Maupin presents an exhibition featuring the range of the artist's works on paper, including illustrations using pencil, pen, ink, watercolor and thread as well as his large-scale rubbings.

Rubbing/loving project: Apartment A, 348 West 22nd Street, New York, (2014)
 rubbing paper on wooden panels dimensions variable
 courtesy the artist and Lehmann Maupin, New York and Hong Kong

A focus of the two-part exhibition is Ho Suh's 'rubbing/loving project', a series that sees the painstaking resurrection of physical space onto a paper surface. As part of the creative process, Ho Suh covered flat walls and three-dimensional fixtures of the interior and exterior of architectural sites with vellum, and rubbed each surface with colored pencil or graphite.

The rubbings create imprints of spaces that hold great personal and cultural significance to him and uncover a particular location's history and memory. A recreation of the brick-and-mortar exterior of Ho Suh's former Manhattan apartment building is exhibited at the entrance of the gallery's 540 west 26th street location. on its reverse, the same-colored blue pencil rubbing marks the façade's interior. Ho Suh will display the 1:1 scale replicas of the walls and floor of his abode on Lehmann Maupin's own surfaces, suggesting the shedding skin of a place that has great personal and emotional importance.

On view at the gallery's Chrystie Street site, two of Ho Suh's rubbings illustrate his living spaces in Gwangju, Korea. Created in response to his memory of the 1980 'Gwangju Uprising', these works convey Ho Suh's sense of blindness due to the lack of information about the political conditions.

Do Ho Suh Case Study - Interim Findings

Part of the Repatriation of Domesticity is to define it within Sonic Installation Art as Domesticity to represent intangible things – represent the intangible nature and ambience of carrying home with you as the world of internal Domesticity through Sonic Installation Art.

To install my works within large-scale spiritual spaces primarily (within the Anglo-Catholic tradition, due to my own bias in instrumentation as an organist, and due to that being autoethnographically the location I attend to contemplate the inner voice/being) due to the vastness and accessibility of enclosed space available and the underpinning ideas encompassed within those spaces that autoethnographically help to shape the circular experience of Domesticity.

To install Sonic Diary entries encapsulating the intangible nature and ambience of carrying home with you as the world of internal Domesticity considering the scale used by Ho Suh in response to this case study.

To incorporate ambience, movement and passage through space within Sonic Diary entries.

To consider the way in which I approach composition, yes, through the Sonic Diary, but also through the physical playing process – how am I assimilating my performance on the instrument into the performance? What is the line between intentional performances from a graphic score vs. improvisation?

Do Ho Suh Case Study - Analysis

Within each case study is an analysis of the artist and their work. The following table is the analysis of Do ho Suh's approach. Whilst it is not necessarily the most obvious way to analyze a case study, this was the most effective way to complete it within this project. The boxes highlighted in green are the significant findings. The further case studies analysis tables in this project follow the same approach.

	Domesticity	Spiritual Space	Repetition	Differences	Similarities	Impact on Sonic Diary	Installation application
Carrying home in a suitcase	Using cloth – domestic item	Space itself holds the essence of home	Repeated access to private space, are we visitors to home, is home constantly carried?	No audio, large scale	Large scale, home and repetition. Something intangible	Cloth – fluidity and images – movement felt	Similar experience – stillness inside and outside

					through art		
Private spheres within public spaces	Here can be both	Can be both	Constant interaction between both	Actual place versus idea of a sphere/space	Both dealing in the same way	Creating a sphere through circular motion	Directionality (spinning) scale/space
The space is not only a physical one, but an intangible, metaphorical and psychological one	RD is yes, an intangible, metaphorical and physiological space but can be articulated sonically in IA as a sphere	Enables the conveyance of the intangible aspect of domesticity – allows physical space	One that is always with us	No differences	Trying to articulate the spirituality of space through practice	Images	Churches are spaces used as they allow private spheres within public spaces to be fulfilled
Movement through different spaces	Transitioning space and movement – circular motion	In SS it is static – movement doesn't allow – except for within your private sphere	Repeated attendance	Straight lines versus circular loops – beginning and end – going from or coming to	Both dealing with movement	Music as a good inducer of movement – doesn't require physical movement from the audience in order to move	Floor plans
Home is something that you carry along with your life	Yes, it is in some form something tangible and ordinary.	You don't have to carry it. It has a place of access within	Repeated attendance at this space enables practice of remembering – to not need the carrying. Shouldn't be weighted, why in a suitcase - should be in memory	Should be centered – should be weighted, circular motion	Not as something to be	Images for reflective practice	Contemplate the weight of space
It is something that you can repeat over and over again	Constant repetition – not something to be considered sometimes. Should become complicit with domesticity	Attendance and reflectively – yes	Yes	Something that is done with consistency on loop	Home is always with you but not something you should think of as something you carry- it is something that is/will be private	Images of spaces	Placement in multiple places – to capture the essence/ weight of domesticity continually
This light	Ambience of	Space gives	Uses same	Material –	It is the	Ceilings –	Something

fabric thing that can recreate this ambience of a space	domesticity – created and changeable by composition	the ambience itself – doesn't need the fabric	material – RD same type of spaces – Churches/buildings as part of the material	stone/wood/glass/cloth	stone and wood that creates the ambience of the space	wood – images of fabric and veils that show light, space and breath	g very human about domesticity – privacy of domesticity's continuity
Issues of longing	Missed element – fundamental to humanness	Inherently repetitious – something human	Always necessary for forward motion	Not longing for home but requirement	Longing described in RD as on edge	N/A	Humankind longs for home – premise of research question
Simple yet transformative acts of repetition	Is a continuous circular motion in composition	Transformative spaces – space is poised, expectant of progress or relief	The nature and signature of repetition is not to be dismissed, it is an inherent quality of order	Not the daily tasks but the inherent constant in your body – the private space	Creating the same ambience in the same manner	Images of buildings and veiled characters	Same types of spaces using the same types of materials
Treats the complex psychological and physical architectural structures of the concept of 'home'	Conveys the physiological, physical and architectural structures of the concept of domesticity as an element	Uses place to convey the concept of home	Paramount to the concept of home	No difference other than the presentation	Same concept, different focus. HS carries home with you. RD you are home	Images of roofs	N/A
Questions standard notions of scale in relation to public spaces	Premise that home is very small scales as it is internal and so can be in a public space	Required public space to highlight how private and internal home is	Multiple churches – same composition to articulate in practice the home sphere	RD doesn't question it but does treat churches as public spaces. Both large scale looking outwards in. HS see-through looking outwards in and inwards in.	Both large scale but shown in different ways	Images of works that are life sized scale	The whole building is involved in the work not just artifact sat in the space. The Space itself is complicit
Proportionally exact replicas of dwelling places	Doesn't work as the essence can be the same but the building different	SS are poised but not exact replicas	Proportionally and exactness are not required in RD	Not replicas as not personal but shared places to dwell on ideas	Replicas of similar spaces related to themselves not something so personal	Images of homes	Video archive of churches – same process followed
Constructed much like items of clothing	Use of more primal aspects such as stone and wood in buildings	Natural connections – internal space with natural elements there	Same space, similar materials used	Not to be something worn but something to cover – less domestic	Both housing the person but not physically represent	Movement, cloth has fluidity as does music	Compositionally - not in artifact

					ning home in the same way – lack of touch		
Transitory, connecting spaces – corridors, staircases, bridges, gateways rather than borders	Not transitory – rather the space holding all these spaces. Creates the borders that house the gateways, corridors staircases and bridges	House for the connecting spaces	Connecting spaces require an external home in order to function	HS to do with transitory space. RD to do with the spaces housing those transitory spaces	Dealing with borders but different angles and in different ways	Internal spaces – empty	Internal spaces – empty (covid-19 considerations)
Linking the spaces through which the body travels	Housing the space that the body travels through	Body has a spiritual aspect – self-aware – SS reflect this internal spirituality externally	A spiritual space is the place that houses the external projection of the self aware internal spirituality of humankind	Not linking but housing	Looking at spaces the body travels to or aspects of humanness	Images – Kaleidoscope/colour/veiled – statues are not self-aware but can show us repetitious things and convey human self-awareness inanimately	
Ancestors' perception of the universe, nature or the idea of energy.	Idea of ancestors, transference of heritage from previous generations	Idea of ancestors/generational energy in a SS contributing to the 'poise' almost static nature of domesticity as an element	Always an ancestor, always a connection with nature	Neither or directly dealing with this subject but it is required to maintain an understanding of it for the RD and the importance of how it connects to space	Images/historic aspect	Historic spaces	
Traditional house, you hang white papers on the wall. And on the ceiling, you have this sky blue or jade-coloured wallpaper.	Colour of comfort/wood/stone/light	Natural, back to nature is back to domesticity	Don't need to hang papers. It is the natural aspect, primal conflux between the two	Traditional – both use tradition/heritage from an autoethnographic perspective. The material is both public and private. Private sphere for the public versus public sphere for private	Images of public spaces, churches and the fluidity and 'old world' nature of the buildings chosen	Places used – not contemporary spaces	
The colour allows them to think about the universe or a bigger space	Stone and wood allow one to be in the bigger space and think about the universality of home	Colour of the space reflected through instrumentation and tone	Blue and brown in tone	Compositional encouragement to look up not down. Perspective on the cyclic form	Colour – instrumentation is for the colour repetition that the building reflects	The composition reflects the space/building. This creates a sphere of domesticity within the circular motion	

<i>I am going to bring that space, transportable fiber, carry my home with me all the time like a snail,</i>	RD return to the place of poise	Not physically transportable but it is the snail shell that encompasses the human condition of domesticity as an element	Fiber in sonic installation art is articulated through the sphere created in the space with the composition installed	Transportable - internally not externally	Fiber – home being with you – snail shell	Exploration of the shell. The SD is to show the articulation of the essence of domesticity in the space	Not about the spirituality of the space but about the spirituality of domesticity as inherent to being human as seen in the natural elements carried in the SS
<i>In a way its self portrait I was curious what we share and what we don't</i>	We share the requirement of domesticity but not the understanding of it	Domesticity has little to do with a concept of 'deity' rather the function of ritual comfort available generationally within the space		N/A	Both self-portraits of the essence of our home and capturing the place poised for a return	It is possible to share through composition on the autoethnographic understanding of domesticity	Auto-ethnographically the sonic diary articulates RD
<i>You walk the house</i>	Pace out the boundaries	Enclosed internally the church building is a reflection and projection of domesticity			When installing auto-ethnographically, the space becomes a reflection/ projection of the internal domesticity and the spinning motion enables a compositional sphere to be felt		
<i>Notion of personal space/individual space</i>	When installing the space is/becomes personal, within the SIN there is no shared space. There may physically be others in the space, but the sphere cancels out other participants through the void created.						
<i>The space between people</i>	There is no space between people, it isn't necessary the compositional sphere is the external projection of the internal; the composition is circular and an outward reflection of the inner space.						
<i>Individual and collective space</i>	Collective individuality of the space. Due to the scale, all audience can be fully immersed part of the human experience.						
<i>Home as both a physical structure and a lived experience</i>	Home not as the domestic and everyday aspects of domesticity such as washing, or gender roles but the internal home that is required, a human element that is inherently						
<i>Translucent fabric structures give form to ideas about migration, transience and shifting identities.</i>	The translucent nature of music and SIA in many respects gives form to the idea of transience and the making the intangible tangible.						

Life as a passageway, with no fixed beginning or destination	Life as a circle with a sure destination, domesticity is the boundaries, within which a cycle of life can be contemplated, decay is a surety.
Connecting spaces between rooms, such as vestibules and corridors, speak metaphorically about movement between cultures and the blurring of public and private	Not the same as it is about the housing and creation of the boundary through the SD process and articulated as SIA RD can become a human element comparable to the natural elements, earth, wind, fire, water
Weightless impressions	The idea of gravity being a universal boundary, the holding down or holding together also pulling away or apart.
Exist between imagination and reality, past and present. To move through them is to experience a distinct emotional register, a sense of being in flux, crossing boundaries and moving between psychological states.	Reflection and Projection are part of processing relationship between RD and SIA. To move within and/or between them is to experience a distinct emotional register and weight to the motion and movement between the tangible and invisible psychological states.
Endless corridor representing transient experience as both a sustained emotional state and an act of self-discovery	Not a corridor but circular, encompassing/representing the translucent and transient nature of RD. An act of self-acceptance of the cyclic nature of existence, of your projection, memory and recall of it, of the emotional state entered and its sustenance.
The measuring	Measuring space as only a scale of weight, one in which, for the purpose of the RD life sized scale is required in positionally and small scale is required in the process. Within the detail of the artifact

g of space and the processes, rational yet sensual	stone/wood/glass articulated in the SD and through the compositional and performative process enables the installation to be rational whilst sensory.
My work always deals with the body, with skin	RD dealing with the internal physiological state of Domesticity as an external projection.
How the physical structure and our lived experiences intersect	Lived experiences of the physical structure of articulated space interact to bring a new understanding of domesticity within SIA through the SD.
Korean architecture, there are lots of intermediate spaces, You configure space in lots of different ways using screens, so the building is very porous, with little distinction between outside and inside	Auto-ethnographically down to cultural ritual tradition and the architecture of religious spaces within western Anglo-Catholic traditions. Intentionality in the video – pilot installations – to make the sphere visible and tangible both internally and externally.

Chapter 6 - Space, Spirituality and Bill Viola

In this chapter you will start with LWR of Sonic Diary Entries 11-21 (Doms) followed by the Literature Review on Space and Spirituality. Moving on to Case Study – Bill Viola. Then you will LWR Pilot Installation 3 in Settings 1-7 and then read the Reflective Practice Evaluation form. Finally moving to interim findings.

Sonic Diary

The Sonic Diary process was now firmly established, its purpose: to document my creative practice process. On average, every 10 Doms generates an installation composition. The interim findings from Chapter 1 led firmly into the direction of space, so to begin the Sonic Diary images, firstly of spaces I had previously visited when travelling, but then others that had similar features were found. As is visible through the Sonic Diary entries, I invested myself in the idea of a sphere of Domesticity, the written diary entries evidence this journey.

Compositionally I would respond to each image; these responses could be simply the overall tone, if a space was very dark, such as Dom 7. Alternatively, with Dom 4 and 5, I wanted to capture every detail and give it some representation, be that in colours – gold/blue that matched with an instrumental timbre, or, as in Doms 3 and 9, to capture the overwhelming space (Dom 3 being a back stairwell at the Louvre, Paris and Dom 9 an architectural build). The glass drew me in to that one. These processes of creating composition from the images directly lead to the first case study – Do Ho Suh.

At this point please LWR (Listen Watch Read) to Sonic Diary Entries Doms 11-21 on YouTube.



Literature Review Space and Spirituality

Architect and researcher Tom Callebaut discusses the decrease in the number of churchgoers and deserted monasteries at the same time, and there being a growing need for new ways of spiritual approaches:

“The search for new forms (spaces, rituals...) goes often hand in hand with the search for a new community and an own vision of the experience of Spirituality. The features ‘people-form-spirituality’ are in permanent ‘dialogue’ and are deepening, challenging and inspiring each other. On the other hand, my research is also a quest to spatial characteristics of new kinds of sacred spaces (Architecture as a medium to development).

During the research I developed a new concept of sacred space: the generous space. It is a functional space with an explicit spiritual dimension. Functionality and meaning are equally important and are falling together in the same place and at the same time. A shelter at the side of a sports field to look at the children playing is at the same time a chapel to reflect on life. ‘Looking at’ can be at the same time ‘contemplating’. The generous space is a connecting space for a world in motion.”¹¹³

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An article in *The Spaces* discusses how architecture has always been a way of enabling worshippers to connect with their faith, the buildings being extravagant manifestations of beliefs. In previous generations traditionally opulent exteriors and intricate interiors have been the standard for houses of prayer, whereas there is a contemporary shift towards “Designed to exalt the soul.”¹¹⁴ Architects are designing spaces to push forward a new visual l

Fig 43 Belgian studio Gijs van Vaerenbergh
language for religion, creating spaces that are designed to exalt the soul and soothe the spirit in an increasingly secular age.¹¹⁵

Architect Marek Jan Štěpán

“I believe there is something or better *Somebody* behind the material world. In Sazovice I tried to find it through the volume and defined space, the rotunda harnesses the power of the circle as a ‘divine symbol’, rather than the ‘worldly



rectangle’, and has a strictly minimal interior. Churchgoers looking to bask in the grace of God can experience a direct connection, through a pyramid-shaped aperture in the ceiling that bathes worshippers in light.”

This chapel by Belgian studio Gijs van Vaerenbergh, described as barely-there, questions just how tangible a sacred space should be. Though it has the cross and spire, the building melts away when seen from certain angles, becoming almost transparent. This structure discusses sacred space in a transient form,

¹¹⁴ <https://thespaces.com/7-spiritual-spaces-reinvent-traditional-church/>
DOA 5/8/20

¹¹⁵ Church of St Wenceslas by Atelier Štěpán, Sazovice, Czech Republic
Photography: Jakub Skokan, Martin Tůma / BoysPlayNice

something both internal and external and existing both within and apart from nature.



Photography: Filip Dujardin¹¹⁶
Fig 44 Barely there Chapel

¹¹⁶ *Barely There Chapel* by Belgian studio Gijs van Vaerenbergh Photography: Filip Dujardin



Fig 45 Autobahn Church

The Autobahn Church by Schneider Schumacher, Siegerland, Germany, is a contemporary view on the Domes of the Pantheons. Domes have been significantly influential in the compositional process throughout the Sonic Diary. Schneider Schumacher's Autobahn Church is:

"An architectural version of the white church symbol found on German road signs. Located on one of the country's busiest motorways, this house of prayer is designed for those that want to practice their faith on the go. Once inside, worshippers are wrapped in wooden lattice work and warm natural light. 'The exterior is abstract; the interior is warm, friendly, magical and sacred, transporting you to a different world,' architect Michael Schumacher told *Dezeen*."¹¹⁷

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Neumann Monson Architects studio explains how they chose to, "Blend Agrarian"¹¹⁹ architectural vernacular with typical church features – including east-facing, gothic arched windows. The building honours Catholic

¹¹⁷ The Autobahn Church by Schneider Schumacher, Siegerland, Germany Photography: Helen Schiffer

¹¹⁸ St Luke the Evangelist Catholic Church by Neumann Monson Architects, Iowa, United States Photography: Cameron Campbell Integrated Studio

¹¹⁹ Relating to cultivated land or the cultivation of land (<https://www.collinsdictionary.com/dictionary/english/agrarian>)

traditions through the use of light, procession, form, and materiality. Churchgoers are surrounded by weathering steel and local limestone, with walls designed to ‘embrace the congregation’ and fill the space with daylight.”

From this project’s perspective, St Luke the Evangelist Catholic Church takes on the formation of an Ark. The Ark historically being symbolic of a place of safety and comfort. The Repatriation of Domesticity could be seen in this view, a return to the Ark.

Fig 46 St Luke the Evangelist Catholic Church takes on the formation of an Ark





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Fig 47 St Moritz

St Moritz is a poster image for the translucent nature of Repatriated Domesticity. It is something that exists tangibly in stone, yet the space it encapsulates is intangible, the space being animated by the interaction of the individual. John Pawson's "minimalist reinvention of this sacred space brought its church back to life, using translucent white stone over windows to bathe the space in what the architect calls 'a haze of diffused luminescence'." ¹²¹

Grete Refsum discusses Sacred Space, Contemporary Art and the Ecclesial Context, addressing the split that arose between the arts and the Church during Modernism. Refsum argues the arts and the Church have much in common:

"Both [the arts and the Church] try to create a room for reflection about what it means to be human whatever the point of reference, Christian or not, the task is to seek places for meeting in which we can collaborate in tracing the sketches to a meaning that has to be reconstructed again and again. From a secular point of view, theology is today recognized not only as a dogmatic restraint of thinking, but rather a constructive resource to reflect on the human condition."

Refsum defines art by its use and application, for example,

Sacred Art

Sacred means that which belongs to the realm of the holy: worship, persons, and things marked out by consecration, that is, actions which set objects apart from

¹²⁰ St Moritz by John Pawson, Augsburg, Germany, Photography: Gilbert McCarragher / John Pawson

¹²¹ St Moritz by John Pawson, Augsburg, Germany, Photography: Gilbert McCarragher / John Pawson

profane use (Rahner and Vorgrimler 1983¹²²). Broadly speaking, churches are dedicated for worship and thereby considered sacred spaces. Consequently, art placed in church rooms is often denoted *sacred art*. However, an object does not become sacred in itself by being situated in a sacred space. The late Norwegian Lutheran theologian Helge Frehn¹²³ defines: "An object is sacred when its function, material, and form aim at serving the people of God in their common, liturgical life" (Frehn 1968) Defined this way, sacred art becomes synonymous to *liturgical art*.

Liturgical art

The main activity, and most important Christian ritual, is the service, the mass. It consists of a set sequence of components: prayers, readings and actions, that taken together are called *liturgy*, denoting the official worship of God. In consequence, *liturgical art* is defined by its function, which is to serve the liturgy, the specific needs of public worship and private devotion in church.

Ecclesial Art

The word church stems from Greek *Ekklesia*, or Latin *ecclesia*, which has a double meaning. Written with major E, *Ecclesia*, it denotes the living organism of people of faith in the world, and its administrative institution. Written with minor e, *ecclesia*, it simply refers to the buildings that house the faithful. It follows that *ecclesial art* is defined as art serving *Ecclesia* and most often is to be found in church rooms (Jungmann, 1955¹²⁴). Personally, I prefer ecclesial art to sacred and liturgical art. This term is not bound to a pretension of being in itself sacred or linked to the liturgy; it is open to the service of *Ecclesia*.

Contemporary Art

Contemporary art of any kind may be taken into Christian or ecclesial contexts as art in a secular sense, regardless of its potential function as vocational, catechetical or decorative. We may say that art as such goes beyond these categories, maybe comprising them all. However, whatever the artist intends, when a work is taken into the ecclesial context, it somehow will be interpreted within in it. Instead of reacting negatively to it, this is a fact artists should be aware of and consider before engaging with ecclesial contexts.

Characteristics of Ecclesial Art

According to the US Professor of religion and humanities, musician and composer Frank Burch Brown, the most frequent criteria in modern times have been "*simplicity, dignity, order, restraint, beauty, harmony, sincerity, and truthfulness.*" (Brown 1995)¹²⁵ The Norwegian art historian, Henrik von

¹²² Rahner, Karl, SJ., and Herbert Vorgrimler, eds. 1983. Concise Theological Dictionary. London: Bums & Oats.

¹²³ Frehn, Helge. 1968. Gudstjenestens rom - pa en annen mate. In Kirkens arv - kirkens fremtid. Festskrift til Biskop Johannes Smemo pa 70-arsdagen 31. juli 1968. Oslo: Forlaget land og kirke.

¹²⁴ Jungmann, J.A. (1955). Liturgy and the history of salvation. *Lumen Vitae*

¹²⁵ Brown, F.B. The Oxford Handbook of Religion and the Arts - Oxford Handbooks, OUP (2018)

Achen,¹²⁶ has listed several points concerning art in ecclesial use. According to him, ecclesial art should primarily deserve to be called art; it should not merely be decorative, but a "talk about God" that would strengthen the Junction of the place it embellishes. Besides, the arts in a church should keep contact with tradition; be authentic, reflecting the dynamic element in Christian tradition; be pastoral and communicate faith. Artists working ecclesial spaces should be given the necessary freedom to create, but at the same time they have to be loyal to the task. The ecclesial patron keeps the authority regarding the content of the artwork, and should be a mediator between the faithful and the artist. Finally, von Achen advises that a congregation should be willing to see and meet new art expressions. However, it is not good intentions, nor guidelines, that matter, but whether the arts can reflect religious authenticity or significance (Brown 1995)¹²⁷ .¹²⁸

Refsum discusses that the difficulty for practitioners is how all these criteria should be understood and integrated in their creative practice processes. The issues surrounding autoethnography, (which, in itself, can be problematic as a method) can be used as a basis within the context of genuine, modern, spirituality. Grete Rufsum produced useful criteria for contemporary ecclesial art (Refsum 2000).¹²⁹

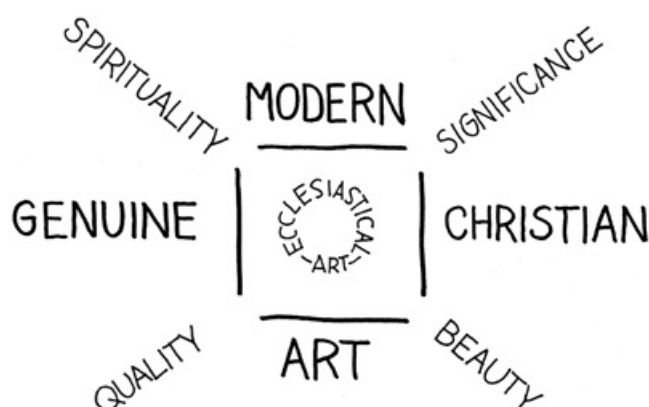


Fig 48 Refsum criteria for contemporary art

Refsum's discussion is impactful and a contemporary echo of theologian Fr. Mark Boyer who argues that everything "must be real in the sense that it is our own."¹³⁰ This means that art in the church room or sacred space should pass on elements of tradition, but should be something with which the assembly can

¹²⁶ Achen, Henrik von. 1991. Das Problem des Titels in der modernen christlichen Kunst. Das MünsterJahrg.

¹²⁷ Brown, F.B. The Oxford Handbook of Religion and the Arts - Oxford Handbooks, OUP (2018)

¹²⁸ [https://www.artway.eu/content.php?id=1097&lang=en&action=show\(DOA18/7/21\)](https://www.artway.eu/content.php?id=1097&lang=en&action=show(DOA18/7/21))

¹²⁹ [https://www.artway.eu/content.php?id=1097&lang=en&action=show\(DOA18/7/21\)](https://www.artway.eu/content.php?id=1097&lang=en&action=show(DOA18/7/21))

¹³⁰ Ream, T. Scholarship Reconsidered: Priorities of the Professoriate, Jossey-Bass, 2nd edition (13 Nov. 2015)

devote themselves. When considering the idea of devotion, in this context it is being defined as an interchangeable term with ritual. The ritual of devotion in relation to a god or deity, themselves, the spiritual, to the sacred space both as an individual and shared experience of the intangible.

Pope John Paul II writes, "Beauty is a key to the mystery and a call to transcendence."¹³¹

In Protestant traditions, there may be a stronger expectation towards the narrative, but not necessarily. The title of an artwork, indicating its concept, may also be decisive. (Achen 1991)

In the United States, Roman Catholic bishops' *Environment and Art* regulations suggest:

"Quality means love and care in the making of something, honesty, genuineness with any materials used, and the artist's special gift in producing a harmonious whole, a well-crafted work" (*Environment and Art*). Concerning furniture and objects in a church is said: "None should be made in such a way that it is far removed from the print of the human hand and human craft".¹³²

The contextualization of creating practice within a practice as research methodology, that includes autoethnographic enquiry through the Sonic Diary and Pilot Installations dealing with space, must also consider the following contexts.

"Artists who want to work in ecclesial spaces have to consider the context as a whole if they wish to succeed and avoid conflicts:

The given room: size, style, materials, interior decoration, embellishment and artworks already installed, eventual protection by law etc.

The users: the congregation, occasional visitors, tourists, maybe officials of state, homeless, refugees etc.

The local interpretation of Christian ideology: denomination, traditional, moderate or liberal, including the power structures within' the congregation and the authorities."¹³³

When dealing with installing art into ecclesiastical spaces and dealing with a subject matter that is invisible and spiritual, it is easy for a work to be misinterpreted. Sacred spaces are reflective, however, and autoethnographically perceiving space as masculine as opposed to neutral or feminine is a valid justification for the installation series to be housed within sacred spaces.

¹³¹ John Paul II, Pope. 1999. *To Artists* [Letter]. Vatican [cited 23.012007]. Available from http://www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html.

¹³² *Environment & Art in Catholic Worship*. 1993. Edited by National Conference of Catholic Bishops Bishops' Committee on the Liturgy. Chicago: Archdiocese of Chicago. Original edition, 1978.

¹³³ *Environment & Art in Catholic Worship*. 1993. Edited by National Conference of Catholic Bishops Bishops' Committee on the Liturgy. Chicago: Archdiocese of Chicago. Original edition, 1978.

Whether the sacred space is within the western Anglo-Christian tradition, or another religious and spiritual tradition, should be of little matter.



¹³⁴ Fig 49 Journalist Cynthia Close discusses the Transcendent: Spirituality in Contemporary Art exhibition (2019)

Journalist Cynthia Close discusses the Transcendent: Spirituality in Contemporary Art exhibition (2019):

“When so much of contemporary art feels like an assault on our senses reflecting the political, cultural, environmental, and psychologically fraught moment we find ourselves in, Transcendent: Spirituality in Contemporary Art, an exhibition in a variety of media by seven nationally and internationally known artists offers a respite. With their unique global perspectives, the featured artists offer visitors a chance to see art that challenges and expands notions of spirituality. Leaving behind the mobs of holiday shoppers on the main thoroughfare in Vermont’s largest city, a gently rhythmic audio immediately envelops you upon stepping through the large glass doors at Burlington City Arts. As you move into a sanctuary-like gallery space, your mind has an opportunity to slow down and your body a chance to breathe.”

¹³⁴ Transcendent: Spirituality in Contemporary Art Photography
PHOTO BY SAM SIMON., MUSEUM Exhibition DECEMBER 4, 2019 CYNTHIA CLOSE

Whilst this assessment of an exhibition may seem anecdotal, it does point to the need for a Repatriation of Domesticity, when our understanding of home is invaded by a constant onslaught of political, cultural, environmental and psychological media input. The Office of National Statistics 2020 survey shows adults 18+ spend an average of 6 hours 25 minutes daily indulging in media, that being 45 hours of screen time outside of working hours. Therefore, the understanding and interaction with space naturally will have evolved.¹³⁵

136

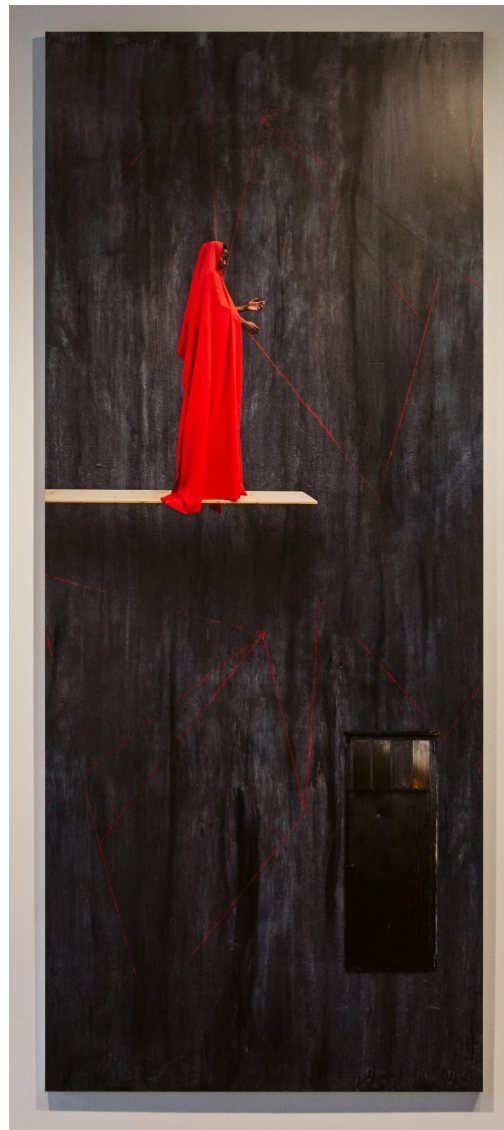


Fig 50 Maïmouna Guerresi, *Red Trampoline*

135 <https://www.cityam.com/coronavirus-screen-time-soars-as-adults-spend-half-their-day-on-devices/> DOA 2/5/20221

136 Maïmouna Guerresi, *Red Trampoline*, 2016.

COURTESY BCA CENTER AND MARIANE IBRAHIM GALLERY CHICAGO, PHOTO BY SAM SIMON



Maïmouna Guerresi, Red Trampoline and Kadija's Minbar, 2016 capture the idea of poise and serenity.

Fig 51 *Kadija's Minbar Serenity*

"Born into a religious Italian-Catholic family, multimedia artist Maïmouna Guerresi embraced a Sufi-inspired Islam at the age of forty and currently lives in Senegal. In this exhibition, Guerresi's series *Alisha in Wonderland* (2016), command our attention while simultaneously projecting silence. In each image, a lone female figure clothed in a flowing hijab of a single saturated color either red, royal or cerulean blue, green or white is positioned against an ambiguous, gray, no-mans-land. The figure appears poised on the brink of action caught in a moment of anticipation. These works inspire a powerful narrative, with an unknown conclusion."¹³⁷

The tone of these paintings in the *Alisha in Wonderland* series resonates with the works of Viola in *Catherine's Rooms*. Also, with the locations for the installation series, the earth colour tones are a match. Guerresi's work also expresses the stillness and notion of poise.

¹³⁷ Maïmouna Guerresi, *Alisha in Wonderland* 2016.

COURTESY BCA CENTER AND MARIANE IBRAHIM GALLERY CHICAGO, PHOTO BY SAM SIMON



¹³⁸ Fig 52 *Hidden Diamond*

Pakistani-born Anila Quayyum fills the entire gallery with her installation *Hidden Diamond* (2019), a laser-cut lacquered steel box hanging suspended as yellow spotlights splay geometric shadow patterns against the walls, ceiling and floor, recalling Islamic sacred spaces. The work encourages an urge to meditate on the divine. It is secretive, mysterious, hinting at ancestral spirits and natural forces.

Rosenfeld Porcini Gallery London is a gallery that shows, unashamedly, work inspired by spirituality, as evidenced by the work of Emmanuel Barcion and Francisco de Corcuera, among others.

"Their first show dedicated to the Contemplation of the Spiritual in Contemporary Art. Erika Doss described them as, 'the intersections of iconography, religious orthodoxy, and issues of faith'. Doss' claim was that 'issues of faith and spirituality' have been 'very much a part of modern art ... as artists of diverse styles and inclinations repeatedly turned to the subjects of religious belief and piety.' This show has been carefully crafted through a depth of understanding of artistic motivations"¹³⁹

Rosenfeld Porcini Gallery is a space that is not in itself classed as spiritual in the way a church or other religious building would be, however it does acknowledge

¹³⁸ Anila Quayyum Agha, *Hidden Diamond* - Saffron, 2019. PHOTO BY SAM SIMON

<https://www.artandobject.com/news/transcendent-spirituality-contemporary-art> DOA 4/8/20

¹³⁹ 30 June 2019 / Art Categories Reviews / Art Tags Contemplating the Spiritual in Contemporary Art, Revd Jonathan Evens, Rosenfeld Porcini

the underpinning of all creative endeavors that is to explore and express all the aspects of what it is to be human and human existence.



Fig 53 Hollow

¹⁴⁰From the outside, Katie Paterson's (2016) *Hollow* appears deceptively simple—a few posts of unfinished wood forming a hut on the grounds of Bristol's Royal Fort Gardens. Go inside, and you find a cavernous forest of 10,000 pillars, each gathered from a different variety of tree—from the common to the incredibly historic. Among this collection of samples of trees, one will find traces of Methuselah, the 4,800-year-old bristlecone pine (said to be the world's oldest tree), and the ginkgo that survived the bombing of

Fig 54 Synthetic Desert

Hiroshima. The isolated enclosure provides respite from the open gardens, while offering a humbling reminder of the vast natural history represented in the piece's walls.

¹⁴⁰ Katie Paterson, *Hollow*, 2016. © Katie Paterson. Courtesy of James Cohan, New York.



Though the intention of this work is not directly about space or spirituality, the age and physical area the installation takes up does take issue with our understanding of space and spirituality. Wood is a natural product and furthermore an age-old product that throughout many religions has far reaching connections to nature, ancestry and trees.¹⁴¹

In 2017, the Guggenheim opened its doors to a unique installation by Doug Wheeler called *PSAD Synthetic Desert III, 1971*. A suspended platform and walls lined with sound-proofing material comprise Wheeler's *Synthetic Desert*, a self-contained semi-anechoic chamber. Visitors to the installation can have a 10-minute session in the room, Wheeler has compared the chamber's heavy silence to the stillness of the desert landscape, where "you can't tell a human voice from a car door closing or an eagle screaming more than a mile up."¹⁴²

Whilst this installation is sonic in its silence, it is also an exploration of an artist's home and furthermore it is an enveloping space to give the audience a sense of

¹⁴¹ Installation view of "Doug Wheeler: PSAD Synthetic Desert III," Solomon R. Guggenheim Museum, New York, March 24-August 2, 2017. Photo by David Heald. © Solomon R. Guggenheim Foundation.

<https://www.artsy.net/article/artsy-editorial-clear-mind-meditative-spaces-created-famous-artists>

DOA 4/8/20

¹⁴² Installation view of "Doug Wheeler: PSAD Synthetic Desert III," Solomon R. Guggenheim Museum, New York, March 24-August 2, 2017. Photo by David Heald. © Solomon R. Guggenheim Foundation.

<https://www.artsy.net/article/artsy-editorial-clear-mind-meditative-spaces-created-famous-artists>

DOA 4/8/20

stillness. The need for stillness is a spiritual thing, it is the spiritual part of human existence that requires it. Often stillness can be thought of as taking respite from a busy life, but it is more than that. Stillness enables us to connect with the invisible self to find a sense of home and then comfort. Arguably, however, stillness does not only come from silence but from music also, this notion will be explored through the Sonic Diary.

Case Study Bill Viola

Bill Viola Case Study Aim

To establish how Bill Viola uses Domesticity, Spiritual Space and Repetition within his practice.

Bill Viola Case Study Objectives:

To determine, analyze and evaluate and key themes of Domesticity, Spiritual Space and Repetition within Viola's works.

Bill Viola Case Study Introduction:

"There's more than just the surface of life... the real thing is underneath" – Bill Viola¹⁴³

Viola's works are considered an appropriate case study and source of interest due to his exploration of the key themes of Domesticity, Spiritual Space and Repetition through his use of religious icons and art works as the basis for his subject matter. In particular, Viola's *Catherine's Rooms* 2001 is of particular interest. Viola's approach to installing in sacred/spiritual spaces is directly relevant to the research question and his method, management and style are to be considered. Though Viola is not primarily a traditionally musical instrumentalist, he has been involved with large-scale performance events and compositional processes that have some synergy with my research experiences. *Catherine's Rooms* depicts elements of all three key themes of Domesticity, Spiritual Space and Repetition.

Bill Viola Case Study Artist:

Bill Viola¹⁴⁴ (b1951) is an American artist who is considered to be/has been instrumental in the establishment of video as a form of contemporary art. Music, performance and installation of works is also a major part of Viola's life and works. He has worked alongside the avant-garde composer David Tudor, as well as creating videos to accompany music compositions such as Edgar Varese's¹⁴⁵

¹⁴³ <https://www.royalacademy.org.uk/article/bill-viola-michelangelo-video-interview>

¹⁴⁴ <https://www.billviola.com/biograph.htm>

¹⁴⁵ https://www.youtube.com/watch?v=_ihrj2-8xao

Deserts. Similarly, he worked with Peter Sellars and Esa-Pekka Salonen in the production of a version of Richard Wagner's opera *Tristan und Isolde*.^{146 147}

Viola's work could simply be summarized as an immersive journey through the cycle of life. Viola's art is filled with Earth, Wind, Fire and Water, the four natural elements that ancient Greeks believed make up everything else known to humankind. Martin Clayton head of Prints and Drawings in the Print Room of the Royal Library, Windsor Castle, has suggested that, by working with what some believed to be the most basic components of the universe, Viola has found a way for the artist to "*create a physical analogue for the spiritual... the manifestation of the divine in the material.*"¹⁴⁸ The preoccupation throughout Viola's work is with the nature of the human condition and his research asks the primitive questions: *Who am I? Where am I? Where am I going?* Viola's craving is to trigger an aesthetic experience and a spiritual confrontation. The cycle of life from birth to death, the practice of introspection, the relationship between landscape and mankind, the ideas of transcendence and transfiguration are the main themes that Viola offers through his work.

Bill Viola Case Study Spirituality (Bill Viola/Michelangelo)

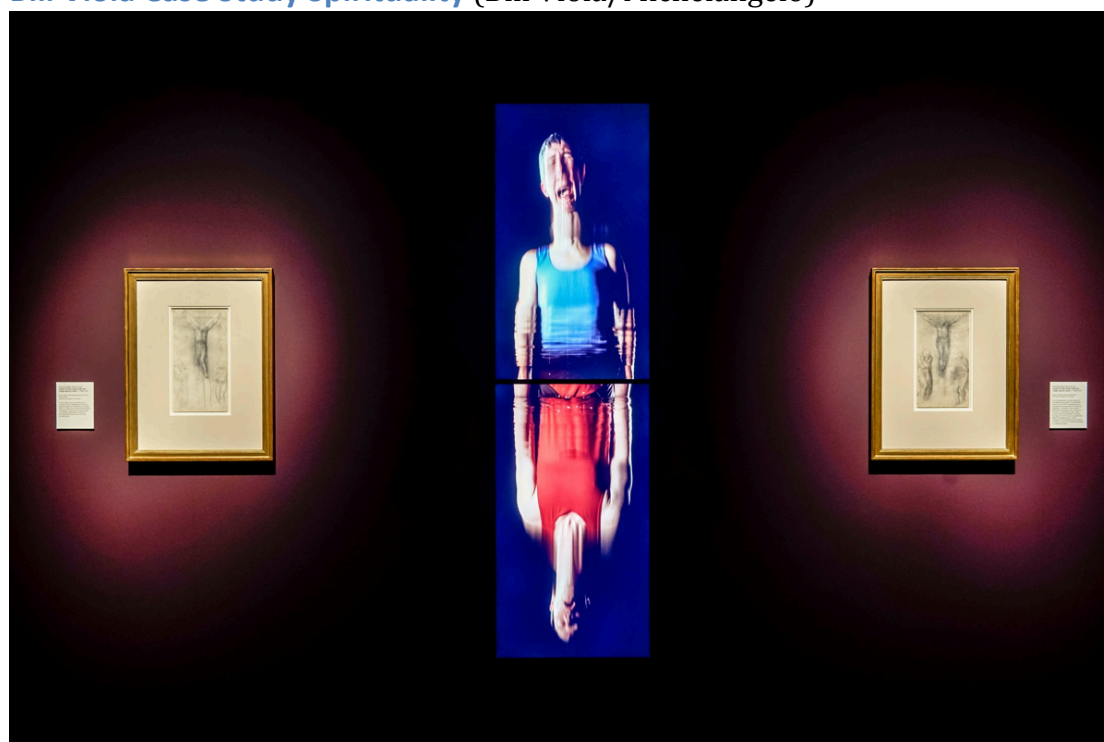


Fig 55 *Spirituality* (Bill Viola/Michelangelo)

Work Description:

They are among the last drawings that Michelangelo ever produced: ethereal depictions of Christ on the cross, his legs a nebulous haze, his face a spectral blur. Grieving at his feet are the Virgin Mary and St. John the Evangelist. Those 16th-century chalk drawings hang on either side of a dual-screen Video Installation

¹⁴⁶ <https://www.youtube.com/watch?v=MWZHnqix6Q8>

¹⁴⁷ <https://www.youtube.com/watch?v=viDypcKSqYc>

¹⁴⁸ <https://www.royalacademy.org.uk/exhibition/bill-viola-michelangelo>

*produced in 2001 by the American artist Bill Viola: two modern-day mourners (one pictured upside down) who weep in silence until their figures dissolve into a pool of water.*¹⁴⁹

This is a combination of two different approaches: Michelangelo — a devout Roman Catholic who worked for popes and painted the Sistine Chapel — with the avowedly agnostic Viola, who (though brought up Episcopalian) denies that his art is specifically Christian or religious, and links it to other strands of spirituality, such as Zen Buddhism, Sufism and mysticism.

A simple comparison between Viola and Michelangelo acknowledges the way in which Bill Viola conveys fundamental human experiences and emotions where Michelangelo's use of the body gives shape to spirituality.¹⁵⁰ Ronald Bernier, chairman of the Humanities and Social Sciences department at Wentworth Institute of Technology in Boston, comments,

*"Michelangelo is obviously working within and from the dominant tradition of his era: a very strong official tradition of Christianity." Mr. Viola, he said, was working from a "tradition of technology and lack of belief. Yet they're getting viewers to ask some of the same questions."*¹⁵¹

Bernier describes Viola's work as "a theological enterprise," he wouldn't call Viola a "religious artist," because he had an "openness to interpretation that doesn't tie him to a religious tradition." This ambiguity allows Viola to address the issue of faith at a particularly secular moment in the West, where religion is shunned as a subject in art. *"It's almost as if he's sneaking it in through the back door."*¹⁵² Ruth Dillon further notes how *'Viola's elaborate installations document a shift in practice from hard-edged performative video to the experiential, rooted in the landscapes of the human condition'*¹⁵³

The spirituality with Viola's work is seen clearly through his fascination with religious icons. Spiritual references may be seen through analogies, with baptism, water and birth or rebirth being some of the most obvious. Aligning Viola's works within a purely Christian framework is somewhat overlooking the integrity of the work. The spiritual nature opposed to the traditions of religious artworks enables transcendence, and the desire for human connection seems to be integral to surrender. Viola has spoken of how we as humans interact, and the energy that flows between us, separated yet desiring to connect on both the emotional and physical levels. The intensity of Viola's works is consistent, whilst encompassing dominance of the untouchable yet desired, makes the works relatable.

149 <https://www.nytimes.com/2019/01/24/arts/design/bill-viola-michelangelo-royal-academy-london.html>

150 <https://www.royalacademy.org.uk/exhibition/bill-viola-michelangelo>

151 <https://www.royalacademy.org.uk/exhibition/bill-viola-michelangelo>

152 <https://www.royalacademy.org.uk/exhibition/bill-viola-michelangelo>

153 <https://www.nytimes.com/2019/01/24/arts/design/bill-viola-michelangelo-royal-academy-london.html>

Viola, who is of Italian descent, lived in Florence in the mid-1970s. There, he spent time recording sounds and echoes in the city's churches, which contained works that Viola knew from studying art history. *"I began to see the image as an element in service to a larger system, one that included my body and physical experience. Many of my ideas for installation came out of those experiences in Florence."*

Arguably his works became more overtly spiritual and inspired by sacred old master paintings after his parents' deaths in the 1990s. This led to them being shown/installed in many churches. *The Messenger* (1996),



Fig 56 The Messenger

where a naked male figure slowly emerges from and plunges back into water, was commissioned by Durham Cathedral in northern England. Two other video works were made for St. Paul's Cathedral in London, which has a long-running programme of commissions from contemporary artists. Interestingly, however when the Vatican asked Viola to participate in its first pavilion at the Venice Biennale, he *"politely declined,"* he told *The New York Times* in 2014.

"Let's keep God out of it, because who knows what that is?" he said.

Acknowledging that the works had a *"cathedral-like"* feel, it was ultimately about *"addressing the really large questions that we all have in our lives."*¹⁵⁴

The sacred nature of the Michelangelo drawings is not in dispute. Late in life, Michelangelo embraced "Spirituali," a reform movement in the Catholic Church that believed that salvation came through faith alone, rather than through doing good or avoiding sin, and that meditated intensely on Christ's sacrifice on the cross. Those late sketches were "done purely for Michelangelo's own spiritual devotions".

"The act of drawing is a devotional act, a Christian act of worship," he added that they show "Michelangelo's soul at work." What makes Viola's very personal version of sacred art so palatable to secular modern-day audiences, is its use of technology, Bernier said. The works are high-definition colour videos projected on walls, translucent scrims, or granite slabs, or played on flat-panel LCD screens, with amplified sound. "He's using the latest tools of modern technology almost against themselves: to make us slow down and think and ponder and be attentive in a way that, outside of that darkened room, we're less likely to be," Bernier said of Viola. "He's wanting us to reckon with those very human, spiritual questions about ourselves through the most scientifically advanced, rational, nonspiritual dimension of technology."

"I have always depicted an inner world that resides in our dreams or in our subconscious mind." Viola's working method is interesting as he discusses:

"I usually start by reading something, or looking at art that has attracted my attention," Viola says. "I take notes or write in my journal. Sometimes I will see a vision, an image that pops into my head, stimulated by my reading. At other times, I have an idea for a work based on a certain piece of equipment."

Fig 57 *Man Searching for Immortality/Woman Searching for Eternity* 1

¹⁵⁴ <https://www.nytimes.com/2019/01/24/arts/design/bill-viola-michelangelo-royal-academy-london.html>



Man Searching for Immortality/Woman Searching for Eternity reinterprets the nubile bodies in Lucas Cranach's 1528 painting *Adam and Eve*,



Lucas Cranach the Elder (1472-1553), *Adam and Eve*, 1526, @The Samuel Courtauld Trust, The Courtauld Gallery, London

Fig 58 *Man Searching for Immortality/Woman Searching for Eternity 2*

Displaying the ageing male and female as no less inquisitive, right up to the end. "This piece is specifically about ageing and mortality, which will happen to all of us," Viola says. "In other works, I often use a range of performers from different ages, ethnic backgrounds, and genders, such as in *The Dreamers* (2013), to show our diversity."

Fig 59 *Dreamers*



It may feel at first as though religion is the key inspiration, but there is little solid notion of a god within the work, despite the influence of religious teachings and the history of art. The human is notably mortal in these pieces, but that doesn't mean the philosophies of a less secular way of life don't apply. "All of my art represents my search for the spiritual that exists in everything," Viola writes. "I have always depicted a world that is different to the one we all see as 'reality', an inner world that resides in our dreams or in our subconscious mind, a world where we can focus on the mysteries of life."¹⁵⁵

Catherine's Room's

Medium Video, 5 flat screens, colour.



¹⁵⁵ <https://elephant.art/bill-viola-search-spiritual/>

Fig 60 *Catherine's Room's 1*



Fig 61 *Catherine's Room's 2 Top*

Fig 62 *Catherine's Room's 3 Bottom*



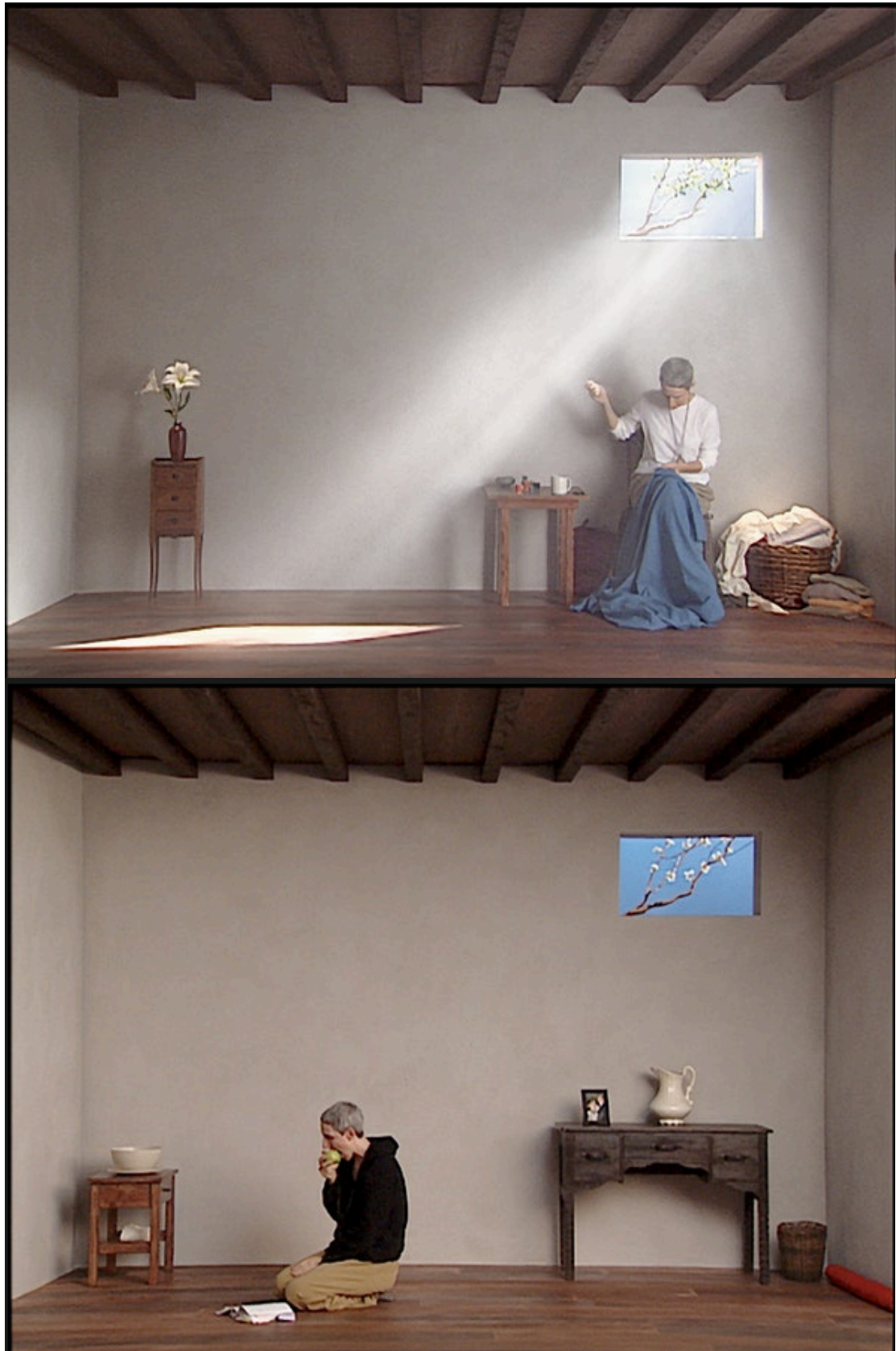


Fig 63 *Catherine's Room's 4 Top*

Fig 64 *Catherine's Room's 5 Bottom*



Fig 65 *Catherine's Room's 6*

This video work is one of a group of pieces known as "*The Passions*", which explores human emotions, inspired by early European devotional paintings. The five screens show different times of the day – morning, afternoon, sunset, evening and night. Each scene shows the female protagonist at a different task, from yoga exercises in the morning, through to lighting candles in the evening, and finally going to bed. In each scene, the tree outside the window is shown at different stages of its annual cycle, putting the woman's routine in the larger context of the cycles of nature. The work is based on a predella by the fourteenth century artist Andrea di Bertolo.



Fig 66 Andrea di Bartolo's *Predella Saint Catherine of Siena and Four Mantellate*

Viola was inspired by 14th century artist Andrea di Bartolo's *Predella Saint Catherine of Siena and Four Mantellate* (1428): painted panels or sculptures that founded a platform upon which an altar rested. Viola's interpretation is crisp, sharp and echoes the Bartolo style, which is typical of the Siena school. Time is required to absorb Viola's work. In such a fast-paced world, Catherine's Room forces the spectator to slow down and absorb the imagery presented, encouraging a contemplative engagement. The experience is designed to be immersive, and in this process lead one to become an embodiment of the transcendental, via Viola. The protagonist's personal domestic journey is shared. One cannot help but reflect on the daily routine and practices most humans experience.

This portrayal of a woman at different times of the day, in different mental and active states, exemplifies the shared classical human conditions of:

"Vices & Virtues:
Pride vs Humility
Envy vs Kindness
Lust vs Chastity
Anger vs Meekness
Gluttony vs Temperance
Greed vs Generosity
Sloth vs Diligence"¹⁵⁶

In combination with the seasons and Stone Circles, practices, rituals, and lunar calendar, the ancient nine noble virtues from the Poetic Edda *Hávamál* ¹⁵⁷

¹⁵⁶ Crawford, J, *The Poetic Edda: Stories of the Norse Gods and Heroes* (Hackett Classics) 2015

¹⁵⁷ <http://www.public-library.uk/ebooks/43/74.pdf>

“Courage
Truth
Honour
Fidelity
Discipline
Hospitality
Self-Reliance
Industriousness
Perseverance”

In the first scene, dawn casts light through a window; outside a tree’s branch suggests a season. The scenes switch from stillness and focus to acts of care, reflection, devotion, and repose; from the first scene of a woman practicing yogic sun salutations, to the last scene that brings the daily cycle to its natural conclusion. Tempered order and moments of resistance to frustration create a manicured calm. Subtle energies are projected to the spectator through the muted, tonal landscapes of the rooms. Within each image, layers of meaning suggest a journey through the day, the seasons and ultimately life itself. This work displays the Pieties of a belief that is accepted with unthinking conventional reverence.

Bill Viola Case Study Domesticity

The Sisyphean¹⁵⁸ nature of Domesticity within *Catherine’s Room* is what is most striking. Viola doesn’t appear to be placing so much significance upon the tasks themselves or the objects within the room; rather they are there to depict the realm humankind is encased within. The scale of the work is relatively small in relation to the space that it has been installed in. Is Viola directly intending to depict the inner world through the work in this way, or is he wanting to understand the perspective of the artist by way of their significant contribution on a large and small scale in comparison to the themes being explored? The protagonist’s existence is restricted to internal rooms only able to observe

158 Sisyphus, in Greek mythology, the cunning king of Corinth who was punished in Hades by having repeatedly to roll a huge stone up a hill only to have it roll down again as soon as he had brought it to the summit. This fate is related in Homer’s *Odyssey*, Book XI. In Homer’s *Iliad*, Book VI, Sisyphus, living at Ephyre (later Corinth), was the son of Aeolus (eponymous ancestor of the Aeolians) and the father of Glaucus. In post-Homeric times he was called the father of Odysseus through his seduction of Anticleia; cunning obviously provided the link between them.

Sisyphus was the reputed founder of the Isthmian Games. Later legend related that when Death came to fetch him, Sisyphus chained him up so that no one died until Ares came to aid Death, and Sisyphus had to submit. In the meantime, Sisyphus had told his wife, Merope, not to perform the usual sacrifices and to leave his body unburied. Thus, when he reached the underworld he was permitted to return to punish her for the omission. Once back at home, he continued to live to a ripe old age before dying a second time.

Sisyphus was, in fact, like Autolycus and Prometheus, a widely popular figure of folklore—the trickster, or master thief. Clearly, he is everlastingly punished in Hades as the penalty for cheating Death; but why he is set to roll a great stone incessantly is a puzzle to which no convincing answer has yet been given. It appears to belong with other Greek imaginings of the world of the dead as the scene of fruitless labours.

<https://www.britannica.com/topic/Sisyphus>

nature's cycle and seasons and the effect that has on the human condition's requirements, rest, food, work, light etc. Viola's way of working seems to be primarily internal, set within an internal space, or is Viola asking us to look outward from the internal to see if change within the human condition is a possibility?

Bill Viola Case Study Space

Viola moved away from a somewhat formal, scientific and pragmatic approach to a more reductive yet honest portrayal of the human condition with his work lending itself to any space.

Viola discusses:

'On witnessing first-hand the Renaissance paintings made to measure for their niches and chapels, I thought they were preludes to 20th-century installation art. A physical, spatial experience of total immersion. These narrative melodramas are played out within an angular frame and aiming to communicate as directly as possible with their audience, struck me as the ancestors of television. But it was not until the early 1990s that I began to integrate particularly Christian imagery into the work. The catalysts were personal: the birth of my second son and the death of my mother. One morning, wandering through the Art Institute of Chicago, I found myself standing in front of a painting by 15th-century Flemish painter Dieric Bouts of a crying Madonna. It opened up a whole new dimension of grief for me.'



Fig 67 Crying Madonna

During the period of transition between the Middle Ages and the Renaissance, the great Netherland painters worked with traditional forms to create more human and emotional images for personal religious devotion. Set against a gold background signifying a timeless, heavenly realm, the Virgin was both an embodiment of compassion and an intercessor for humankind with Christ.¹⁵⁹

¹⁵⁹ <https://www.artic.edu/artworks/110673/mater-dolorosa-sorrowing-virgin>

Excerpt from Artist Interview between Reverend Mark Oakley and Bill Viola:

Viola – My work is “to represent invisible things” Realism, he continued, could only take you so far. Suddenly, I understood why he reminded me of Rothko, who also used his shimmering veils of colour as portals to a metaphysical world. Like Viola, Rothko knew that a sacred space – in his case, the Houston Chapel – would offer them a true home. Viola’s awareness that, “the base of my work is the unknowing, doubt, loss of self, questions not answers,” is what makes him an inspired choice for the St Paul’s commission. “At the end of the day, the language of theology is not the language of information,” says Reverend Mark Oakley, canon chancellor of St Paul’s. “It’s the language of formation. Of human becoming, so that each step has to be undone for us to grow more. And *La Via Negativa* is about never arriving. Good art, like good religion, is there to question our answers, not answer our questions. The cathedral brings together a vast number of different people,” he continues, “[with different] faiths, doubts and questions yet a shared language of concerns. Viola touches on all the things that we undergo: birth, death, love. He offers us a shared way into the mysteries.” ... But when he shows physical bodies placed under intolerable pressure, he denies us the possibility of responding with knowing distance of an art lover: we identify on a visceral human level with his protagonists’ trauma. Both their suffering and their epiphany is ours. Oakley has no doubt that Viola’s elusive mysticism will resonate within the cathedral setting. And visitors to St Paul’s might find the immortal a little less invisible in the future.¹⁶⁰

His latest work, *Martyrs*, went on display at St Paul's Cathedral; the piece is billed as the first moving-image artwork to be installed in a British cathedral or church on a long-term basis and has been more than 10 years in the planning. "We had so many meetings and there have been many changes of personnel at the cathedral," he says. "But while the church works kind of slow, I also work kind of slow and pieces happen when they are ready." Viola was given two themes by the cathedral, *Martyrs* and *Mary*. "I think in images, and I scribbled the first thing that came out of my brain, and it proved a good starting point," he says, producing a sketch of four panels each containing a figure in some distress, which bears a striking resemblance to the finished work now sited behind the high altar and next to the chapel commemorating American casualties of the Second World War.

Fig 68 *Martyrs*

160 <https://www.ft.com/content/68d09ad8-d291-11e3-807f-00144feabdc0>



The characteristically slow-moving figures of *Martyrs* are subjected to various elemental manifestations of earth, fire, air and water, and the Reverend Mark Oakley, canon chancellor of St Paul's, describes the work as a "spiritual offering to the cathedral. It is not an explicitly Christian work, but a Christian looking at it will find resonances.

There is a man being crucified upside down, as St Peter was. St Peter lived a life on water as a fisherman. But we have hundreds of thousands of visitors every year, some are committed in their Christian faith, some are unsure, some are questioning, some are negative. And here is a piece of art that cuts across all of that and pierces through to the things that really matter. It leaves hovering the question, 'Is anything worth dying for?', and I can't think of a more important question at the moment. I see it through that Christian framework, but others will see it differently and that is the glory of art."

Standing in front of the screens, Viola says: "These people are left for dead and don't expect to live. That's all I'll say." His website describes his work as having roots in "both eastern and western art as well as spiritual traditions, including Zen Buddhism, Islamic Sufism, and Christian mysticism". Viola also travelled to northern India with his family to visit the Dalai Lama, but his work is not specifically religious, let alone Christian. "I guess I have been interested in the spiritual side of things since I was very young. But the form it took was me, in a very quiet way, simply looking with great focus at the ordinary things around me that I found wondrous. I still do today."¹⁶¹

¹⁶¹ <https://www.theguardian.com/artanddesign/2014/may/23/bill-viola-video-artist-interview-tate-modern-st-pauls-cathedral>

Bill Viola Case Study Analysis

Theme	Domesticity	Spiritual Space	Repetition	Differences	Similarities	Impact on Sonic Diary	Installation application
Immersive Journey	Installation, home-internal and external immersion	Encompassed in the building	Continuous, cyclic rhythmic	Looking outside in, RD- you are immersed in the space physically and sonically	Journey of condition setting reflects that	Curved spaces, roof, image wise circles, blue in colour and tone	The spinning movement in circles of installed work
Cycle of life	Is inherent with suffering	Inherent to suffering and regeneration	Continuous circular motion	Directly dealing with home but home is inherent both internally and externally	Direct dealing with the human condition	Cyclic motion in composition	Circular motion creating spinning effect
Earth, Wind, Fire and Water	Home is all these elements combined	Protects and represents all these elements combined	Human rhetoric and living protection	Dealing with the housing of the elements not the elements themselves	Using the elements as subject matter to some degree	Images of the kaleidoscopes	Installation to be host to the elements not reflection of them.
Nature of the Human Condition	Intrinsically human element domesticity	Housing all the good and bad of the human element of domesticity	Consistent battle between good and evil	Looks at the nature of the human condition not the housing of it	Looks more at repetition of the human condition externally rather than internally	Blue glass and wood reflect the human element of domesticity	Alter the human condition through spinning, temporally, cause a physical disorientation
Trigger an aesthetic experience and a spiritual confrontation	Within the protection of the bowl or upturned boat bottom	Aesthetically initiates the inherent notion of spinning	Confrontational. Composition within measured time forcing you to comfort.	Not trying to create a spiritual confrontation trying to encapsulate a space for a spiritual confrontation	Looking from the outside inward	Images and bells spiritual spaces for the experience	Height, perspective as an aesthetic experience, movement into a space that isn't where you are stood.
Transcendence	It does transcend naturally beyond space and time	Does depict and hold a sense of beyond space and time	Continuity of the transcendental experience	Trying to depict a form of transcendence but in RD trying to give insight on previous transcendence in the space.	All looking for home beyond space and time	To create something jarring to the senses	Access to generational energy through space and time

Relationship between landscape and mankind	Relationship is inherent, encompassed internally, physically and bodily	Repetition of this housing internationally over and over the necessity for this space.	Is a manmade commemoration for the housing of this relationship	Deals with actual landscape in video RD it happens sonically.	Relational aspect of it	Internal not external spaces in the images	Colour green vs blue, natural wood and stone in all areas
Transfiguration Change of form and appearance	The sentiment remains and necessitates the form which is consistently transitioning	Spiritual space allows for the transfiguration experience though space itself doesn't transfigure or transition.	Human transfiguration infrequent and not intentional due to nature	Likeness to constant elements rather than transfiguration, change is difficult for human nature	RD is the space encapsulating transfiguration	Developmental, process of reflection auto-ethnographically.	Transfiguration through spinning motion
Ethereal depictions Delicate, light in a way that is otherworldly	Delicate home, so much that it can be uncomfortable, not breathable and constricting	Open the delicate nature for contemplation	Give small opportunities for this contemplation's accessibility	Tries to depict light and comfort, RD depict and convey discomfort	Delicate using nature for the conveyance of domesticity	Light delicate compositionally and instrumentation to create a flatness to the sphere and focus on detail, texture and sequence	Bright spaces, light, detailed landscape
Conveys fundamental human experiences and emotions	That home is required. Often the human experience is prominent rather than domesticity itself, preoccupation with the response to the human condition rather than to the housing of it	The housing of human experience and emotions are the access point not the actual housing	Constant obsession with the human element and experience but not the external projection or repetition of them	Directly works with the human condition and experience, RD works with the housing of the human element. Both consider the "energy" of it	Conveys the housing of the human element internally and externally	Space depicted with the roof spaces	Conveys fundamental housing not the experience or emotion

Spiritual references may be seen through analogies with baptism, water and birth or rebirth	The cycle of elements is fundamental to human nature. Yes spiritual reference may be seen but regardless they are part of being human.	Spiritual connotations in space but importance of the word spiritual is not religion specific, the word just relays the intangible nature of the domesticity	Spirituality has for generations been wrestled with, though it is something created to support communication and progress through time by humankind a way to understand the human condition. it is a measure for social contract and obligations	Deals with the analogies directly RD does not.	Spirituality as an idea. Defined as The nature of something being intangible and invisible and affecting the human spirit or soul as opposed to a physical thing	Building houses process rather than analogies of spirituality directly.	Analogy of space being spiritual, domesticity is intangible
Intensity of Viola's works is consistent whilst encompassing dominance of the untouchable yet desired	Dominance of desire it is touchable, the sonic element allows connection to sensation to make the invisible have a physical texture	Intensity in silence and scale, untouchable physical height, generational intensity, dominance of place	Untouchable but desirable, subject is very intense, it causes the human spirit and soul to react and causes intense desire and frustration	Slow motion	Intensity and idea of the untouchable domesticity yet desirable and therefore frustrating which loops back to desire.	Intensity through layers of composition. Sonic Diary allows for layers upon layers of composition conveying domesticity's character.	Intensity with regard to the sensation of spinning and the discomfort, frustration and desire felt in the loop/cycle
To see the image as an element in service to a larger system	Spiritual space has a physical element to layer system of domesticity.	Image is the space in RD, you become part of the image/character	System of RD idea of service, if you do service to RD the image of being held or suspended in time gives a measure of the intensity.	Doesn't use image in the same way as Viola as the installation but as part of the auto ethnographic process through the Sonic Diary entries	Religious icons/art used to generate cohesive ideas. Draws from masters and generational understanding and interpretations	Images are the outpouring of domesticity's character facets.	Images part of the process not to be installed directly
How we as humans interact, and the energy that flows between us, separated yet desiring to connect on both the emotional and physical levels	Moving away from the focus on the human interaction to the connection between the physical space, sonic discomfort and the energy flowing/moving between the two.	The physicality of stillness held within spiritual spaces always poised, never moving forwards or looking backwards just a stillness of times (measured)	The repetition of ritual within spiritual spaces. Ritual is part of the auto ethnographic process and study from a performance and compositional perspective	RD not so focused on the human interaction more with the housing of the "sphere" that the human interaction takes place within	Idea of energy, something expendable and renewable, circular, flow and energy as the connection to internal and external home	Repetition through melodic, harmonic and performativity and composition	The movement evidencing flow the spinning sensation making a sphere for the human existence within an ethereal context.

Being shown/installed in many churches	Public sphere for the conveyance of home and comfort, ritual/peace, authority/crisis, comfort/conflict	Houses the notion of spirituality acknowledging, allowing, even encouraging human discomfort	Ritualistic copying process always following not leading	Reimagining of old concept	Repatriation of the human condition of domesticity as a human element	Sacred space images, depth, immediately aware of scale	scale
The works had a "cathedral-like" feel	Cathedral like feel – a familiar, a being, in RD the space is the artifact itself	Scale, life-size space, collective space	Scale, life-sized rituals.	Large-scale space but small scale installation work	Large scale space, medium scale installation, details	Repetition, ritual domesticity, layers are ritualistic.	Large scale conveying detail of small scale through the composition
Depicted an inner world that resides in our dreams or in our subconscious mind	Private space within a public area, encasing connection to the discomfort of domesticity.	Inner space, shared public space. Inner domesticity within internal shared public space looking from the outside in not the inside out.	Ritual access, discomfort as an access point	Dreams or the subconscious, RD inner world, but the awareness of being within it expressed externally, looking out to in.	Something invisible	Inner thoughts in diary entries	Creating an external projection of the internal sphere so that observation can be from the outward in not only inwardly in
Sketches were "done purely for Michelangelo's own spiritual devotions"	Devotion to domesticity ritual of discomfort exposure to it internally	Sketches were the devotion SD is the ritual and devotion to RD	Auto-ethnographically the repetition of domesticity is that, stillness "on edge" sensation and ritual, being poised in space	Drawing/Sonic Diary	Ritual of devotion to the discomfort of domesticity	The practice based repetition of it	Exemplification of the application of the SD shared devotion.
The act of drawing is a devotional act, a Christian act of worship	Being within spiritual space is scale as act of devotion, as a ritual spending time within the spaces, not the act of worship	Time spent in the space, poised space, and allows access to discomfort.	Composition within the space allows for performative access to domesticity, it is a ritualistic devotion to the performance as much as the composition that results	Not about the religious or Christian worship practice but about showing ritual devotion to performance in order to gain understanding of the concept of within the space with the composition resulting	Space used for similar reasons	Representative of the layers neither and both building and stripping	A large scale, easy access, spiritual space

He's using the latest tools of modern technology almost against themselves: to make us slow down and think and ponder and be attentive in a way that, outside of that darkened room, we're less likely to be,	The approach and departure to the discomfort of domesticity requires slowness	Gives the same "dark" room experiences to the audience but also auto-ethnographically the sonic diary through the scale, detail, artifacts housed within the space.	To visit the space, or similar spaces over and over	Uses slow motion, installed musical composition	Both using technology, makes time to think and slow and ponder, to ponder in a place that is in a permanent state of poise neither moving forwards or backwards	Sonically directing the poise of the space itself	Creating layers upon layers, of polyphonic composition for a clearing in the center of it surrounded by artifact to ponder the disconnection that has been created between sonic installation art and domesticity. The space begins to will on the motion
I usually start by reading something, or looking at art that has attracted my attention	Looking at images/text / art/concepts that then begin the beginning for a reflection	The artifact and space itself can become a part of the installation SD blue, prism, light	Repetition of attendance and attention to the detail and poise within the space	N/A	Works begin the creative process, the process is reflective from the start	It is the essence of it	Observation and reflection breed creativity
A world where we can focus on the mysteries of life	Could be depicted as one of the most familiar mysteries, the necessity of domesticity, the overfamiliarity with a mistaken ideal of it that the necessity is overlooked	Allows a small understanding of domesticity or home	Attendance to that space and observation create the sense of home	Only concerned with one mystery	Creating from reflective practice and process both concerned with sensations that are inner and intangible, with the exception of pain	Layering, small compositions, detail aware	Respectful consideration and attendance to the space, inclusion of the spaces poise
Made to measure for their niches and chapels	Observation of the space's pace, poise or energy	Attention to detail	Easing the suffering of the human condition somewhat	Not traditional art so can encapsulate the entire space if required	The same attention to detail, cannot be out of place within the space	Attention to detail in composition through the sonic diary process	Attention to the detail in the situating of the work both with the selection of space large scale but the elements within the space on a smaller scale.

<i>A physical, spatial experience of total immersion. These narrative melodramas, played out within an angular frame and aiming to communicate as directly as possible with their audience</i>	Spatial experience of total immersion is RD itself spatial experience of total immersion of SIA within SS	This is much to do with discomfort and access	This is the sonic element definition of domesticity within composition	Not video, sonic installation art so in many ways it can allow for more complete immersion	Idea of immersion, into or out of something	Layering compositionally through diary entries of the immersion process	Culmination becomes RD
<i>Dimension of Grief</i>	Discomfort of domesticity	Poised for comfort and discomfort	Repeated attendance and observation for reflection	Not the subject of grief	Discomfort	Process of cataloguing stages of discomfort	Not to make the installation too abrasive but absolutely discomforting
To represent invisible things	Yes, to immerse whilst moving in a circular motion	The space is not but the poise/essence of the space partially is	Space takes on a human type form or character when immersion happens it is almost "waiting for you"	The way	N/A	Using medieval ideas in a similar way, the public space, the detail, the layers of conduct and ideas	The articulation of Domesticity in SIA
Visitors to St Paul's might find the immortal a little less invisible in the future	Domesticity is an immortal and invisible subject. Composition enables it to be felt	It makes little difference that the immortal is invisible as the space takes on a character that listens and breaths poised	Of repeated attendance for observation and then reflection	N/A	Similar areas	Giving sonic shape to the invisible and articulating this sense of poise that is the character of Domesticity	Encapsulates the space into a tangible sphere. (Layout considerations in pilot videos)
Work is the unknowing, doubt, loss of self, questions not answers	Domesticity repeated immersion does not need to be answered to give comfort but it does need to be articulated for it to be immersive and felt	N/A	Of attendance and observation for the reflection and projection of poised space	How to articulate each level clearly	N/A	Layers are fundamental as they give form and coherence	Circular motion spinning sphere

Spiritual offering to the cathedral. It is not an explicitly Christian work,	Spiritual offering to the space and humankind, could be in any type of spiritual space, churches from an auto-ethnographical standpoint and the ritual considerations	Offering to the poised space	Repeated attendance for immersion leading to an repeated immersion in the discomfort and then the ability to articulate parts of it	Not just cathedrals	Churches	Ritual act of devotion to the spiritual space	Immersion through the sonic diary, the space almost joins humankind as all become poised
In a very quiet way, simply looking with great focus at the ordinary things around me	Not how we live in, ageless issues. The element that is necessary for humanness. Poise is required circular motion is required.	Public sphere/sharing /shaping of space that one can be immersed privately which is required for the RD	Repetition is a requirement	Not so quiet, nor so ordinary	Themes regarding human condition/human element, great focus, process is circular and reflective	Attention to detail	Circular motion

Pilot Installation 3

LWR Pilot Installation 3 (View Settings 1-7) on YouTube then return to this document and continue reading.



Reflective Evaluations of Pilot Installation 3 Settings 1-7. These Reflective Evaluations autoethnographically describe the experience of the Installed Musical Composition within each space.

Pilot 3 Installation Reflective Evaluation (Setting 1 St Lawrence's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the correct approach to the space. There was no remainder of the disjunction of Domesticity as items, objects, or gender.

Aesthetic Merit

Aesthetically this worked in the space. The light and height of the ceiling were captured. For the first time the work seemed complicit and comfortable within the space. It also filled the space; the sense of the SIA stretching to all the corners of the space was successful. In this installation, the video was to give a sense of the circular motion, and the idea of performing the video movement to capture the space. Due to limited availability of equipment (university stores closure) suitable equipment was used, but not the best. In future pilots, there will be more inclusion of the whole space.

Reflexivity

The composition was a stretch also, though this was not heard so much, keeping the layers from previous composition, diatonic nature, remaining diatonic was challenging at a performance and compositional level.

The impact the narrative causes the reader

Due to the COVID-19 pandemic and the lockdown enforced and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to the installations, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion I think the installation story does express the reality. The composition took on the tone and colour of the building; it was very appropriate. The sense of circular motion is developing, and with the next pilot installations, where the same composition will be installed, the composition will take on a different form and further develop.

Pilot 3 Installation Reflective Evaluation(Setting 2 St Wilfred's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the correct approach to the space. There was no remainder of the disjunction of Domesticity as items, objects, or gender.

Aesthetic Merit

Aesthetically this worked very well in the space. The light and height of the ceiling were captured. The work seemed complicit and comfortable within the space. It also filled the space; the sense of the SIA stretching to all the corners of the space was successful. The video captured the distance, measure, and tone of the composition. The cyclic nature of Domesticity was almost palpable in this

church building. The inclusion of the entirety of the space meant the composition was absorbed by the space. Perhaps this was due to the vast amount of stone, and acoustically the space gave the composition a sweetness not present in the previous church.

Reflexivity

The performance of the video in line with the composition gave a clarity to what is/will likely become somewhat significantly part of the Repatriation of Domesticity.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

This space held the composition, like a ball gently rocking between your hands - the eye of the storm. Placement of the would-be audience was very evident. The composition not only moved around the artifacts but included them.

Pilot 3 Installation Reflective Evaluation (Setting 3 St John's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate an approach to the space. There was no remainder of the disjunction of Domesticity as items, objects, or gender. The SIA worked well within the space; however, the space did not seem to be complicit with it. The height was excellent, as were the acoustics. It enabled a warmth and depth, unlike within the other churches – stone walls, wooden floor. If this space were inverted, then it would have been more complicit. The performance of the space and light within the video worked together well.

Aesthetic Merit

Aesthetically this both did and did not work in the space. The composition did not quite fill the space. As in the previous church, the sense of the SIA within height and warmth was evident and successful. It was as though the composition was sweeping the space rather than stretching and filling. The cyclic nature of Domesticity was captured in this church building. The inclusion of the entirety of the ceiling space meant the composition was absorbed by the space. The warmth

was due to the sheer amount of wood and wood density within the space. The sweeping motion worked well to capture the circular motion, however.

Reflexivity

The clarity of warmth, in relation to compositional and instrumental timbre and tonality within the space, and the movement around the space is something that needs to be included: this space and composition best capture the sphere of what will be repatriating Domesticity the most successfully to date.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings, and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

There was brightness to this space; the notion of discomfort was very much prevalent, however there was an overarching sense of optimism within the space.

Pilot 3 Installation Reflective Evaluation (Setting 4 Great Mitton)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

This space was almost too complex for this installation; there was a sensibility not present in the other spaces. The composition did not only reach all the corners, it glazed over the detail. However, it had a sense of depth the other churches did not.

Aesthetic Merit

Aesthetically, in this setting, the composition when installed did not convey enough layers to capture all of the detail within the space. However, it did capture the complexity and depth of it tonally and harmonically, especially with instrumentation choices. What it did allow for was the concept of repatriated Domesticity to be felt. The sphere was very evident, as was the circular motion.

Reflexivity

This space was not warm; it was heavy, with regard to the falling away or being aware of your place now. Perhaps this is due to the presence of the crypt, the nearness of those gone before, the physical remains present but unseen, they are felt.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

There was brightness to this space; the notion of discomfort was very much prevalent; however, there was an overarching sense of decay and holding on to a memory. In many ways it was complicit with Tsukimi's Nagoro scarecrows, and there was the added notion of a shrine, looking backwards in the circle, not only forwards.

Pilot 3 Installation Reflective Evaluation (Setting 5 St Stephen and all Martyrs)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

This space was busy, empty but busy. It embraced the composition; the feeling of it stretching out was prevalent, but it did not have the sensation of filling every corner. If this space were inverted, the composition would have worked well. When referring to inverted space, for clarity it is referring specifically to the roof area of the building, which is ornate becoming the floor you stand on. The SIA was always encouraging you to look up. In this space it were as though the installation was climbing up the walls to the roof - it also wanted to be in an inverted space.

Aesthetic Merit

Aesthetically this composition installed had enough layers; the sense of climbing was taken on in this aesthetic, everything pointing upwards. The composition was climbing. It did not quite fill the space, though the sphere was there - it was as though it wasn't meant to be accessed.

Reflexivity

This space was almost teasing in its approach to the installation. It was complicit on its own terms - climbing, crawling, always trying to grasp - are the only descriptions appropriate.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

An overarching sense of the poised space and the human element was prevalent. The space did encapsulate you and generated the suspended area that Repatriated Domesticity sits within in collaboration with the composition. And though there were some limitations with the installation, it did engross and become the artifacts successfully.

Pilot 3 Installation Reflective Evaluation (Setting 6 St Augustine's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

This space was vast and highly embellished with icons in comparison to the other spaces. This was one of the spaces where the Domesticity sphere was palpable.

Aesthetic Merit

Aesthetically this composition when installed had a sense of ongoing. The space took it on and gave breadth to the momentum.

Reflexivity

This space was one of the most significant contributions; it functioned correctly. The composition filled it, but more than that, the space added its own characteristics to the composition. It had such a sense of space – the personal and private weaving through one another. The composition glistened in this space.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will

impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

This space afforded an overarching sense of the poised space and the space weaving the circle, which was not prevalent, if at all present, in the other spaces. The scale and appropriateness of the SIA being in the correct space was satisfying - a very different feel.

Pilot 3 Installation Reflective Evaluation (Setting 7 St George's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

This space, again, was highly embellished with icons. The gold, though there was not as much glass in other buildings, but the layers, which were light and very neat, and the rhythmic devices in the compositions, worked very well with this space.

Aesthetic Merit

Aesthetically this composition installed had a sense of length, an inverted room would have worked well, the composition climbing up the walls of the building again, as if it were climbing into the box – the box being the inverted space, the composition deciding where it wants to be situated. The sphere was lengthened, but the space was not filled.

Reflexivity

This space was a good reflection of the detail within the Sonic Diary creative process. It was not so much that the housing of Domesticity felt completely at ease, it would have been situated correctly if the room were inverted, but the icons were approving, as though each took on a side and raised the installation up to the correct height and covered the full length of the space. Almost the lifting of a parachute effect ready to run under, this space covered the Domesticity sphere in a more protective way.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

The overarching sense of the poised space and the space was uplifting. It was almost as if the SIA did not belong so close to the ground level, rather at the level of the lights. The sphere was very much above and covered rather than encompassing.

Interim Findings

Exploration of the ideas surrounding Ritual for Lit Review:

Compositionally – working with a progressive chord sequence – intentional, it is acceptable to have the mental link of: ‘You hear an organ – you think church’.

This idea of poise needs to be considered when working with the Sonic Diary.

At this stage, I am mixing score with written text, finding a progression and then improvising within a time signature and key signature. I attempt to notate a score to then play, to see how that works creatively.

Not every compositional Sonic Diary entry requires a written Diary entry – only if the compositional process utilized a narrative at the point of recording.

Challenge to work diatonically – yes rhythmic difficulty comes readily but the process of a diatonic and lyrical – in the way Grieg would be is difficult. Look at the scores of Ginastera’s works to see how he uses complex rhythms with melody permeating.

Chapter 7 – Ritual, Home and Nagoro

In this chapter you will start with LWR of Sonic Diary Entries 22 - 31 (Doms) followed by the Literature Review on Ritual and Home. Moving on to Case Study – Nagoro. Then you will LWR of Sonic Diary Entries 32 - 41 (Doms) followed by LWR of Pilot Installation 4 Settings 1-7 and Pilot installation 5 Settings 1-4 in and then read the Reflective Practice Evaluation forms.

Sonic Diary

At this point please LWR (Listen Watch Read) to Sonic Diary Entries DOMS 22-31



on YouTube.

Literature Review *Ritual and Home*

Definitions of Ritual¹⁶²:

Ritual/ Rite:

A religious or solemn ceremony consisting of a series of actions performed according to a prescribed order.

A set of fixed actions and sometimes words performed regularly, especially as part of a ceremony:

(A set of) formal acts,
often fixed and traditional, performed on important social or religious occasion

A religious or other solemn ceremony or act.
(A usually religious ceremony with) a set of fixed words and actions.

Custom:

A way of behaving or a belief that has been established for a long time.

Service :

A government system or private organization that is responsible for a particular type of activity, or for providing a particular thing that people need.

Convention:

A large formal meeting of people who do a particular job, or have a similar interest, or a large meeting for a political party;

A usual or accepted way of behaving, especially in social situations, often following an old way of thinking or a custom in one particular society.

Observance:

The act of obeying a law or following a religious custom.

Sacrament:

An important religious ceremony in the Christian Church, such as baptism or communion.

Repetition:

Literary: Repetition changes the way we orient to sound.

162 Collinsdictionary.com, Encyclopedia.com Merriam-webster.com & Dictionary.Cambridge.org , Ritual, Rite, Custom, Service, Convention, Observance, Sacrament, Repetition,

Ritualism

A ritual in its simplest sense is 'a sequence of activities involving gestures, words, and objects, performed in a sequestered place, and performed according to set sequence.'¹⁶³ Rituals may be prescribed by the traditions of a community, including a religious community. Rituals are characterized by formalism, traditionalism, invariance, rule-governance, sacral symbolism, and performance. Rituals are a feature of all known human societies. They include not only the worship rites and sacraments of organized religions and cults, but also rites of passage, atonement and purification rites, oaths of allegiance, dedication ceremonies.

What is a ritual? for whom is a ritual practiced? What have rituals to do with art? Are there recognizable rituals in artistic practice? If so, what kinds of rituals belong to artistic practice? "A ritual is a sequence of fixed actions and/or words performed regularly, especially as part of a ceremony."¹⁶⁴ Rituals have become part of the human condition and there is a notion that people, both individual and collectively need ritual.

In his essay *Das Rituelle Werk* (in: *Rituale der Kunst*), Uwe M. Schneede¹⁶⁵ refers to the ritual analysis of religious scholar Axel Michaels:

"According to Axel Michaels, there are common features beyond all regional, cultural and historical differences. Some of the characteristics in particular: The ritual takes place separated from the outside world, in a 'ritual Arena'. Therein, it unfolds the 'ritual time', 'other than the time of everyday life'.

Characteristic is the ritual equipment: garment, mask, headgear (the priestly appearance). Typical are also choreographic features: steps and setting, body actions. The structural principle is the repetition.

Look at the definition of a fugue where a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the

¹⁶³ <https://dictionary.cambridge.org/dictionary/english/ritual> DOA 16/5/20

¹⁶⁴ <https://dictionary.cambridge.org/dictionary/english/ritual> DOA 16/5/20

¹⁶⁵ https://library.nga.gov/discovery/fulldisplay/alma993132343504896/01NGA_INST:NGA DOA



Fig 69 Sarah Lucas's *Two Fried Eggs and a Kebab*

Parts.¹⁶⁶ We can view ritual as an allegory¹⁶⁷ of a fugue, whereby (in art) the subject of the artwork, or the various elements that form the composition, is used to symbolize a deeper moral or spiritual meaning such as life, death, love, virtue, justice etc. (Sarah Lucas's *Two Fried Eggs and a Kebab*, 1992, for example, in which food is a signifier of sexual politics. Owens argues that artists who use allegory are revealing how objects can hold not one, but many meanings.)¹⁶⁸

¹⁶⁶ <https://dictionary.cambridge.org/dictionary/english/fugue>

¹⁶⁷ a story, poem, or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one. i.e., *Pilgrim's Progress* is an allegory of the spiritual journey

¹⁶⁸ <https://www.dazeddigital.com/art-photography/article/41690/1/guide-to-controversal-yba-sarah-lucas-au-naturel-new-museum-exhibition> DOA



Cornelia Parker
Thirty Pieces of Silver 1988–9
 Tate
 © Cornelia Parker

Fig 70 Cornelia Parker's 1988 *Thirty Pieces of Silver*

The work comprises over a thousand flattened silver objects, including plates, spoons, candlesticks, trophies, cigarette cases, teapots and trombones. All the objects were, ceremoniously, crushed by a steamroller at Cornelia Parker's request. She then arranged the transformed silver artifacts into thirty disc-shaped groups, which are suspended about a foot from the floor by hundreds of fine wires and they are always hung in orderly rows, although their overall configuration is adapted each time to the space in which the work is displayed. The title refers to the biblical story of how the apostle Judas Iscariot betrayed Jesus in return for thirty pieces of silver. When the work was exhibited in the Hayward Gallery's British Art Show of 1990, Parker commented on the work in the exhibition catalogue:

"Silver is commemorative, the objects are landmarks in people's lives. I wanted to change their meaning, their visibility, their worth, that is why I flattened them, consigning them all to the same fate. As a child I used to crush coins on a railway track – you couldn't spend the money afterwards but you kept the metal slivers for their own sake, as an imaginative currency and as physical

proof of the destructive powers of the world. I find the pieces of silver have much more potential when their meaning as everyday objects has been eroded. 'Thirty Pieces of Silver' is about materiality and then about anti-matter."¹⁶⁹

In the gallery, the ruined objects are ghostly, levitating just above the floor, waiting to be reassessed in the light of their transformation. The title, because of its biblical references, alludes to money, to betrayal, to death and resurrection: more simply it is a literal description of the piece.¹⁷⁰

Parker's work frequently transforms the nature of an object or material through the use of extreme force. She has crushed, stretched, and exploded numerous objects. Parker is not interested simply in the destruction of materials, but more their resurrection and transformation. Linguistically in terms of the use of silver in language, 'silver tongued', 'silver lining', it has a very poetic aura around it; it is used in mirrors, in which we see ourselves, and in telescopes, to look at the universe. It's part of our cultural make-up somehow - it has all kinds of ways of being in the world.

Angela Cyculski's book¹⁷¹, *The Space Between: Ritual and the Practice of Art*, along with Flannery O'Connor *Routine is the condition of survival* by and Mason Curry *Daily Rituals: How Artists Work*, show the notion of ritual as

"mundane, show how grand creative visions translate to small daily increments; how one's working habits influence the work itself, and vice versa". In essence, it is these small, routines and rituals that box off the incremental bits of time necessary to make art, that in fact create the space between daily life and artistic practice which allow an artist to set aside not only the time, but her very self, to become an instrument in service to her unique gift. It initiates the habitual practice which will allow the work to commence, proceed and ultimately finish. It is a signal to the body and the mind that "it is time." Thus, for certain artists, rituals can be an essential component in their creative processes."¹⁷²

Cynthia Freeland suggests in her book *But is it Art?* that there is a theory of art called the "Ritual Theory of Art."¹⁷³ Thomas McEvilley in his *Sculpture in the Age of Doubt* (1999), says, "There is a continuity between art and ritual. Ritual and art are essentially connected, and art plays a similar function today to that which ritual played in the past." Also, it might mean that the best way to understand the nature of art is to understand its connections to ritual. These, by implication, are more important than art's connection to, say, self-expression. For there to be a ritual theory of art, it must be trying to do what previous theories tried to do. For there to be a viable ritual theory of art, it must do those things better, or at least in a way more appropriate to our own time.

¹⁶⁹ (Quoted in British Art Show, exhibition catalogue, Hayward Gallery, London 1990, p.88.)

¹⁷⁰ (Quoted in British Art Show, exhibition catalogue, Hayward Gallery, London 1990, p.88.)

¹⁷¹ <https://aleteia.org/2013/12/19/the-space-between-ritual-and-the-practice-of-art/> DOA 20/9/21

¹⁷² (Quoted in British Art Show, exhibition catalogue, Hayward Gallery, London 1990, p.88.)

¹⁷³ An ordinary object or act acquires symbolic and affective significance through incorporation into a belief system shared by all participants.

Another possibility is that Freeland thinks of the Ritual Theory of Art as being the implicit theory held by most societies prior to Imitation Theory.¹⁷⁴ It is not that such societies really had a concept of art, but they had certain ritual practices, and whatever explained these practices would also explain the successor-concept which we now call art. (This view, though, would not explain the relation between Ritual Theory of Art and contemporary performance-art practices that are ritual-like.

Certainly, there are many differences between what we ordinarily call art and what we ordinarily call ritual. Even when they share the same materials, these are handled quite differently. Although blood may be involved both in Catholic Holy Communion (symbolically) and in Shakespeare's tragedies (as many bodies pile up on stage), the role blood plays in each really seems quite different. So too, the literal presence of blood in some works of art is not quite the same as its literal presence in certain religious rituals, say of the Maya. Still, one could argue that what people were trying to do with rituals in ancient times (when such rituals were taken as having more significance in everyday life than today, at least in the secular world) bears some important similarity to what artists are trying to do when they use, for example, blood as a medium today.

As Freeland observes,

"Ritual is supposed to reinforce the community's proper relation to god, and the ritualized or ritual-like performances of contemporary art are not intended to do this. But it may not be the case that the contemporary artists who use body fluids in their art just want to shock the audience with blood-spattered art. Maybe they want to dig down into something more primordial, something that goes back before civilization as we know it. Maybe what is so disturbing about Hirst, Serrano and Mapplethorpe in their use of body fluids in a ritual-like way is that they are muscling into the territory so long handled by religion. Perhaps art is in competition with religion when it comes to ritual, and this is what is shocking about shocking art. The issue may ultimately have to do with whether or not Kantian notions of disinterestedness works for work like that of Hirst. Even if we find Hirst's work beautiful it is startling content demands consideration."¹⁷⁵

Freeland suggests the blood in modern art does not mean the same sort of thing as it does in "primitive" ritual. In ritual, she argues, symbols have meaning based on a shared belief system. The Mayan king who pierces his own body in a public ritual thinks he is connecting himself with another spiritual reality. This sort of shared belief system is not required for contemporary art contexts and is probably even excluded. It seems that appeals to ritual in contemporary art

¹⁷⁴ The Imitation Theory believes that art imitates life, so art works try to accurately resemble real life objects, persons, events, etc., and this imitation evokes an aesthetic (artistic) response in the observer/audience. The Imitation Theory is often associated with the concept of "mimesis", a Greek word that originally meant "imitation", "representation" or "copy", specifically of nature.

¹⁷⁵ Freeland, C. *Introduction to Art Theory: Chapter 1 Blood and Beauty*, EBSCO 2016 ebook

involve a kind of play-acting, although serious matters are still implicated. As Freeland puts it, "some artists seek to recreate a similar sense of art as ritual."

This sentence, however, is not entirely clear. The Mayan king may have no sense of art as ritual since he may have no sense of art as something distinct from ritual. So, nothing of that sort can be recreated in contemporary art. Rather, the modern artist who is inspired by ritual seeks to see art as metaphorically identified with ritual in this tribal sense. The artist cannot and probably would not even want to recreate the very experience of Mayan ritual itself. Rather, he or she wants to use the metaphor "art is ritual" to gain a deeper form of art, one that perhaps addresses some of the same human needs addressed by Mayan ritual. Freeland mentions the existence of blood symbolically drunk in Holy Communion as similar. However, it is noteworthy that there is already some distancing occurring here, i.e., at the stage of history called the rise of Christianity, the Holy Communion involves no actual blood, although, of course, some theologians would claim that it does in some mystical way, that is through transubstantiation (a Roman Catholic belief). Still, it doesn't smell, taste, or test as blood. Rather, the wine becomes a symbol of blood, which in turn is here a symbol of animal (and human) sacrifice and all the things associated with the rituals surrounding that. Contemporary art that refers to ritual seeks to invoke some of this rich symbolism without the attendant belief.

Dennis Dutton's recent cluster theory of art in *The Art Instinct* would exclude ritual from art. He gives twelve criteria for definition of art.¹⁷⁶

"1. **Direct pleasure.** Art is "a source of immediate experiential pleasure in itself." (Such pleasure is also found in other areas of daily life, "such as... sport and play... quaffing a cold drink on a hot day, or... watching larks soar or storm clouds thicken... [and] sex.")

2. **Skill and virtuosity.** The making of art requires and demonstrates "specialized" *skill* (which is also "a source of pleasure and admiration in every area of human activity beyond art, perhaps most notably today in sports").

3. **Style.** "Objects and performances in all art forms are made in recognizable styles, according to rules of form, composition, or expression... Styles... allow for the exercise of artistic freedom, liberating as much as they constrain. Styles can oppress artists; more often styles set them free. (Virtually all meaningful human activity... is carried out within [a] stylistic framework: [for example,] gestures... [and] social courtesies such as norms of laughter...)"

4. **Novelty and creativity.** These qualities, as well as "the capacity to surprise," are integral to art in Dutton's view. ("Creativity is [also] called for and admired in countless other areas of life. We admire creative solutions... in dentistry and plumbing as well as [in] the arts...")

5. **Criticism.** "Wherever artistic forms are found, they exist alongside some kind of critical judgment and appreciation, simple or, more likely, elaborate." [Even in prehistory?]

¹⁷⁶ On Denis Dutton's *The Art Instinct* (2009)

6. **Representation.** "Art objects... represent or imitate real and imagined experiences of the world." ("Blueprints... passport photographs, and road maps are equally imitations or representations. The importance of representation extends to every area of life.")
7. **Special focus.** All art is "bracketed off from ordinary life, made a separate and dramatic focus of experience" (as are other areas of life, from "religious rites... [and] political rallies" to "advertising [and] sporting events," in which special focus and "a sense of occasion" are found).
8. **Expressive individuality.** A work of art possesses this trait (but so does "[a]ny ordinary activity with a creative component--everyday speech, lecturing, home hospitality" and so on).
9. **Emotional saturation.** Art is "shot through with emotion" (as are "many ordinary, non-art life experiences--falling in love, watching a child take its first steps, . . . seeing an athlete break a world record, [and] having a heated row with a close friend...")
10. **Intellectual challenge.** Art "tends to be designed to utilize the combined variety of human perceptual and intellectual capacities to the full extent." Aspects of art that are not so easily grasped include complex plot in fiction and recapitulation in music. (But life presents intellectual challenges as well: "Games such as chess or Trivial Pursuit, cooking from complicated recipes, home handyman tasks... or even working out tax returns can offer challenges of exercise and mastery that result in achieved pleasure.")
11. **Art traditions and institutions.** Works of art "gain their identity by the ways they are found in historical traditions, in lines of historical precedents." [Dutton is here referring, albeit opaquely, to the "institutional theory" of art that has governed the artworld in one form or another in recent decades--more on which below.]
12. **Imaginative experience.** The chief defining characteristic of art may be that its objects "provide an imaginative experience for both producers and audiences." (While imagination is "virtually coextensive with normal human conscious life"--in activities ranging from problem-solving to daydreaming--the experience of art is different. It is "marked by the manner in which it decouples imagination from practical concern, freeing it, as Kant instructed, from the constraints of logic and rational understanding.)"
- The Expression Theory of art says that art is expression. It does not say that all expression is art. Nor does it really simply categorize art as a form of expression. It is a metaphor. "Art is expression" means that metaphorically art is expression. The same would go for a ritual theory of art. It would say, metaphorically, that art is ritual.

The path to this is by way of Dewey's¹⁷⁷ "art is ritual" theory "*The Live Creature*" in his *Art as Experience*. Dewey tells us a story of the history of humankind, which is a story of fall as he puts it:

"The collective life that was manifested in war, worship, the forum, knew no division between what was characteristic of these places and operations, and the

¹⁷⁷ Dewey, J. *Art as Experience* (1934) New York

arts that brought colour, grace, and dignity, into them." In particular, "music and song were intimate parts of the rites and ceremonies in which the meaning of group life was consummated."

Although Dewey is not straightforward about this, he was pointing in the direction of some sort of retrieval of this condition, i.e., of primitive life. Dewey's philosophy, in short, is a critique of modernity, and one way to express that is to, in a hopeful way, say "art is ritual." A new theory of this sort would disclose "the way in which works of art idealize qualities found in common experience" and recognize "the normal development of common human activities into matters of artistic value." Rather than literally assimilating art under the category of ritual, this new way of looking at aesthetics achieves many of the things ritual achieved without making any commitments to communicating with or influencing gods.

Heide Gottner-Abendroth^{178 179}, the feminist aesthetician, would probably be attracted to the idea that art is ritual as her matriarchal aesthetics of the live creature in calling for a return, in some way, to premodern times, which she saw to be matriarchal and fundamentally ritualistic. Freeland writes, "Most modern art, in the context of theater, gallery, or concert hall, lacks the background reinforcement of pervasive community belief that provides meaning in terms of catharsis, sacrifice, or initiation." And that is why audience members sometimes feel shocked by such art. Yes, but isn't that the Deweyan point? If art is isolated in the theatre, gallery and concert hall, and is decontextualized and isolated from any sense of community, then experiences of, for instance, catharsis may be less possible. The claim that "art is ritual" is (or was) a call to change society by way of changing our relation to art.

The nineteenth century notion of a Gesamtkunstwerk or "total work of art" referred to a performance spectacle that synthesized multiple forms of the arts into a unified work, often taking place in a grand setting that befit the spectacle. Such a performance would be a quasi-religious ceremony occurring in a location akin to a temple. We argue here that, long before aesthetic theorists devised the notion of a total work of art, religious ceremonies themselves showed all of the key features of a Gesamtkunstwerk. Arguably, ceremonial rituals are essentially assemblages of arts-related behaviours and objects, and that this observation provides the foundations for what would later become the total work of art in aesthetic practice. An important implication of this argument is that religion and the arts coevolved during the course of human history. The "Total Work of Art," the notion of a Gesamtkunstwerk or "total work of art" was established by aesthetic philosophers and practitioners in the nineteenth century. It represented a grand unification of the arts, encompassing theatre, music, dance, and visual design, as applied to transcendent literary themes from mythology, folklore, history, and religion. Richard Wagner's music-dramas, most notably *Parsifal*, represent a significant manifestation of this philosophy in action. The concept of a Gesamtkunstwerk extends to architecture, such that Wagner's operas were to be performed in a newly constructed venue that would provide

¹⁷⁸ *Matriarchal Societies*, Heide Gottner-Abendroth, 2012

¹⁷⁹ *The Dancing Goddess*, Heide Gottner-Abendroth, 1982

the requisite religious feel of a performance occurring in a shrine, a veritable temple of the arts. This place, located in the small German town of Bayreuth, was called a festival house, reminiscent of the pagan festivals that characterized Germany's ancient past. As with a festival, audience members would engage in a pilgrimage to attend these opera performances. All in all, the Gesamtkunstwerk would achieve an aesthetic synthesis—or what Smith (2007) calls a “pseudoorganic totality”—that would create a utopian feeling of spiritual purification for those in attendance, hailing back to Romanticist aspirations for a life grounded in aesthetics.

Because we conceive the visual arts as being comprised generally of static objects—the major interaction between the visual arts and performing artforms is found in the stationary workings of theatrical works. This includes the sets, props, and costumes. It also includes the architectural features that make up the performance venue, including its interior and exterior design. Another interaction that we list in the figure is comprised of films that occur as part of multimedia video installations in art museums. While some of the works are stand-alone videos, others are components of larger installation works that contain static (or even mobile) visual-art objects. While some of these videos contain scenes with people in them, many of them do not. Some have sound (including music), while others are purely visual. Hence, this is a difficult form to characterize. We classify it as a visual-arts interaction with film, more so than one with theatre.

Some multimedia installations displayed in museums not only have sound but include music. Background music is occasionally played throughout an entire exhibition space so as to give it a particular feel, say of a foreign culture whose artifacts are being exhibited. At the compositional level, there are many examples of paintings or sculptures that represent musicians and/or musical instruments i.e., Picasso's many cubist guitars, as well as musical works that attempt to represent visual art works i.e., Mussorgsky's *Pictures at an Exhibition*, based on paintings by Hartmann. Having described these two-way interactions, it is evident these interactions can occur either simultaneously or sequentially.

“Ritual Art” is a movement in art created in the second decade of the 21st century, which is best known for putting the rituals at the base of the artwork. The principles of Ritual Art were created in 2013. They are the following:

The artist uses the methods of ritual in creation of the work, its exhibiting presentation to the audience/ and its future movement in time and space.

The particular work is only the outer expression of a concept, and the ritual of its creation, presentation and future movement in time and space is its actual substance. Everything in this process is connected and one part of the whole cannot exist without the other. Therefore, a piece of art must be not only the work itself, but also the process of its creation, presentation and future movement in time and space. The actions of the artist during the described process should have symbolic meaning. The final result – the ritually created piece of art /seen as described above combination - should aim at achieving a

specific and clear public significant purpose. Ritual Art is essentially a slow and thoughtful art. Although the creative act happens at the present moment, it is in a constant connection with past and future. Moreover, the process of creating a ritual artwork is a conscious ritual journey.

Repetition is participatory in nature, patterns, importance (past/heritage) and in situating oneself in something solid. Elizabeth Margulis discusses how,

“Repeat exposure (repetition) changes the way we listen to music. Repetition makes listening different, it can also make us pay more attention to some of the more subtle and artful aspects of the music because our mind is no longer occupied with just trying to process the main melodic or harmonic content. It [can] shift our attention to lower or higher level aspects of the sounds structure — levels where lots of the richest musical content resides.”¹⁸⁰

Poise – the position that suggests a starting point (or pregnant moment) is not a neutral thing, though natural and repeatable. It is not ambiance. Anticipation – the suspension, with no resolution, and the object has a soul/perspective waiting to come alive; that is what the space provides for the work.

Sacred space – suggests poise, space imbued with something, and has a position, pregnant with possibilities, perspective suggested by poise, a different way of thinking about ambiance,

Composition – is agent-centric. It assumes that it is the agent that’s composing, and therefore ties in with poise. There is an expectant agency and is in the score, the musical score, as poise.

Space is the score – the engagement makes it a living space. There is a high philosophy, ontology/phenomenology/beingness of things, innate to the space.

Accessibility – achieving, practical thing. How do I share across time and space effectively? There are practical issues (physical issues). Challenges i.e., COVID – challenges such as experiencing a work from afar.

Case Study Nagoro

Case Study Nagoro Aim:

To establish how Ayano Tsukimi uses Domesticity, Spiritual Space and Repetition within his practice.

¹⁸⁰ <https://www.bsomusic.org/stories/the-power-of-musical-repetition/> DOA 25/10/20

Case Study *Nagoro* Objectives:

To determine, analyze and evaluate key themes of Domesticity, Spiritual Space and Repetition within Tsukimi's work.

Case Study *Nagoro* Introduction:

Tsukimi's work is considered an appropriate case study due to her exploration of themes of Domesticity, Spiritual Space and Repetition within the context of void and the filling a void and spirituality in the context of (void and the filling of that void) that translates into the direction of the wider research. The particular way in which Tsukimi installs dolls into public space, specifically whilst creating a private sphere; Tsukimi's approach to installing in outdoor spaces will be considered. *Nagoro* depicts elements of Domesticity and treatment of space and spirituality within itself that follows through into my installations and Sonic Diary.

Case Study *Nagoro* About the Work:

"In Japan, you sometimes hear the term 'village on the edge.' What it means is 'village on the edge of extinction.' Japan's population is declining. And the signs of that are easiest to see in rural areas, like the mountainous interior of the southern island of Shikoku. For example, the village of Nagoro used to have around 300 residents. Now it has 27. Visitors know they've arrived when they see the three farmers in floppy hats resting against a telephone pole by the side of the road. They're always there. They're scarecrows, life-sized figures made of cloth and stuffed with cotton and newspapers. The same goes for the man fishing in the creek a bit farther up the road, and the woman working in the potato field and the people waiting at the bus stop. All of these figures are the work of Tsukimi Ayano. She's been making them for more than a decade. The first one was intended to just be a *kakashi*, a scarecrow, something to keep the birds from eating the seeds she'd planted. She made it look like her father. Why not? He didn't mind, she says. "But all the neighbours thought because the scarecrow was wearing his clothes and looked like him, that he was out farming very early in the morning," she says. "They would sometimes say, 'Good morning, you're up working very early.' It just started up a conversation between the scarecrow and the neighbours." Ayano sometimes cooks over a wood fire in front of her small house. Nearby is a concrete tank where she raises fish she catches in the river. Country life seems to suit her. You wouldn't guess she lived most of her life in Osaka, Japan's third-largest city. Her family moved there from Nagoro when she was in seventh grade. And she remained. Married. Raised children. She says she always made stuff. Little figures, dolls. There wasn't much room in her apartment in Osaka. She returned to her village 15 years ago to look after her father. The changes around her were profound. "When I was in seventh grade, there were lots of people in the community, a lot of villagers, a lot of children," she recalls. "When I came back, you could obviously see the decline in the population." But that emptiness has given Ayano a huge canvas for her creations. She guesses she's made more than 400 scarecrows by now. Many are replacements. The figures don't last all that long. But all of them have

individuality in their faces and clothing. Some have the names of characters she's made up. Others are based on real people — some living, some gone. There's Mrs. Miyako Ogata, an old woman sitting in front of an abandoned house. "She's a grandmother who passed away two years ago," says Ayano. "But she used to sit like that in front of the house, so I made the figure exactly like her." She says seeing the figure doesn't make her sad. At least not anymore — "because she's wearing the same clothes as when she was very active. I come around and greet her all the time. So it feels like she's still here." Ayano seems to take the loss of her neighbours in stride. At 67, she's one of the younger people in the village. The school down the road from her house is now closed. There are no children in the village anymore. Instead, the school has become a showcase for dozens of Ayano's figures. She's made the classrooms as she remembers them: full of students, teachers and parents looking on. One classroom has just two child figures seated at the desks. They represent the last two students who were there before the school shut down for good four years ago. "These two little scarecrows, the children made those themselves during their home economics class," she says. "And then they put the clothes they wore back then on the figures before they left the school." Ayano's scarecrows have put this village on the map. The regional government sponsors a Scarecrow Festival for tourists each October. And some foreign visitors just find Ayano on their own. So she was unfazed when a young tourist from Poland named Kit Kornowalski showed up unannounced in early July. He says his urge to meet Ayano wasn't a rational thing. "I just really wanted to come." And the scene didn't disappoint. "It is absolutely wonderful. I can't stop smiling." That's not the reaction that some Western observers have had. Ayano's creations have been described as "creepy" and "haunting." But the locals cheerfully embrace her figures. You can see her work not only in Nagoro, but also in other villages in these mountains. In one of them, a cafe owner proudly displays a scarecrow in her window. She calls it "cute." Ayano rejects many assumptions about her work, both positive and negative. She says she doesn't make these scarecrows because she's lonely. She doesn't think of them as "a project." She doesn't think of them as art. Making them just brings her joy. "Every morning, I just greet them," says Ayano. "I say 'good morning' or 'have a nice day!' I never get a response, but that doesn't make a difference. I go around talking to them anyway." She says she'll keep making these figures as long as she's able. So Nagoro's population of scarecrows is likely to increase, as the people who live here slowly fade away".¹⁸¹

Case Study Nagoro Artist

Ayano Tsukimi grew up in Nagoro when it was a populous town with its own school full of young pupils. During her secondary school years, she moved to Osaka with her parents. She married and had children in Osaka, while her parents eventually returned to Nagoro. After her mother died, Tsukimi moved back in 2002 to look after her father. By that time, the population of Shikoku had

¹⁸¹ <https://www.npr.org/sections/parallels/2016/08/26/490687505/a-dying-japanese-village-brought-back-to-life-by-scarecrows?t=1591179144196> DOA 27/5/20

already collapsed, with young people moving inexorably to the cities, deaths exceeding births, and necessary services gradually being curtailed. Back in quiet Nagoro, Tsukimi began growing her own vegetables, but the crows were a nuisance. To give them something to think about, she made a scarecrow that looked like her father and put it in her garden. She was very surprised to see that her neighbors would mistake the scarecrow for her real father and call out “Konnichiwa!” As her neighbors died one after another, Tsukimi began to commemorate them with scarecrows.¹⁸²



Fig 71 Nagoro Bus Stop

¹⁸² <https://shikokutours.com/people-of-shikoku/Ayano-Tsukimi>



Fig 72 Nagoro Mother and Son



Fig 73 Old Man



Ms. Ayano staged the dolls in various scenes evoking the real people who once populated the village.



Ms. Ayano putting final touches on a new doll.

Fig 74 Garden lady (Top)
Fig 75 Tsukimi (Bottom)



An abandoned house in the area.



A tug-of-war game with dolls, their hands sewn to the rope, in the festival.

Fig 76 Derelict house

Fig 77 Game day



183184



Fig 78 Waiting around (Top)

Fig 79 School (Bottom)

183 <http://spacesarchives.org/explore/search-the-online-collection/ayano-tsukimi/1/5/20>

184 <https://www.nationalgeographic.com/news/2017/10/japan-dolls-population-artist-nagoro-spd/#preparingEmail>



Fig 80 One on one (Top)



185

Fig 81 Old couple (Bottom)

185 [Rich, Motoko. "There Are No Children Here. Just Lots of Life-Size Dolls." The New York Times, December 17, 2019. DOA 3/5/20](#)
[Jaffe, Ina. "A Dying Japanese Village Brought Back To Life - By Scarecrows." NPR, August 26, 2016. DOA 3/5/20](#)
[Schumann, Fritz. "Valley of Dolls." Vimeo, 2014. DOA 3/5/20](#)
["Ayano Tsukimi." Shikoku Tours, Adventure and Travels in Shikoku. Accessed December 17, 2019. DOA 3/5/20](#)

Case Study Nagoro Main Themes

Tsukimi's work could simply be summarized as an immersive journey through the cycle of life. Her art is filled with Earth, Nature, Death, depopulation of space/area, remembrance, void, loss, home, space and projections of what once was, and deals with many areas understood to be part of all humankind's experiences. Fritz Schumann discusses his 2015 first impression of Nagoro, describing the silence: *"When I arrived, Nagoro was eerily silent. There were no murmurs or conversations, no humming of machines, and no shouts of playing children. Only the Iya River made a steady noise, gushing down its valley."*¹⁸⁶ The preoccupation throughout Tsukimi's work with the void of domesticity, space and spirituality being part of the nature of the human condition and her research asking the primitive questions: *Would they mind? Why is quiet? How can I feel less alone? How can I be around 'people'?* Tsukimi's craving is to trigger an aesthetic experience and a spiritual confrontation. The cycle of life and the void both internally, externally, collectively and individually, the relationship between landscape and mankind, the ideas of transcendence and transfiguration are the themes that she offers through her work.

Case Study Nagoro Domesticity

The liminal nature of Domesticity within Nagoro is what is most striking. Tsukimi doesn't appear to be placing so much significance upon the village itself or the objects within the village; rather the dolls are there to encase a depiction of the realm humankind once was. The scale of the work is large with great attention to detail relative to the space that it has been installed in.

Is Tsukimi, by directly depicting the void, expressing the inner sphere of a shared domesticity through the work in this way? Or is she wanting to understand the perspective of the residents who have departed (by way of their significant contribution on a large and small scale in comparison to the themes being explored)? The dolls' existence is unrestricted to internal and external spaces, not only able to observe but also continually participate in nature's cycle and seasons and the effect that has on the human condition void of having to fulfill the human requirements of rest, food, work, light etc.

Tsukimi's way of working seems to be primarily detailed, aiming to fill a void set within a public and primarily external space, or is Nagoro asking us to look inwards from the external void to see if change within the human condition is a possibility?

Case Study Nagoro Space

Tsukimi does not operate within a formal, scientific, and pragmatic approach to a more reductive yet honest portrayal of the human condition with her work lending itself to any space.

Tsukimi discusses:

¹⁸⁶ <https://www.foreignaffairs.com/articles/east-asia/2015-03-29/valley-dolls> DOA 5/5/20

“Placed anywhere a living person might stop, that old lady used to come and chat and drink tea. The old man used to love to drink tea and tell stories, it reminds me of old times, bring back memories of my friends when they were alive and well, maybe I will never die. Some sleep, their eyelids permanently shut. If I hadn't made these scarecrows, people would just drive right by. Not everybody likes my dolls, I think. Even if they don't say it directly, some may feel frightened because they look so real.”

Case Study *Nagoro* Spirituality

Nagoro is not directly spiritual, however the theme of death and void, visible within the work, and the necessity of the dolls' creation, has a spiritual element. Indeed, to create art that could be mistaken for life, has many synergies with the spiritual themes within the research.

Tsukimi discusses, “I have made a doll of myself, I didn't have much else to do, I made a doll looking like my father and my mother; I talk to them everyday, but they never reply. My mother died early. If she were alive today, I would like to take her place. I returned home to Nagoro after living in the city, I only think about the dolls, I don't like making weird dolls, I like making people who blend into the scenery. I put them in the fields working, and by the bus stop, waiting for the bus. Dolls don't live as long as humans, maybe three years. I don't think about death - it takes 90 minutes to get to a proper hospital, so if something were to happen I would probably die before making it there. I have a doll based on myself; everyday she watches the pot and the fire. She's taking a nap now. I don't think dying is scary; I'll probably live forever.”¹⁸⁷

Interim Findings

Part of the Repatriation of Domesticity is to define it within Sonic Installation Art as Domesticity, to depict Domesticity as the void evident in Tsukimi's work. The idea is to represent the invisible void of internal Domesticity through Sonic Installation Art.

To install my works within religious spaces, primarily, (within the Christian tradition) due to the vastness and accessibility of enclosed space available and the underpinning ideas encompassed within those spaces.

To install Sonic Diary entries 11-20 as Visual Essays on the same scale as a *Nagoro Doll* in response to this cases study.

Tsukimi's inclusion of nature by way of outdoor space/foilage and engagement with earth in terms of dirt and dust, whilst consistently presenting the elements, earth, life, death and void, are important. This case study has exhibited how the continuance of the inclusion of nature by way of foliage within the research as

¹⁸⁷ <https://www.businessinsider.com/ayano-tsukimi-has-populated-her-village-with-life-size-dolls-2014-5?r=US&IR=T> DOA3/5/20

the representative Sisyphian elements encasing Domesticity is somewhat central to the works created.

To incorporate slow motion movements within Sonic Diary entries –

Having created a notated score – it was a hindrance to the creative process within this research, in the conclusion be specific about compositional approach for clarity.

Case Study *Nagoro* Analysis

Themes	Domesticity	Spiritual Space	Repetition	Differences	Similarities	Impact on Sonic Diary	Installation application
Void	Loss, emptiness of public space, she uses public space to do private art, emptiness of an inanimate domesticity						
Filling a void	Shares the space, domesticity sphere as a projected void, existence in the void can be comforting						
Private sphere	Each scarecrow houses a recalled memory/projection of a person, these could be seen as the repetitious element of RD housed in each one						
Outdoor Spaces	Not using outdoor spaces, major project may use foliage to bring nature in more directly to dress the boundaries of the space, and give a sense of breath into the artifact, which is the space itself.						
Village on the edge of extinction	Is the extinction only the absence of life or is the village still very much occupied through the recall of memories held within the figures? The scarecrows showing outdoor life, representing the mundane but doesn't need to be actively within it.						
They're always there	Repeated attendance/consistency. Memory and domesticity is held. The notion of SS poised/on edge, held within the human articulation of RD and lived experience is present the cloth figures will not decay definitely. Regeneration is a possibility						
Life-sized figures made of cloth and stuffed with cotton and newspapers	A very different type of art, more sculpture, cloth/material again, impact a little on SD with the sculptures, primarily outdoors. Use of public spaces, quiet but not silent, a comparatively unknown, local artist drawing international attention, is this due to the human fascination with domesticity, silence and whilst working on our own space continuity is also a significant part of humanness.						
Started up a conversation between the scarecrow and the neighbors	RD is the articulation between the installed space, composition and the understanding of home within 'my' sonic installation art practice. A projection of home complicit with nature that primarily we as humans want to inhabit, due to the comfort received from spiritual spaces. The interaction between communication and whilst requiring space.						
Emptiness has given a canvas for her creations	A village, space full of artifacts described as empty, inanimate. Tsukimi's attitude towards her work isn't of emptiness as interpreted by the Western Anglo catholic cultural traditions. Perhaps the Japanese culture whereby dehumanization of villages is ever prevalent and on the increase keeping the village inhabited with memory through the scarecrows (the scarecrows holding the memories) is what Tsukimi is seeking to do.						
Many are replacements	Replacements to enable a sense of comfort, companionship not due to loss or longing as much as to do with holding and "freezing" suspending time in a way, maintain the cyclic motion of the memories and lived human experiences in the villagers/village community. The dolls are for comfort not as a replacement.						
Tsukimi's creations have been described as "creepy" and "haunting"	Similarly large scale spaces such as churches, galleries when empty can bring the same physical/mental experience associated with the ideas of haunting and creepy or darkness. It does not have to be evening time to have these sensations, it is the sheer scale and size of the enclosed space and ones inability to encompass it that enables these sensations or thoughts/reactions. Sonic installation Art rarely fits well into gallery spaces, acoustically and technologically it is somewhat difficult as the spaces have not been thought-out with this type of work in mind in contrast churches are acoustically viable spaces as is the potential to reach every corner of the space sonically without interruption, be that due to the general layout also the purpose built nature of church spaces that being, historically standing, movement around in a circular motion in a ritualistic way with the intent of the musical composition/ Instrumentation (song/voice) to be projected to every corner of the space and also to allow the movement of the persons within the space to feel immersed and embraced.						
She doesn't	She makes them as a ritual shrine to memory, encasing the boundaries within which she operates in a						

make these scarecrows because she's lonely.	world of the elements, wind, water, fire, earth, similarity to the sphere of RD Tsukimi is through the dolls creating praxis through a repetitious, ritual reflective process similar to the SD. Capturing and conveying a character through an inanimate form, the scarecrow, yes it is tangible, but the character can be seen and touched but not heard. In RD the character cannot be seen or touched but it can be heard and felt.
She doesn't think of them as "a project"	The dolls are a ritual process, somewhat cathartic in their nature, the reflective process, similarly the approach to the SD entries as a letter writing form is to the reflective compositional and performance process. It isn't a project it is a way of maintaining communication with a generational cycle.
She doesn't think of them as art	They are not art, more a shrine to the essence of the village, the spirit of the community. If they were, they would be a letter to the world, but they are a shrine to memory recall of the essence of the community called home.
Making them just brings her joy. "Every morning, I just greet them,"	Both RD SD and Tsukimi "talk" to the dolls, the notion of communicating directly to a ritual, to the process; they become animated in doing so. In the W A-C tradition, the idea of living side by side with the departed is not complicit to the traditions however there is much to be said for Tsukimi's work as a way to keep the departed with us, the transcendental yet cyclic nature, if that ethereal sphere can be included within the boundaries of Domesticity, then the idea of decay becomes transient and remains cyclical in ones thinking rather than final. Unlike Ho Suh who looks at the point A to B RD looks at the continuous movement between them, there is no A-B only A or B or C, depending on which layer you want to move down to.
Commemorate them with scarecrows	An incestuous relationship between The Doll/Scarecrow being the composition, The village the Space Tsukimi's reflective process being the sphere of RD the whole village a ritual shrine. The SD being a Ritual shrine to RD

Sonic Diary

At this point please LWR (Listen Watch Read) to Sonic Diary Entries DOMS 32-41



on YouTube.

Installation Pilot Installation 4 & Pilot Installation 5

LWR Pilot Installation 4 (View Settings 1-7) and Pilot Installation 5 (Settings 1-4)



on YouTube then return to this document and continue reading.

Pilot Installation 4 & Pilot Installation 5 Reflective Evaluations

Reflective Evaluations of Pilot Installation 4 Settings 1-7 & Pilot Installation 5 (Settings 1-4) Then return to this document to read the Reflective Evaluations.

Pilot 4 Installation Reflective Evaluation (Setting 1 St Lawrence's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the grandeur and comfort of the space. The progress from Installation Pilot 2 was to return to as many as possible of the churches to install a second composition.

Aesthetic Merit

The sphere from the start of the installation was prevalent, having attended all the spaces and reflected upon them, compositionally there was a move towards the importance of trying to capture more artifact within the space, keeping it diatonic and harmonic, the notion of bowing to the space, more of a ritualistic approach, this composition did articulate the idea of poise and repetition successfully.

Reflexivity

The composition almost felt as though it was layer by layer collecting the space to keep it together.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation story does express the reality of the composition, in the context of the composition's existence and physical creation/recording and processing directly relating to and depicting the architectural features of the space, as it gave more sense of space and privacy within the space, and also the ritualistic nature and the focus on repetition and the collective.

Pilot 4 Installation Reflective Evaluation(Setting 2 St Wilfred's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the lightness and comfort of the space. By comparison to the previous installation of the same work, this composition felt very fresh and allowed the sphere some breathing space. The ritualistic nature: in this space, the composition bowed, and the space bowed back. It felt as though there were a dance: your turn, my turn.

Aesthetic Merit

The sphere in this space had a sense of the raw materials: the stone, wood and glass, had a sense of being very close. It was almost as if the space was outdoors not indoors.

Reflexivity

The work was building, making use of the materials to articulate the sphere, rather than giving a sense of climbing, it was building.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation story does express the reality of the work, as awareness of privacy and the internal in this space gave a sense of privacy to the composition.

Pilot 4 Installation Reflective Evaluation (Setting 3 Great Mitton)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the space, perhaps due to the amount of layering within the composition of this work that the space carried, it absorbed, and it was filled.

Aesthetic Merit

The sphere in this space had a sense of the ritualistic element being very prevalent, but it did wrap itself around the building, the sphere was palpable, the building poised.

Reflexivity

The work was creeping all the way through, as if it would keep going and going endlessly; the space was relentless and made the composition such. There was a definite conversation between the tangible and intangible taking place, as if the composition was voicing or being used to voice elements of the building.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation story does express the reality of the work, as an awareness of the shared space. Though the church was closed, it does have a crypt and so the 'ancestors' were very much part of the conversation, almost as if there were a sense of a permission having to be granted. Towards the end of the work, the permission is granted, not a respectful bow mutually, but a nod perhaps and a gracious allowance to Domesticity.

Pilot 4 Installation Reflective Evaluation (Setting 4 Hurst Green)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did not articulate the space on this occasion; the space was saying it was too simple for something so complex.

Aesthetic Merit

It was difficult to install this composition within this space, it just did not sit comfortably. Tonally and compositionally, it did not feel appropriate, which was unexpected, as the Pilot 3 had been received well by the space.

Reflexivity

The work did not sit within this space, not reflecting Domesticity, in comparison to the other spaces. It did not fill the space, nor would the space take it on. It was not being absorbed, rather squashed.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion the installation did not work successfully within this space.

Pilot 4 Installation Reflective Evaluation(Setting 5 St Augustine's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the space, giving a very definite sense and perception of solidarity and boundaries.

Aesthetic Merit

The sphere in this space had a sense of the ritualistic, but also the human element. The composition took on a persona of watching and looking.

Reflexivity

This space on this occasion did not feel poised. Though the Domesticity sphere was there, there was more of a sense of collective and shared space was prevalent. The sphere almost had a visible boundary, not so far reaching, rather tall, the roof was very much reflecting the lines compositionally.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation story does express the reality of the work, as the emptiness of the sphere could be felt. This occasion is the first that the reality of the emptiness of a space, with only myself within it, became the sphere. There was a human element to it on this occasion, a little wandering, but with the space watching, looking and listening and guiding you through the lines around the composition.

Pilot 4 Installation Reflective Evaluation (Setting 6 St Stephen and All Martyrs)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the work very well; it was very comforting and filled every corner with a sense of extension of the boundaries.

Aesthetic Merit

The sphere in this space was well defined and grew with the movement, the circular motion and attention to the detail of the Domesticity sphere was prevalent.

Reflexivity

On this occasion the work fit the space and the space fit the work. It was successful.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion I think the installation story does express the reality of the work.

Pilot 4 Installation Reflective Evaluation (Setting 7 St George's)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the space, the space was poised, and the work did create the Domesticity sphere and reached all corners.

Aesthetic Merit

The space embraced the repetitious nature of the composition and the dissonance, and the space took on the glass-like effect of the Domesticity tone and texture.

Reflexivity

The SIA worked very well in the space on this occasion.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or churchwarden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion the installation story does express the reality of the work as a human element – being the detail painted into the walls of the building is human activity, detailed – hand painted and mosaics on the walls and floors highly embellished, glass circular and stained, the intangible inner was palpable on this occasion due to the vast amounts of detail being observed.

Pilot 5 Installation Reflective Evaluation (Setting 1 St Stephen and all Martyrs)

“Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality.”

Substantive Contribution

The installation did articulate the delicate, glass like nature of the space. It was very warm and wholesome, and the sphere was placed in a balance with the public, the gentleness, and delicate nature of the inner person/being.

Aesthetic Merit

The dissonance was just enough to give some depth. The cyclic and repetitious was felt, relentlessly.

Reflexivity

The work was well received by the space, the ritualistic nature was prevalent, and the space became very much circular, with no top or bottom.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future all pilot

installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation story does express the reality of the sphere, acknowledging the reality of it, but allowing enough distance that it doesn't pose a challenge, just poised to 'catch'.

Pilot 5 Installation Reflective Evaluation (Setting 2 Christ Church)

"Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality."

Substantive Contribution

The installation did articulate the delicate, glass-like nature of the space. It was very still. The halo (crown of thorns) as an icon added stillness. The composition was weaving around, yet still fit within the box design on the ceiling.

Aesthetic Merit

Aesthetically this space felt rather 'untidy'; in reality it was the opposite, however the flatness of the roof area and the halo gave an interesting contrast to the other churches used - an inverted space.

Reflexivity

Whilst the work felt somewhat still within this space, there was a feeling of a board game at play, almost as if the space was complicit to accept the work but wanted to be mischievous.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation was very clearly Domesticity. Rather than reflecting the natural elements such as stone, wood, or glass, it had a sense of the work becoming those elements within the space.

Pilot 5 Installation Reflective Evaluation (Setting 3 St George's)

“Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality.”

Substantive Contribution

The installation did articulate the sphere rather completely on this occasion.

Aesthetic Merit

The correct space with the correct work installed in the correct way. The composition shimmered; the repatriated Domesticity was within reach.

Reflexivity

This is the most ethereal work installed, you could not tell where the space began and the work ended, this was unexpected of this space on this occasion.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

On this occasion, I think the installation was well realized.

Pilot 5 Installation Reflective Evaluation (Setting 4 St Augustine’s)

“Substantive contribution; aesthetic merit; reflexivity; the impact the narrative causes the reader; and how much the narrative expresses a reality.”

Substantive Contribution

The installation did articulate the sphere rather completely on this occasion, not as well as in setting 3, but it perhaps took on a more solemn quality within this space on this occasion.

Aesthetic Merit

More depth, the work felt a little short of reaching the corners within this space.

Reflexivity

For the first time at St Augustine’s there was a stillness and emptiness and a sense of longing and of not being able to fulfill everything the space was asking for.

The impact the narrative causes the reader

Due to COVID19 and the lockdown enforced, and churches closed, I had private access with only myself and the vicar or church warden to the church buildings and had to complete risk assessments prior to installation, in line with government guidelines, and undertake substantial cleaning of all areas I made contact with. Due to the unknown future impacts of the coronavirus pandemic upon church buildings, at this stage I do not know in the long term how this will impact the research with regard to installing. For the immediate future, all pilot installations will be under the same circumstances and risk assessment. The installations have been unattended to date.

How much the narrative expresses a reality

The work expressed many aspects of the sphere, but there was more a prison-like feeling of being trapped. The space took away some of the translucence from the work. It worked successfully but was lacking a little.

Interim Findings

Repatriated Domesticity is the space encapsulating transfiguration.

Spirituality as an idea defined as - The nature of something being intangible and invisible and affecting the human spirit or soul, as opposed to a physical thing.

Intensity and the idea of the untouchable Domesticity, yet desirable, and therefore frustrating, which loops back to desire.

System of Repatriated Domesticity includes the idea of service: if you do service to Repatriated Domesticity the image of being held or suspended in time gives a measure of the intensity.

Repatriation of the human condition of Domesticity as a human element.

Sonically directing the poise of the space itself.

Spatial experience of total immersion is Repatriated Domesticity itself, spatial experience of total immersion of Sonic Installation Art within a Spiritual Space.

Giving sonic shape to the invisible and articulating this sense of poise that is the character of Domesticity.

Domesticity repeated immersion does not need to be answered to give comfort, but it does need to be articulated for it to be immersive and felt.

Of attendance and observation for the reflection and projection of poised space

A Spiritual Space is the place that houses the external projection of the self-aware internal spirituality of humankind.

Repatriated Domesticity returns to the place of poise.

Both self-portraits of the essence of our home and capturing the place, poised for a return.

Void - Loss, emptiness of public space, she uses public space to do private art, emptiness of an inanimate domesticity.

Repeated attendance/consistency. Memory and Domesticity are held. The notion of Spiritual Space poised/on edge, held within the human articulation of Repatriated Domesticity and lived experience is present - the cloth figures will not decay. Regeneration is a possibility.

Similarly large-scale spaces, such as churches, or galleries when empty, can bring the same physical/mental experience associated with the ideas of haunting and creepiness or darkness. It does not have to be evening time to have these sensations, it is the sheer scale and size of the enclosed space, and one's inability to encompass it, that enables these sensations or thoughts/reactions. Sonic installation Art rarely fits well into gallery spaces; acoustically and technologically it is somewhat difficult, as the spaces have not been thought-out with this type of work in mind. In contrast, churches are acoustically viable spaces, delivering the potential to reach every corner of the space sonically without interruption, be that due to the general layout, but also to the purpose-built nature of church spaces. That being, historically standing, giving movement around in a circular motion in a ritualistic way with the intent of the musical composition/instrumentation (song/voice) to be projected to every corner of the space and also to allow the movement of the persons within the space to feel immersed and embraced.

She makes them as a ritual shrine to memory, encasing the boundaries within which she operates in a world of the elements, wind, water, fire, earth, similarity to the sphere of Repatriated Domesticity. Tsukimi is, through the dolls, creating praxis through a repetitious, ritual reflective process similar to the SD. Capturing and conveying a character through an inanimate form. The scarecrow, yes, it is tangible, but the character can be seen and touched but not heard. In RD the character cannot be seen or touched, but it can be heard and felt.

The dolls are a ritual process, somewhat cathartic in their nature. The reflective process, similarly in approach to the Sonic Diary entries as a letter writing form, is to the reflective compositional and performance process. It isn't a project; it is a way of maintaining communication with a generational cycle.

An incestuous¹⁸⁸ relationship between the doll/scarecrow being the composition, the village the space, Tsukimi's reflective process being the sphere

188 adjective - being so close or intimate as to prevent proper functioning: *an incestuous relationship between organized crime and government*. It is necessary for Tsukimi to create these dolls to enable the 'spirit' of the village to go on.

<https://www.dictionary.com/browse/incestuous> DOA 20/9/21

of RD the whole village a ritual shrine. The Sonic Diary being a ritual shrine to Repatriated Domesticity.

Chapter 8 – Viewing Finding Home

At this point it was time to consider what the final output would be, given what the accumulated interim findings from the previous chapters are. In this chapter you will first have an analysis of the interim findings from throughout the project, as a whole. This will act as a reminder of the research journey and encapsulate the final piece. You will view the final piece, *Finding Home*, after which you will then be taken through the creative process/creation of the work.

Project Findings

Project interim findings were collated providing a miniature Literature Review and case study of the research for the creation of the *Finding Home*, that Repatriates the representation of Domesticity within Sonic Installation Art. The findings are presented in a table format for two reasons. The first to make it clear what the areas concerned are, and the findings from the project. The second reason is due to these findings having been extracted from throughout the project and, therefore, are not “new information at this point in the thesis,” rather a collection from the entire project. They have been greyed out for clarity in this regard.

Area Concerned	Findings throughout Project
Feminist Critique	Domesticity in Sonic Installation Art is represented as a gendered issue, a woman’s issue within the feminist critique.
Compositional Approach Sonic Diary	a Sonic Diary going forward would be an effective way to document and respond compositionally, musically and in performance to the Literature Review.
Sonic Diary Written Entries and Images	“Dear Domesticity,” written entries to document the compositional process, also to be able to reflectively evaluate on the overall process as a practitioner. This can be turned into a Book of Musings to accompany the final piece?
Naming Works	The importance of title when naming a new work, it can give hits toward the concepts behind it.
Compositionally	Maintain the circular motion

Approach	Auto ethnographical inclusion of nods to spirituality is ok providing it is framed in the appropriate context.
Repatriation of Domesticity	Part of the Repatriation of Domesticity (RD) is to define it within Sonic Installation Art as- Domesticity to represent intangible things – Represent the intangible nature ambience of carrying home with you as the world of internal Domesticity through Sonic Installation Art
Installation Space/Practice Considerations	To install my works within large-scale ambient/spiritual Spaces primarily (within the Christian tradition) due to the vastness and accessibility of enclosed space available and the underpinning ideas encompassed within those spaces that autoethnographically help to shape the circular experience of domesticity.
Sonic Diary Function	To install Sonic Diary entries encapsulating the intangible nature and ambience of carrying home with you as the world of internal Domesticity considering the scale used by Ho Suh in response to this cases study.
Circular Motion	To incorporate ambience, movement, passage through space within Sonic Diary entries
Spirituality	A spiritual space is the place that houses the external projection of the self aware internal spirituality of humankind
Repatriation of Domesticity	RD return to the place of poise
Repatriation of Domesticity	Both self portraits of the essence of our home and capturing the place poised for a return
Space	RD is the space encapsulating transfiguration
Spirituality	Spirituality as I an idea.
Repatriation of Domesticity	The nature of something being intangible and invisible and affecting the human spirit or soul as opposed to a physical thing
Repatriation of Domesticity	Intensity and idea of the untouchable domesticity yet desirable and therefore frustrating which loops back to desire.

Repatriation of Domesticity	Untouchable but desirable, subject is very intense, it causes the human spirit and soul to react and causes intense desire and frustration
Poise	System of RD idea of service, if you do service to RD the image of being held or suspended in time gives a measure of the intensity.
Repatriation of Domesticity	Repatriation of the human condition of domesticity as a human element
Space	Sonically directing the poise of the space itself
Space	Spatial experience of total immersion is RD itself, spatial experience of total immersion of SIA within SS
Audience Experience	Domesticity repeated immersion does not need to be answered to give comfort, but it does need to be articulated for it to be immersive and felt
Audience Experience	Of attendance and observation for the reflection and projection of poised space
Repatriation of Domesticity	Giving sonic shape to the invisible and articulating this sense of poise that is the character of Domesticity
Compositional Approach and Poise	Working with a progressive chord sequence – intentional. It is ok to have the link, ‘You hear an organ – you think church’. This idea of Poise needs to be considered when working with the Sonic Diary.
Void	Represent the invisible void of internal Domesticity through Sonic Installation Art
Space	Install my works within Religious Spaces primarily (within the Christian tradition) due to the vastness and accessibility of enclosed space available and the underpinning ideas encompassed within those spaces.
Scale	To install Sonic Diary entries 11-20 as Visual Essays on the same scale as a Nagoro Doll in response to this cases study.
Space/Nature	Tsukimi’s inclusion of nature by way of outdoor space/foilage and engagement with earth in terms of dirt and dust whilst consistently presenting the elements, earth, life, death and void this case study

	has exhibited how the continuance of the inclusion of nature by way of foliage within the research as the representative Sisyphean elements encasing domesticity is somewhat central to the works created.
Void	Loss, emptiness of public space, she uses public space to do private art, emptiness of an inanimate domesticity
Attendance	Repeated attendance/consistency. Memory and domesticity is held. The notion of SS poised/on edge, held within the human articulation of RD and lived experience is present the cloth figures will not decay. Regeneration is a possibility
Scale	Similarly large-scale spaces such as churches, galleries when empty can bring the same physical/mental experience associated with the ideas of haunting and creepy or darkness. It does not have to be evening time to have these sensations, it is the sheer scale and size of the enclosed space and one's inability to encompass it that enables these sensations or thoughts/reactions. Sonic installation Art rarely fits well into gallery spaces, acoustically and technologically it is somewhat difficult as the spaces have not been thought-out with this type of work in mind in contrast churches are acoustically viable spaces as is the potential to reach every corner of the space sonically without interruption, be that due to the general layout also the purpose built nature of church spaces that being, historically standing, movement around in a circular motion in a ritualistic way with the intent of the musical composition/ instrumentation (song/voice) to be projected to every corner of the space and also to allow the movement of the persons within the space to feel immersed and embraced.
Repetition/Boundaries	She makes them as a ritual shrine to memory, encasing the boundaries within which she operates in a world of the elements, wind, water, fire, earth, similarity to the sphere of RD Tsukimi is through the dolls creating praxis through a repetitious, ritual reflective process similar to the SD. Capturing and conveying a character through an inanimate form, the scarecrow, yes, it is tangible, but the character can be seen and touched but not heard. In RD the character cannot be seen or touched but it can be heard and felt

Ritual Process	The dolls are a ritual process, somewhat cathartic in their nature, the reflective process, similarly the approach to the SD entries as a letter writing form is to the reflective compositional and performance process. It isn't a project it is a way of maintaining communication with a generational cycle.
Compositional Approach	An incestuous relationship between The Doll/Scarecrow being the composition, the village the space, Tsukimi's reflective process being the sphere of RD the whole village a ritual shrine. The SD being a ritual shrine to RD
Repatriated Domesticity	Repatriated Domesticity is the space encapsulating transfiguration
Spirituality	Spirituality as an idea defined as - The nature of something being intangible and invisible and affecting the human spirit or soul as opposed to a physical thing
Circular Motion	Intensity and idea of the untouchable domesticity yet desirable and therefore frustrating which loops back to desire.
Service/Suspended Time	System of Repatriated Domesticity idea of service, if you do service to Repatriated Domesticity the image of being held or suspended in time gives a measure of the intensity.
Repatriated Domesticity	Repatriated Domesticity return to the place of poise
Repatriated Domesticity	Repatriation of the human condition of domesticity as a human element
Character	Giving sonic shape to the invisible and articulating this sense of poise that is the character of Domesticity
Observation	Of attendance and observation for the reflection and projection of poised space
Spiritual Space	A spiritual space is the place that houses the external projection of the self-aware internal spirituality of humankind
Void/Animate/Inanimate	Void - Loss, emptiness of public space, she uses public space to do private art, emptiness of an inanimate domesticity

Viewing Finding Home

You will now view the Exhibition Catalogue (output Book) of *Finding Home*. At the end of this chapter, you will V (View) the full collection. This is so you may experience *Finding Home* in a particular sequence following reading the above findings. Preceding this viewing, you will read about the creation of the work and following which you are invited to go back for a second viewing.

View the attached Photography Book *Finding Home*. PDF



Fig 82 – Finding Home Cover

LWV YouTube Finding Home Collection Playlist



Chapter 9 – The Creation of Finding Home

The Creation of *Finding Home*

Covid-19 Pandemic had a significant impact upon the direction of my work and practice most notably in the final output, *Finding Home*. This section will discuss the creation of the work.

When the PhD started in 2018, the intention had been to create a single Sonic Art Installation piece that would be exhibited in a gallery space. As time went along from 2020 onwards, however, this plan to do an installation in a gallery space gradually became impossible. It was impossible, firstly due to the national lockdowns, but further to this, with the changing restrictions, staff on furlough and backlog of works yet to be presented, galleries were not committing to new pieces, due to the uncertainty of what lay ahead.

This presented several problems, the first being the plans having to change and having to re-evaluate what my practice is, and ways it is can be presented. The “It can go into a gallery” plan would no longer work. This then started a series of events that ultimately lead to the final output, *Finding Home*.

A reminder of the Research question, How can a female artist repatriate the representation of domesticity within the field of sonic installation art to enable new, transcendent relationships with the domestic and home? And in many ways a major part of the conclusion at this point, *The Repatriation of Domesticity in Sonic Installation Art* seems fitting, as for the first time this had to be deconstructed on a very practical level.

To Repatriate - to return, Domesticity – Domesticity as represented by the Installation Series – an internal and intangible sphere represented through a circular motion (repetitive or imitative motif). The Repatriation being the return to Domesticity as an expression of the internal condition not a gender or external object. With these things in mind, what I physically had when doing the Installation Series was access, physical access to a space I could engage with, and this was no longer possible. These issues are posed, now as a small disclaimer, each question could be a PhD in its own right, but here it will remain very specific.

How can Sonic installation Art be presented in an accessible way? How can Sonic Installation Art be presented in a sustainable and permanent way? How can a new work of Sonic Installation Art be presented without compromising on quality or intent? And how can a new work of Sonic installation Art be presented with versatility?

This is how it went:

During the global pandemic I decided to indulge in playing on a childhood game of Sims 2.¹⁸⁹ Not to get too philosophical about Sims 2 as a game itself, rather playing Sims 2 in creator mode can be a therapeutic experience for many reasons. In one particular neighborhood within the game, called Practice Town, it was relaxing to create all of the gallery spaces one might wish to exhibit within one day. Tate, London, Victoria & Albert Museum, London, Museum of Modern Art, New York etc. Designing the internal exhibition spaces, and making your Sims enjoy and interact with the experience of visiting the gallery, and sometimes even purchasing the works to take home, was influential. On one occasion, I was creating a series of garden room installations and thought what if I took a video from the Sims-eye view and see what it looks like.

LWR YouTube: Sims 2 Prototype Eyeview



Fig 83 Sims shot

What the prototype Sims 2 video demonstrated was the importance of scale, eyeline perspective, and opportunities to develop work in a different way,

Sonic Installation Art gallery experience simulated through video from human's-eye view without detracting from the nature of a piece of Sonic Installation Art.

¹⁸⁹ The Sims 2 is a 2004 strategic life simulation video game developed in Redwood City, California studio of Maxis and published by Electronic Arts



This then led to the notion that if access to a gallery space were not possible, then there was no reason the gallery space may not be built in miniature (in the form of a model/diorama). If this were viable, then several possibilities would become available.

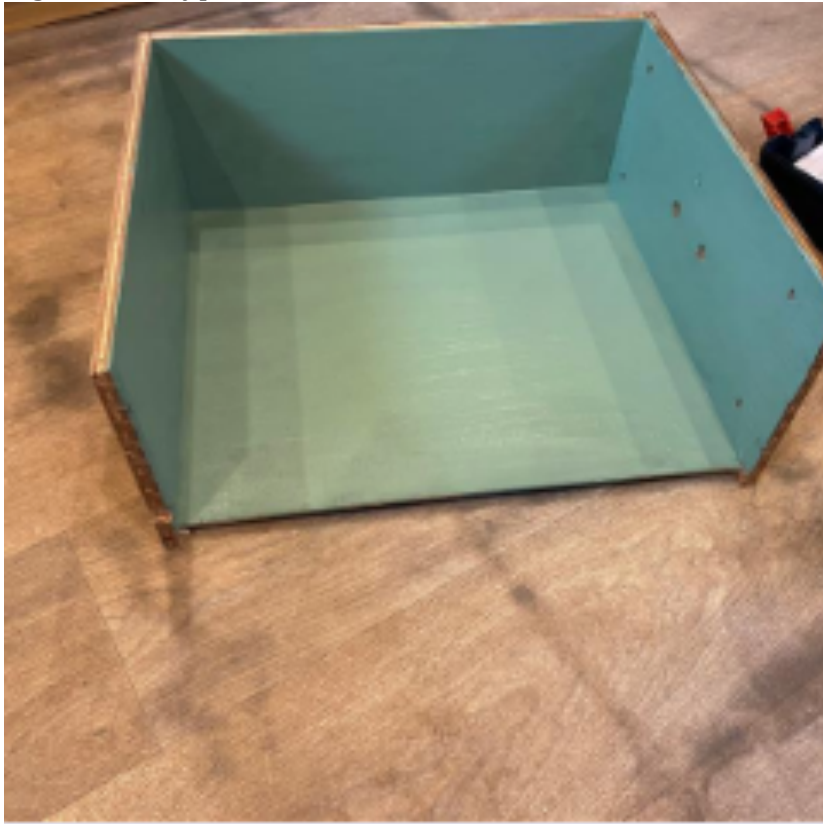
1. It would be possible for me to install the work as it would be in person, life size, but on a smaller scale.
2. It would be possible to capture within the model/diorama itself a human's-eye view walkthrough of the composition – replicating the movement from the pilot installations.
3. It would give scope to document the work in a photography format.
4. It would make the work presentable in multiple ways without compromising on the work being Sonic Installation Art.
5. It would be possible to install the dioramas in groups and/or as a complete piece in its own right, and also as a piece of Installation Art (with or without the compositional element).

The versatility available through creating the models/dioramas would mean accessibility is high due to the different presentation options available whilst maintaining the work as Sonic Installation Art.

The process of building an appropriate diorama/"room" commenced. The first step was to try and replicate the Sims 2 "room".

This was first constructed out of a thin wood and had three sides and a bottom.

Fig 84 Prototype box



Prototype 1:10 scale – internals R&D scale issues

Think about scale and nature and ways in which the internals of this mockup gallery space would work and could foliage potentially be a way to mask any cameras/speakers hidden within.

Fig 85 Greens





Fig 86 Prototype green view internal
Starting to take shape, how, would the internals of the box be lit, how would that work on camera, how is it possible to get a sense of scale?



Fig 87 Prototype green view external

Full Prototype setup with speakers placed externally behind.

The initial idea was to complete a single box with lighting and a speaker setup that could be documented as video.

This is the prototype setup with speakers lighting and cameras.
The camera came about as the thinking was to have the Sonic Installation Art presented remotely live through an app. The app tested was *Clan at Home*.
Fig 88 Setup testing

Clan at Home is a multi-camera security system setup that has three functions:

Live video feed in colour

Live audio feed

Through the app it is possible to switch between camera angles and record this process.

LWR YouTube: See Eye-view Prototype for the test videos captured through the



app.

These tests provided some interim findings.

The model/diorama in principle works effectively however for it to appear correct in eye-level view, though created to be accurate from the perspective of a



'borrower's-eye view' the diorama and internal items need to be to a scale.
the scale chosen was 1:12 scale

Unfortunately, the camera setup had varying degrees of success.

Pros – The app with the record feature worked well, as did the remote access.

Cons – The quality was compromised on both the imaging and audio. Also, there is a two-way microphone which cannot be turned off on one side – this means it



would have been possible for a participant to disturb/disrupt other users' experiences.

The outcome of this test setup was to look for alternative options for a remote live experience, to continue with the scale models/dioramas but in a 1:12 scale. Video has a place within the work, but not in this format.

Fig 89 Looking inside out

Camera angles - looking both inwards and outwards.

Funding was applied for and granted from the Creative Practice Research Academy Research Grant 2020 at UCLAN to fund the construction of the model rooms (1:10 scale diorama/models will be referred to as "Rooms" from here onwards).

The next step was to decide how many Rooms would be required to show Repatriated Domesticity, how the final output is going to be presented and how it will demonstrate the research findings. The final decision on how the work was to be presented, at this stage, was put on hold with a final decision remaining loose, but the following options available.

Exhibition – in a location if not possible to be in a gallery space.
Live Virtual Exhibition

Creation of Rooms:

A White Box Gallery Space was the stage for the DOMESTICITY installation and something that would be a good base for each room.

Gallery Space to recreate in 1:12 scale – tonally white box.

Fig 90 White box



Then I prepared a series of pen project sketches to figure out dimensions and options below are a few excerpts.

Dimensions

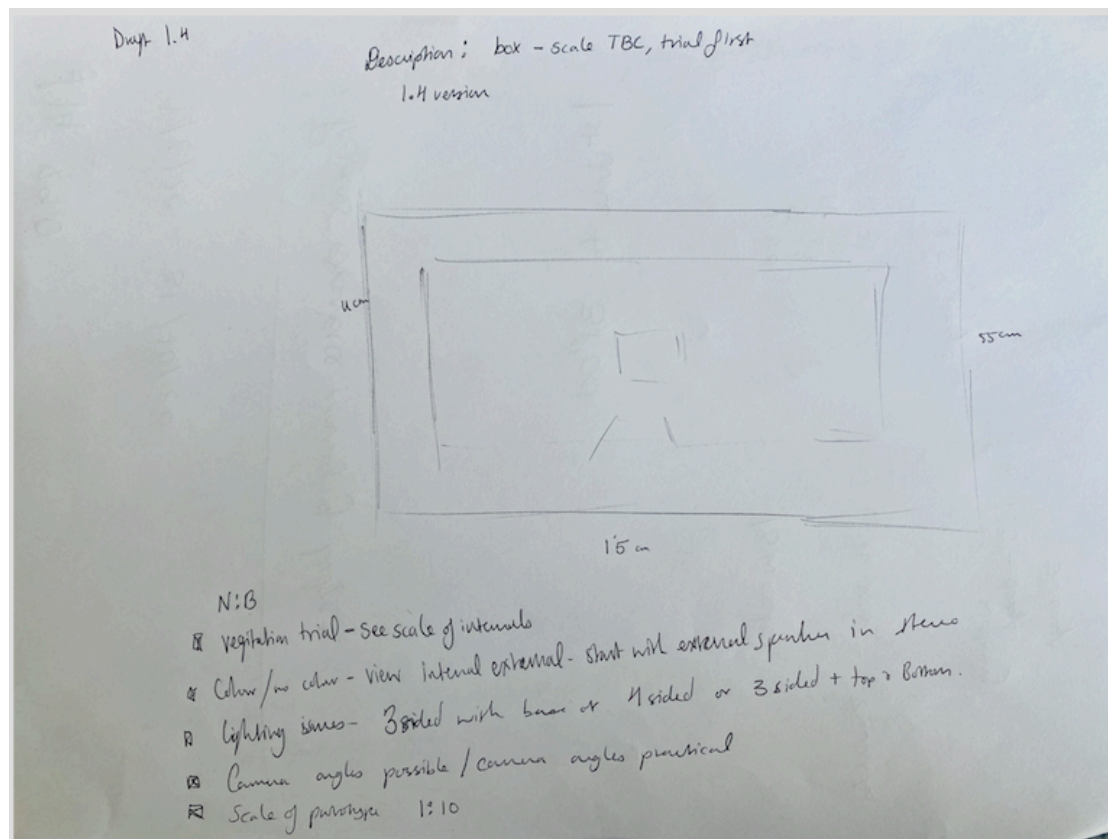
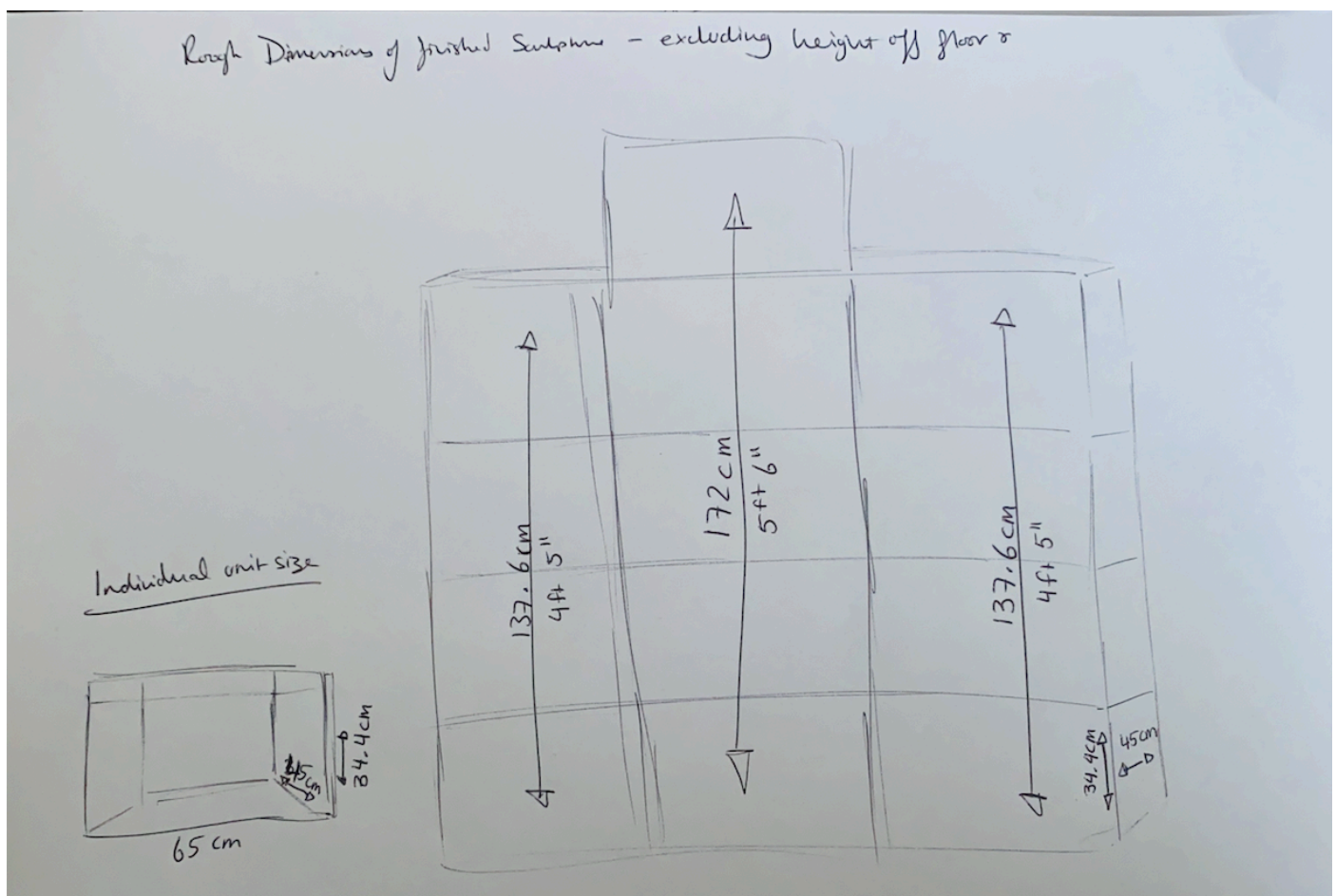


Fig 91 Sketches 1

Scale

Fig 92 Sketches 2 Dimesions



During this process the following two images became impactful to the Sonic Diary process. The images by artist Jacek Yerka, in my view, depict the circular motion, a sphere of life and decay. Compositionally they are colourful in the way I perceive sound to be. Tonally they are very interesting when considering them in a performativity context.

Jacek Yerka's *Kryisia's Garden* depicts foliage/upside down
word/perspectives/centre/circular though a square/ambient/colourful

Fig 93 Jacek Yerka *Kryisia's Garden*



Jacek Yerka's work, *Four Seasons*, depicts an upside down world/perspectives/centre/'circular' though a square/movement throughout the year/colourful/could be at the centre of it/could be looking
 Fig 94 Jacek Yerka *Four Seasons*



outward/enclosed and outdoor spaces available.

The internals of a pipe organ, tangible, though not always accessible are, however, always felt. The scale – gave the notion of peering – me peering in, or the pipes watching me.

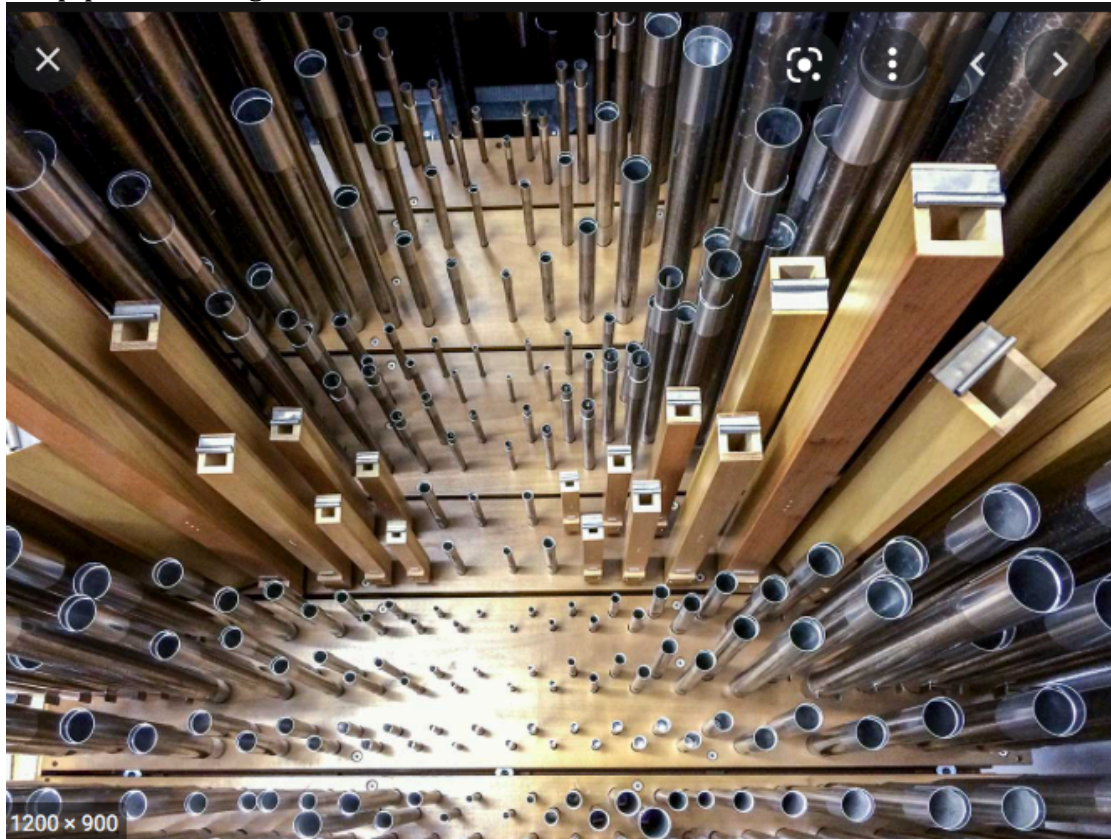


Fig 95 Organ insides 1

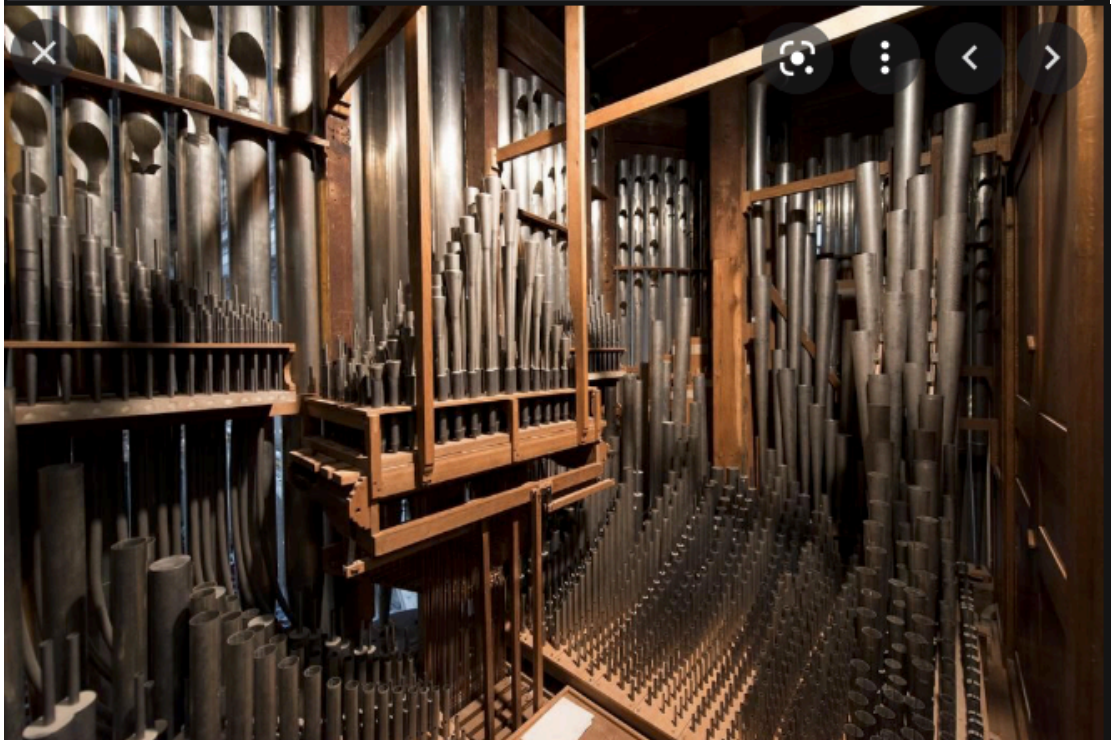
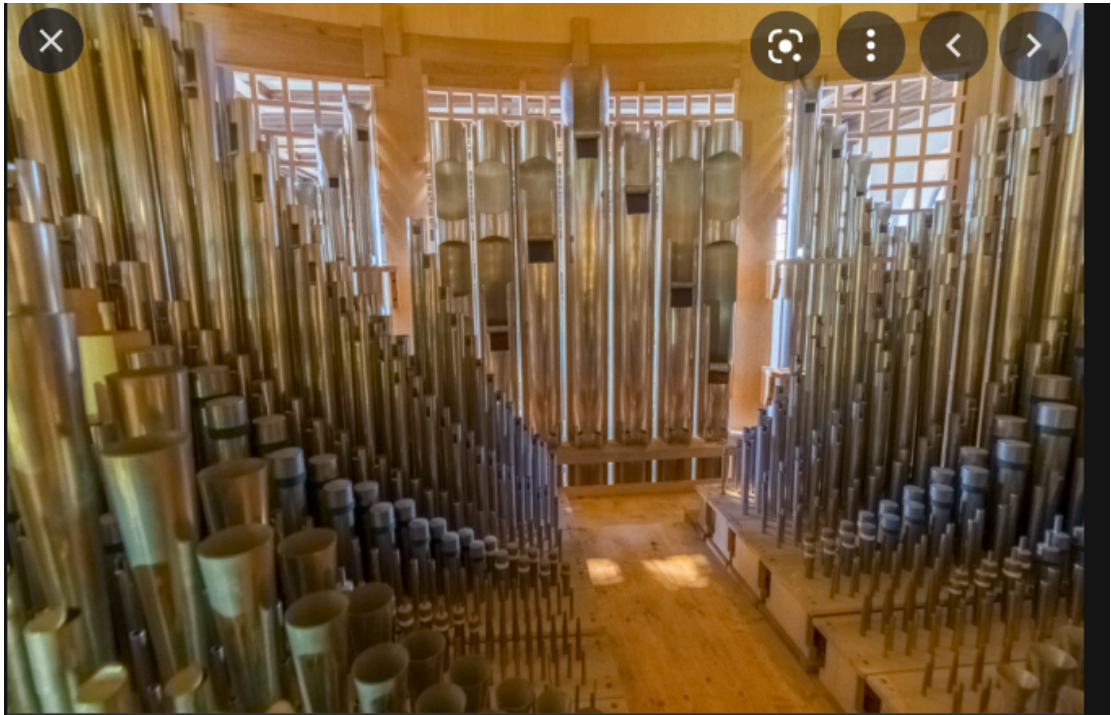


Fig 96 Organ insides 2 (Top)
 Fig 97 Organ insides 3 (Bottom)

Sense of scale – detail and order within something so large scale/wood and metal.

Mockup – no lid on the Model Gallery Space – wooden sticks representing the pipes that would be in life size. The chair gives a sense of scale, this is continued throughout the whole of the project.

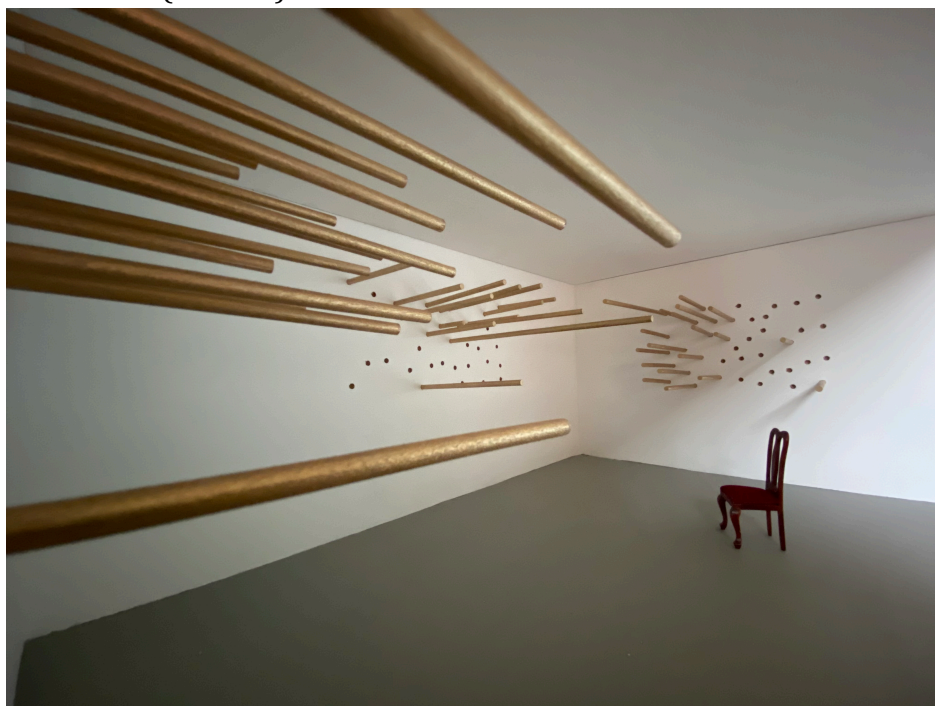


Fig
98

Markus 1 (Top)

Angles – how does the chair work with perspective – human's-eye view.

Fig 99 Markus 2 (Bottom)

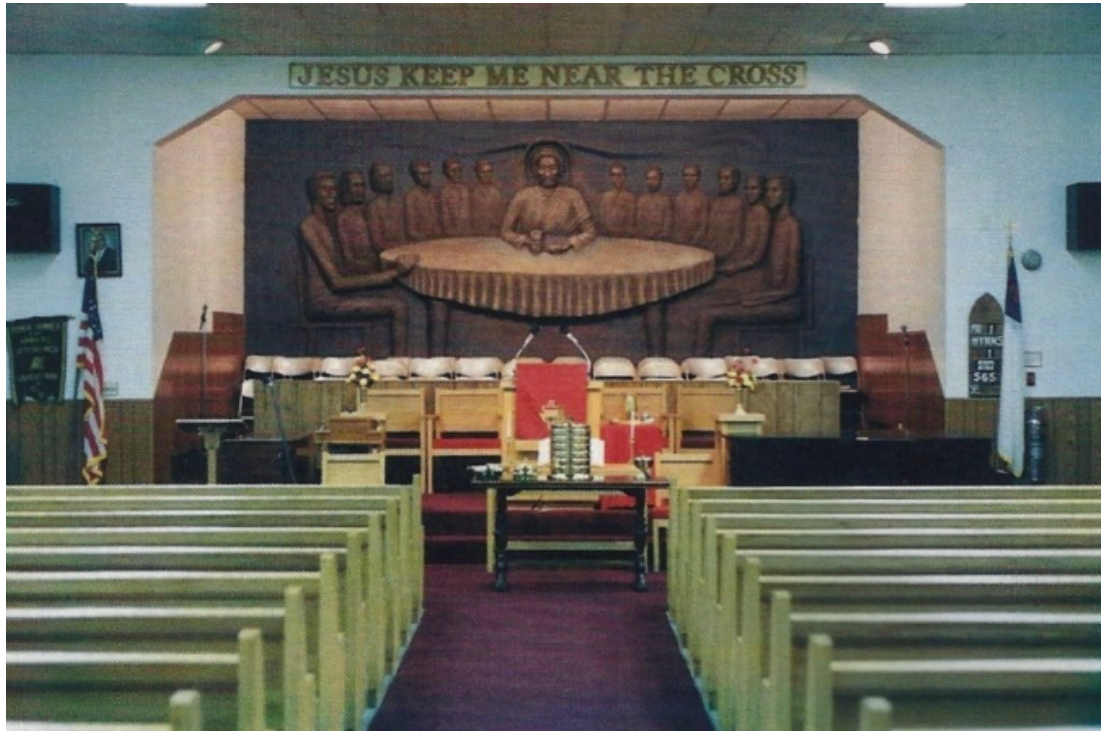


The major contributing image was this *Last Supper* frieze by Akili Ron Anderson at New Home Baptist, on Holmead Place, Northwest. The symmetry of the characters, the community, the past being within the present, what are they looking at, who are they looking at, who are they looking for. The scale of the work also, sitting at a round table, the notion that, as the audience, I can be seated at the table individually, collectively, or remain at a distance from the table and observe others. This work reminded me of two wooden carved plates that were on my wall growing up:

Fig 100 *Last Supper* frieze by Akili Ron Anderson 1



Photograph by Evy Mages [@](#) [T](#)



This is how the frieze looked when it was part of New Home's sanctuary. Photograph courtesy Jeremiah Hicks.

Fig 101 *Last Supper* frieze by Akili Ron Anderson 2

Andrew Beaujon, the artist behind a *Rediscovered Last Supper*, talks about its creation,

"You want it to come off the page or come off the surface as having a life," Akili Ron Anderson says. "That's what I tried to do." **Akili Ron Anderson** is a Howard University professor now, but in the early 1980s he was the first chairperson of the visual arts department at the Duke Ellington School of the Arts when a coworker approached him about making an altarpiece at his church, New Home Baptist, on Holmead Place, Northwest. Anderson grew up around the corner on Meridian Place and loved the idea of making a piece of art that his mother could see. So he began working in the church whenever it was not in use, between choir practices and services, eventually installing a Last Supper bas relief that was covered with drywall when the building was sold and remained hidden for years until construction workers [discovered it recently](https://www.washingtonian.com/2019/10/14/a-spiritual-experience-the-artist-behind-a-rediscovered-last-supper-talks-about-its-creation/DOA). "Most of the time I was in there by myself," he says. "It actually got to be something of a spiritual experience for me." "You want it to come off the page or come off the surface as having a life. That's what I tried to do."¹⁹⁰

I decided that I would frame *Finding Home* as a reimagined *Last Supper*, 13 boxes, each with a character name and trait. Why at this point did I feel it necessary to make an explicit reference to a particular religious tradition? There

¹⁹⁰ <https://www.washingtonian.com/2019/10/14/a-spiritual-experience-the-artist-behind-a-rediscovered-last-supper-talks-about-its-creation/DOA> 29/06/2021

are several reasons, the first, autoethnographically spending long periods of time in church buildings, playing, performing, practising and recording, I spend vast amounts of time with friezes of the Last supper, so it seemed like a natural progression to use a broadly familiar carving as the basis for the work. Secondly, this project has seen a considerable shift in the type of work I am creating and also my approach (more on this later in the thesis). Thirdly, churches are the spiritual spaces I gravitate towards to contemplate the intangible spiritual inner being of human existence. My interpretation of this last supper frieze demonstrates, through practice, the new findings. Finally, with regard to accessibility, people observing a frieze or work connected to the Last Supper, immediately have an internal reaction of some kind. It was important to create a piece of practice in which the public audience who is not particularly complicit with Sonic Installation Art can grasp onto the key themes of the work. The Construction Process

Fig 102 Building

Fig 103 Stacked

Fig 104 Painted



I decided to complete one box and submit it to an online (due to COVID19) exhibition in China. The piece, *Markus: Warlike*, was accepted under the following heading:

Fig 105 Rewrite Reality Exhibition



ABOUT EXHIBITION THEME

REWRITE REALITY

Our lives are being rewritten almost every day. All kinds of inventions, new technologies, are rapidly produced on a daily basis, and are continuously applied to human life. It is even more obvious now when the pandemic continues to spread. As many people have to stay at home, virtual experiences such as online shopping, online chatting, and video conferencing become a major life trend quickly, giving resolutions to people's problems. The vaccination that we call for is becoming a reality in 2021, bringing hope to overcome the disease. Can the rewriting of these lifestyles make human beings happier? How does our mind

adapt to the life that is constantly being rewritten? Faced with the continually changing world, will the expectations for the future be rewritten accordingly? Under the expectation-satisfaction cycle, can human beings be truly satisfied, or just live as an insatiable desire machine?

Creating a miniature world at home, can rewriting the reality of what home is in the miniature make us happier within our reality?

Markus (Warlike)

Year of production 2021

Technique – Sonic Installation Art presented as Video

Materials – Wood

Size – 1:10 scale model

Markus (Warlike) is a Sonic Art Installation that rewrites the expectations and satisfaction within the reality of home. *Markus (Warlike)* is a 1:10 scale model that represents a Domestic desire presented in a miniature gallery space. The work encourages viewers to build their own narrative, giving back a portion of control and satisfaction to the upheaval of daily virtual living.

Sonically the work characterizes the warlike nature of an individual, this is done through musical composition that provides a sonic documentary of the work from a home environment. The composition represents the lifestyle that provides sanctuary within reality. Exploring the themes of virtual noise, chatting and silence.

Markus (Warlike) depicts a version of human existence where though sonically we may be in a Warlike reality, we can rewrite and control the narrative within the model world, one that is stable, and one that your very hands could create.

COVID19 has created a domestic sonic environment that has the capability to overwhelm whilst being silent. Being alone in an invisible war, but virtually together, has created the need for a space in a reality that each of us can control.

Markus (Warlike) goes some way to give each of us satisfaction by representing the desires of domesticity and war, silence and overwhelming noise, being enveloped whilst shutting down. Acknowledging the reality of a daily life cycle, whilst providing a place of sanctuary. *Markus (Warlike)* is meditative with the conclusion that we can rewrite our lifestyle expectations of human experience in the place we find sanctuary.

This test was a great success. You can find the full *Markus: Warlike* on YouTube Rebekah Okpoti, the whole piece lasting approximately 11 minutes.

Markus: Warlike has been reworked for the final presentation of *Finding Home*.

Still of *Markus: Warlike* from the Rewrite Reality Exhibition.
Fig 106 Markus in Rewrite Reality



Following on the success of *Markus: Warlike* as a test for the rest of the collection, I decided to start a sketch book of what I imagined the characters names/colours/worlds/spaces to look like. I have included some sketches here that you will find made it to the final piece.

Fig 107 Pastel Sketches 1



Fig 108 Pastel

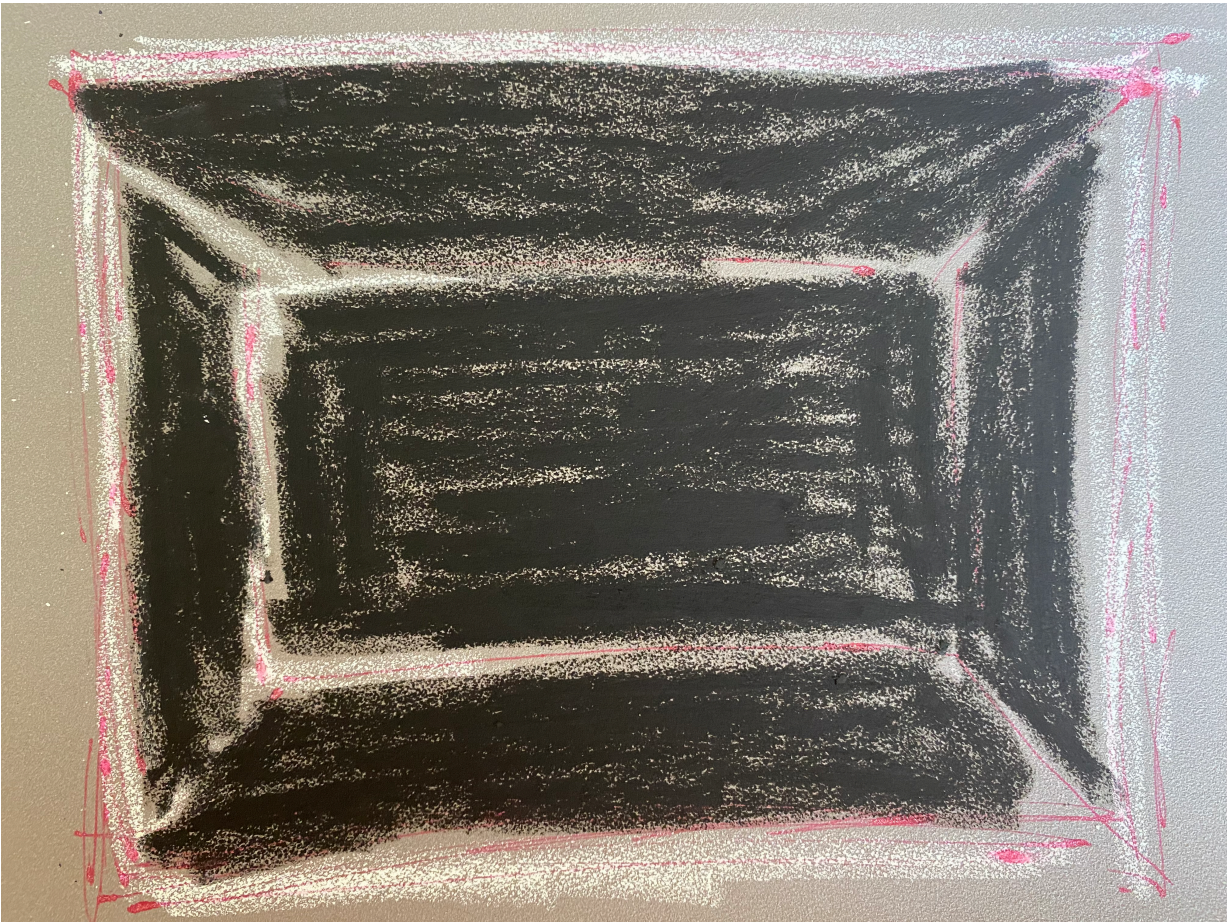


Fig 109 Pastel Sketches 3





Fig 110 Pastel Sketches 4

Fig 111 Pastel Sketches 5

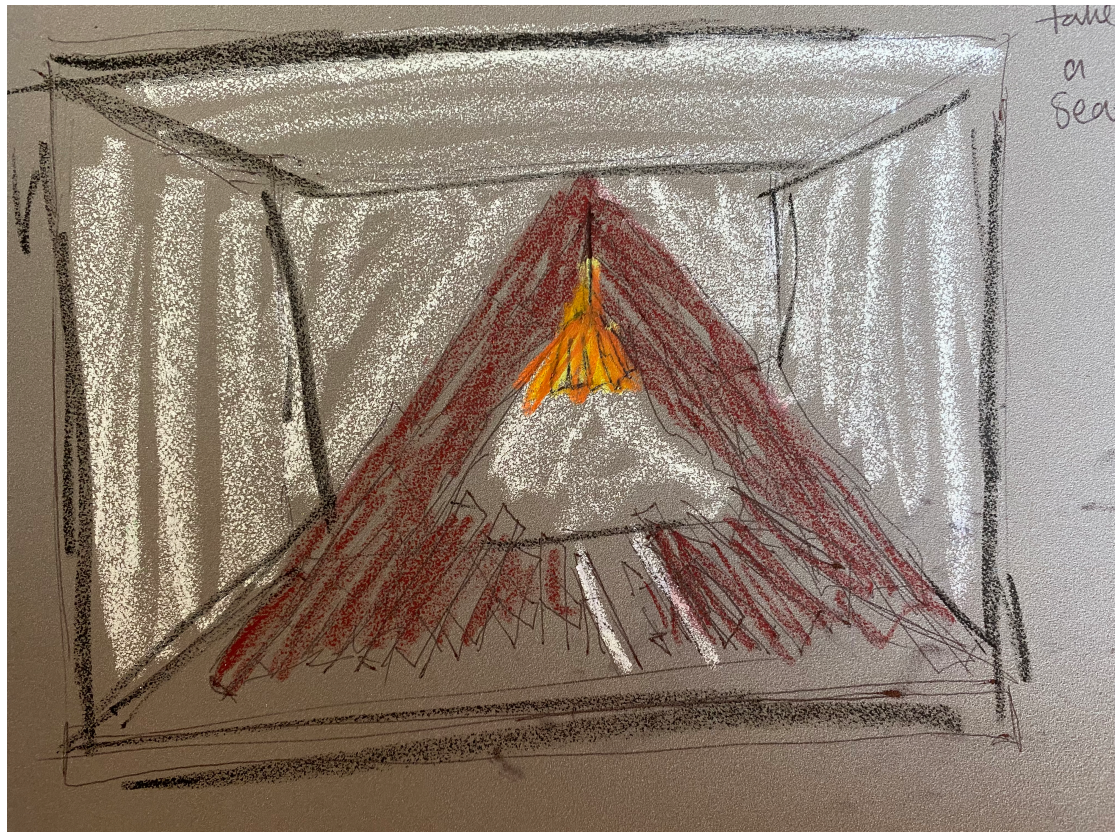




Fig 112 Three boxes setup/test

Following how effective *Markus: Warlike* had been as a test, I thought to build up by adding another two boxes to see how they would work together. I then ran compositional tests using some of my earlier Sonic Diary entries. This was to see the technical possibilities.

Once tested I then completed the rest of the boxes.

Fig 113 Assembled Boxes



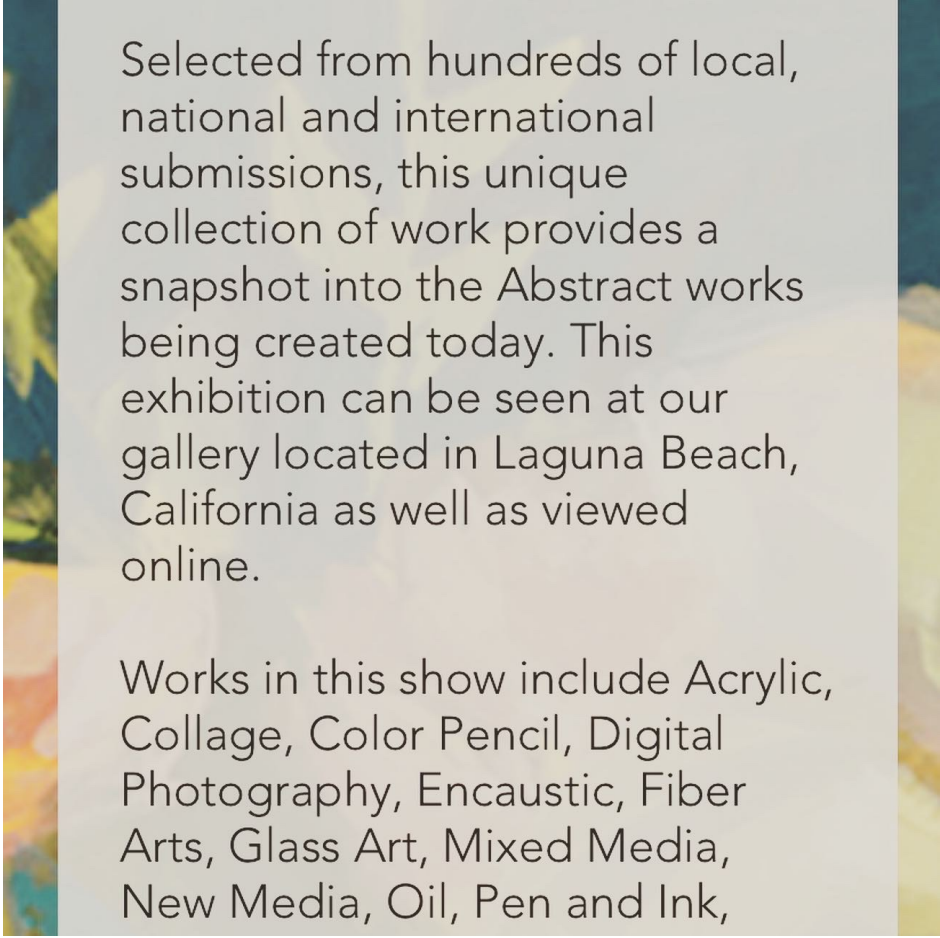
Whilst completing the boxes, *Markus: Warlike* was entered into another online international exhibition, this time the Purely Abstract Group Exhibition at Las Laguna Art Gallery, California.

Fig 114 Purely Abstract Bumf



Current Show





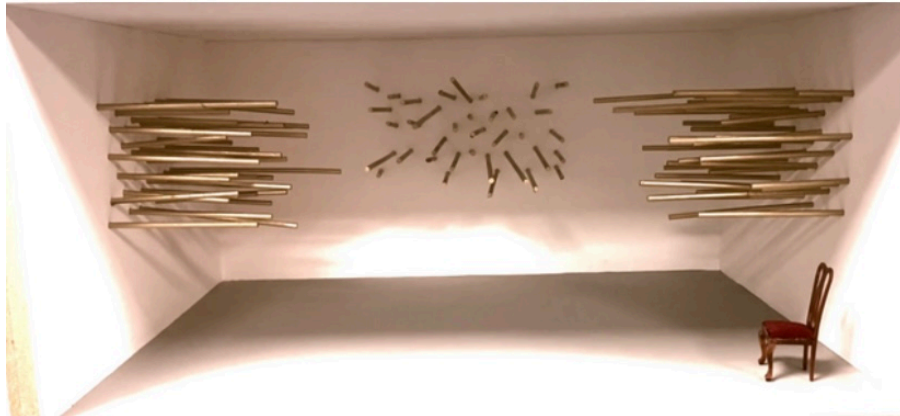
Selected from hundreds of local, national and international submissions, this unique collection of work provides a snapshot into the Abstract works being created today. This exhibition can be seen at our gallery located in Laguna Beach, California as well as viewed online.

Works in this show include Acrylic, Collage, Color Pencil, Digital Photography, Encaustic, Fiber Arts, Glass Art, Mixed Media, New Media, Oil, Pen and Ink,

Fig 115 Purely Abstract Bumf 2

The work was again well-received, and the gallery sold an electronic version of the work.

Fig 116 Markus for Sale



Okpoti, Rebekah

Markus Warlike - Sonic Installation Art
(Wooden Sculpture) - 12 Inches x 18 Inches -
\$1,376

https://video.wixstatic.com/video/23d2f9_204ffe32c97a46eaa4b210045ac35dd8/480p/mp4/file.mp4

Following this, it was time to begin piecing the work together and collating the Sonic Diary images and beginning work on the compositions.

Fig 117 Finding Home Coming Together



As the piece was taking shape, photographer Ian Clegg (www.ianclegg.com) agreed to photograph the work, so came to do some test shoots as we created a brief of what the photographs were trying to show. Deciding upon

Fig 118 Ian Clegg Test Shoot



calling the photography book an Exhibition Catalogue – it would serve two purposes, the first being to document the piece, the second to capture the warmth and essence of the Repatriated Domesticity. The book you viewed earlier is taken from the perspective of a human's-eye view, as if you had visited a gallery and walked around the installations. The photography has captured the experience, producing images that are evocative and can be used by others wanting to work within Domesticity. The Exhibition Catalogue has been

Fig 119 Test shoot image



published as an ebook and is available to purchase as a pdf on Amazon, ibooks and Blurb.

Test Shoot Images

The final output, *Finding Home*, was installed as an exhibition at Wilpshire Music School, Haydock Mews, Wilpshire on Tuesday 10th August 2021.

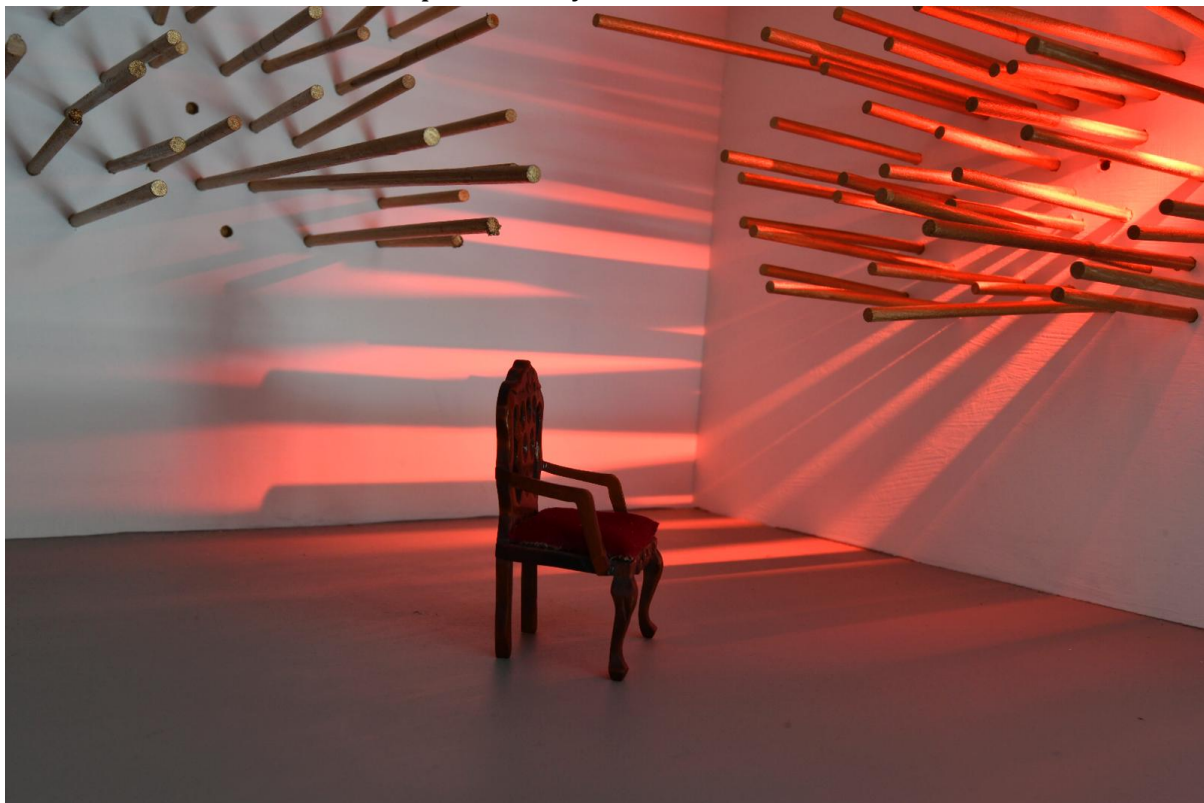
Clients to the business are invited to view the work in person and scan a QR code to view the collection online. The music school has a few hundred people pass through the reception area, where the work is positioned, each week, and they are able to view the work between the hours of 9am-9pm Monday-Friday and 9am-12pm on Saturday mornings. This is along with the work being available digitally and promoted on Instagram.

Unfortunately, due to the changing restrictions and availability, it was not possible to have a formal gallery space.

Format

Fig 120 Test Shoot image 2

The work, *Finding Home*, is an exhibition of miniature gallery spaces. The audience is invited to move around the space, box by box, and, on their own device, listen to the



installation, regard it from their own eye view and narrative whilst observing and moving around the models laid out.

The exhibition is titled *Finding Home* and it presents an exhibition of 12 model gallery spaces plus 2. Each space has been named after a sacred/religious character person and or trait. Each character demonstrates a distinctive layer of Repatriated Domesticity. The first plus-one (the additional characters introduced to the 12) is the *Justice: To Make Right* the second plus-one (2) is the audience member engaging with the work. They engage at their own pace and in their own order, through their private device. The work is referring back to ancient cultures, where the number 13 represented femininity due to its correspondence to the number of lunar (menstrual) cycles in a year $13 \times 28 = 364$ days. The Aztecs considered 13 to be the sacred number of completion. In Tarot readings, 13 is the card of Death; it is concerned with transformation. In the Hindu calendar, the 13th night of the waning moon is sacred to Shiva, who danced the dance of creating, preservation and dissolution, and in the Bible, 13 is the year of rebellion. The Last Supper is the last meal Jesus shared with his 12 disciples, which led to betrayal. In Revelation chapter 13, we also find the number of the beast 666 that describes and details the consequences of the beasts. In Judaism, 13 symbolizes the Bar Mitzvah that means “son of the commandment” along with the 13 circles in the Metatron’s cube (Metatron being an angel found in medieval Jewish mystical text). The cube supposedly wards off evil powers, with the Maimonides outlining the thirteen principles of faith in Judaism.¹⁹¹

Principles 1 -13¹⁹²

I believe by complete faith that the Creator, blessed be His name, is the Creator and Guide for all created beings. He alone made, makes, and will make all that is created.

I believe by complete faith that the Creator, blessed be His name, is a Unity, and there is no union in any way like Him. He alone is our God, who was, who is, and who is to be.

I believe by complete faith that the Creator, blessed be His name, is not a body, is not affected by physical matter, and nothing whatsoever can compare to Him [or be compared with Him].

I believe by complete faith that the Creator, blessed be His name, is the first and is the last.

I believe by complete faith that the Creator, blessed be His name, to Him alone is it fitting to make prayer and to another prayer shall not be made.

¹⁹¹ MacGregor, N. (2018). Living with the Gods, on Beliefs and Peoples

Allen Lane

¹⁹² https://web.oru.edu/current_students/class_pages/grtheo/mmankins/drbyhmpg_files/GBIB766RabbLit/Chapter9Maimonides13Princ/index.html DOA 2/9/21

I believe by complete faith that all the words of the prophets are true.

I believe by complete faith that the prophesy of Moses our teacher, may peace rest upon him, was true and that he was the father of all prophets that preceded him as well as all that came after him.

I believe by complete faith that the whole Torah now found in our hands was the exact same one given to Moses, may peace rest upon him.

I believe by complete faith that this is the Torah, and it shall not be changed and it shall not be replaced with another from the Creator, blessed be His name.

I believe by complete faith that the Creator, blessed be His name, knows every action done by each human being as well as all their thoughts, as it was said, "It is He that fashions their hearts together and He ponders all their deeds" [Ps. 33:15].

I believe by complete faith that the Creator, blessed be His name, rewards all who keep His commandments and punishes all those who transgress His commands.

I believe by complete faith in the coming of the Messiah, and even though he tarry in waiting, in spite of that, I will still wait expectantly for him each day that he will come

I believe by complete faith that there will be a resurrection of the dead at the time that will be pleasing before the Creator, blessed be His name, and the remembrance of Him will be exalted forever and for all eternity.

The collection of Rooms for *Finding Home* in my exploration of Repatriated Domesticity are titled :

ANDREW: ABANDONED

BARTHOLOMEW: FURROW WALK

HEROD: WARRIOR

JAMES: SILENT THUNDER

JOHN: THE GRACIOUS

JUDAS: TO THANK

JUSTICE: TO MAKE RIGHT

MARKUS: WARLIKE

MATTHEW: A GIFT

PHILIP: THE SEARCHER'S WELL

PILATE: ARMED WITH A DART

SIMON: HE HAS HEARD

THADDIUS: VALIANT

LW(V -View)



Please View *Finding Home* 2021 by Rebekah Okpoti (Entwistle) on YouTube

Chapter 10 – Conclusion

The aim of this research was to repatriate the representation of Domesticity within Sonic Installation Art. The research problem: as a female artist working with the subject of Domesticity that has a requirement to place the subject outside the feminist critique of Friedan (1963), Ruskin (1865), Chicago (1972), Rubell (2019), Emin (1998), and the stereotypes surrounding Domesticity within the field of Sonic Installation Art. This research has been navigated methodologically as practice as research, and autoethnography through the methods of: Literature Reviews on the feminist critique; Sonic Installation Art as practice; Installation Art presented through video, space and spirituality, ritual and home; a total of five Pilot Installations; fifty-five Sonic Diary entries and three Case Studies on Do Ho Suh, Bill Viola and Nagoro. It culminates in the final collection (*Finding Home*), of practice as research, that repatriates the representation of Domesticity through thirteen 1:10 scale Sonic Art Installation Rooms, with an accompanying Exhibition Catalogue.

Furthermore, it is appropriate to draw from the research for the concluding findings, asking the questions: has the research problem been solved? If so, to what degree has it been solved? What is Repatriated Domesticity? Why is it significant? What has its impact been upon *Finding Home* and the autoethnographic understanding of the work? What are the original elements within the research? What could be potential impacts upon the field? What findings has the work generated that other practitioners can make use of? How does this research contribute to the methodological approach to practice as research and the use of autoethnography within research? What is the central memorandum of the research?

Compositional Approach

Due to this research project being within the field of Sonic Installation Art, the element of the sonic, as evidenced, is musical composition within my practice. One of the contributions to the field of Sonic Installation Art is my compositional approach to creating musical compositions, using the Sonic Diary process, but on a more practical level, this is a replicable pattern.

One of the things I get the most personal satisfaction from, in playing an instrument, is the physical aspect of my fingers/body making shapes, and being able to observe these shapes as they occur. See the example below:



Dom 26

When I see the image...

Organ – meantone temperament - pain – dissonance – practically on my instrument

Stops =

Great - 8ft open diapasons, octave, 4ft flute, mixture

Swell – 8ft open diapason, 4ft principle, mixture, oboe

Choir – 4ft flute, 4ft reed

Couple swell to great, swell to choir

RH on great

LH on swell

Swell box open and gradually close

Piano part -There is a story of love or unrequited love in this image -

The triplet figure used in a similar way to Philip Glass Etude no 1 - See the triplet figure from measure 2. Also note the crotchet equals 144. Divide this by 2, and it leaves you around 72 bpm; Dom 26 is roughly 75 bpm,

Etude No. 1

Philip Glass

1 $\text{♩} = 144$

2

3 back to Fig. 2 (with repeats)

combined with a melodic line implemented in a similar way to **Johannes Brahms - Intermezzo Op. 117 No. 1 in E flat major**. Note the melodic line with the parts moving between and the andante moderato whose bpm is between 73-77 on average.

DREI INTERMEZZI

OPUS 117

Komponiert 1892

1.

Johannes Brahms



There are two stories taking place: the first the obvious, the second the unspoken, both have to be represented sonically.

There are approximately 76 notable creases in the bodice area of the sculpture, that is the area I focused upon in the composition.

$76 \times 3 = 2.28$ (the length of this composition).

This is my compositional approach to the Sonic Diary throughout, to varying degrees of success. However, one must not get too wound up about exact measurements, as where it may not have worked for the individual, it may work together as a whole.

What is Repatriated Domesticity?

Repatriated Domesticity is the point of animation occurring when the person (i.e., artist, viewer, audience) engages with/enters into the intangible circular sphere between Poise and Void, which leaves the viewer with a space to internally reflect on your position between Poise and Void.

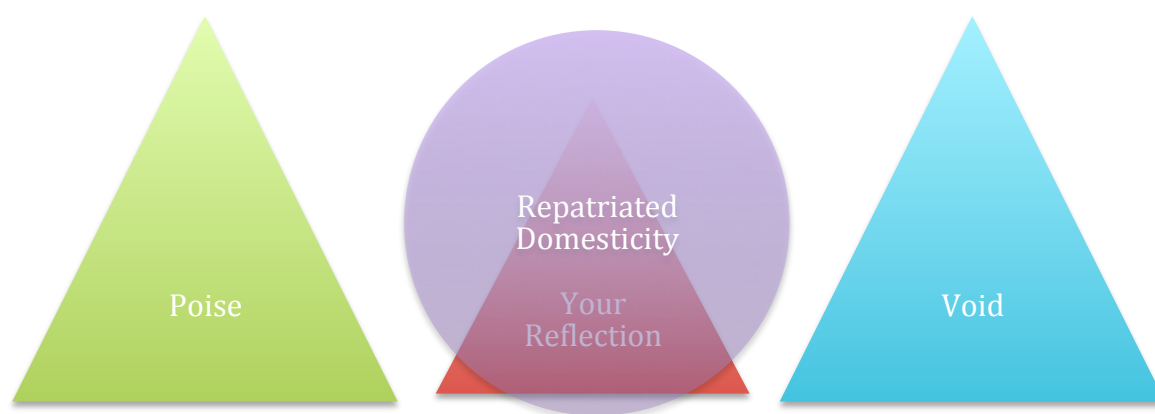


Fig 121 Repatriated Domesticity

How does the *Finding Home* collection demonstrate Repatriated Domesticity as an outcome of Practice as Research?

When this research project began, the idea was to situate Domesticity within a different dialogue. What this research has achieved is a new understanding of Domesticity as Repatriated Domesticity. The collection of 13 works that make up *Finding Home* demonstrate Repatriated Domesticity as outlined in the analysis table below:

Box/ Name	Poise	Repatriated Domesticity is Your Reflection	Void



Markus: Warlike

The scene/stage is set, ready for the battle or performance to begin.

Many pipes and shadows – they can all point at you or be pointing away from you – possibly you could move them or interact with them. Or just be taken over by them all together.

The stage is waiting for you. The home is within the individual to give the space a life – a life where you may have control over what you look into or listen to first. Part of the impact of this work, and the implications of it being in miniature are that the audience are experiencing looking in on an exhibition, rather than being in the exhibition. Contemplating a world in miniature and their place within it.

A place unoccupied, influenced by the internal space of an organ – it exists but is rarely seen, even though heard and felt. Waiting for the audience to take the seat or the participant to look down the individual pipes.



Simon: He Has Heard

There is a mirror – an ever-present reminder to reflect – what is looking back at you, a chair - are you being an active or passive participant in your inner self? Two doorways – you can be “on the fence” in both, one will provide some shelter however.

Inviting the audience to look reflectively at themselves – offering opportunity to hide or view another audience member who is looking. The interaction with the installation facilitates the idea of “looking inwards”.

Are you a living shadow or do you create shadows? The coffin lids on the right a reminder of the debt to be paid, but in this space, they provide some comfort. If you close the door, you will not see yourself in the mirror – the door will be reflected back. If you shelter under the coffins, you will not see yourself reflected in the mirror. If

			you sit in the seat, you will not see yourself in the mirror. How many objects are void of animation that enable us to not look at our reflection?
 Judas: To Thank	Nature is living but doesn't have the capability to look inwards.	This work demonstrates the notion of looking inwards to thank. Thank the inner you for being present, thank nature, Judas is known as the betrayer, the name selected with the meaning to thank has implications of how, as a participant are we betraying ourselves.	If you were stranded in nature, it would take you over. If you stayed in the chair the greenery would encompass you.



Matthew: A Gift

The light is
neither
shining nor
dim.

Will you inch
close enough
to the mirror
to peer inside
or will you be
a
disappearing
shadow?

This space
requires
curiosity.
If you are
in a life
size
gallery –
people
would tip-
toe to
peek into
the mirror.
You would
only see
yourself
with a
crown of
gold. You
have to go
into
yourself to
be
courageou
s to step
out. But
what a
lovely
reward.



Bartholomew: Furrow Walk

The bridge is
there from
life to death,
conception
to birth,
living to
ashes.
External
actions to
internal

The furrow
walk can only
be taken in
solitude.

The bridge
is a place
of solitude
- a passage
from one
point to
another.

	motivations		
 Andrew: Abandoned	A table poised, ready for a meal – a hint back to where Domesticity in this research began – but the reality is a door and flowers, Domesticity as domestic life or gender is now in the shadows.	A new understanding of Domesticity within Sonic Installation Art – with new possibilities of work – acknowledging the journey. The new understanding of the work being the space between Poise and Void where animation occurs.	The seat is empty and looking forwards, inviting new works.
 Thaddius: Valiant	Poise requires an extensive amount of courage and determination. To navigate the maze, not fearful of becoming lost.	To be valiant, to have determination in the silence.	The silence surrounded by large trees, the sensation of being able to see things that may or may not be there out of the corner of

			your eye.
 Pilate: Armed with a Dart	Ready to go to war/battle with yourself – you can choose when to open the door.	What are you armed with? Who are you fighting? Why are you fighting? Why are you armed? Why is it still so peaceful here?	This space requires animation, an animation of internal dialogue and story
 Philip: The Searcher's Well	Water for survival, natural, essence of animation, an element trickling, running, deep, sill, calm, thief, life giver, life stealer.	I wonder how deep this well goes? The shadows whispered.	There are three buckets – three elements to Repatriated Domesticity – Poise, Void and Your Reflection. They all go down and

			all come up in tandem
 John: The Gracious	Waiting for the dance to start - the wheat threshing dance. Think of a maypole, but here you are collecting something, striking the wheat to cut it down.	Your reflection is the dancing shadows, layer upon layer. This space spins.	Looking up into the pipes, they play a game as you thrash the wheat. They could provide motivation , warning, danger, or distraction .
 James: Silent Thunder	Chariots in the distance, late for their arrival, furniture being moved, the struggle is not only heard but felt too - oppression.	Where are you? In the chariot? In the ground? In the manure? Half living, half dead? In the chair? Watching, waiting?	Hiding in the leaves, half dead, half living, they whisper, "All will be well, shhhh, all will be well."

	The moments the warrior reflects on those gone before.	Silence, there is no war in this war room, only silence and rest. Your reflection needs rest.	A place of solitude.
Herod: Warrior	One person so many doors - can it be navigated? What if the chair keeps moving?	To make our reflection one we want to see poised in the void.	Is it me that's moving?
	Justice: To Make Right		

Situating Domesticity's Representation within the rhetoric of 'Poise, Void, Reflection' facilitates new research into these areas using the Domesticity as a subject.

The research has caused a significant change in my practice, a move from the music only being the priority, to the visual elements being on a par. This shift began to occur when completing the case studies of Ho Suh and Tsukimi in particular. Both artists create life-scale works and though the work's scale has not been particularly influential, the way in which they use visual arts to silently capture and express a narrative has been very influential. Another area that became important, as it wasn't required to be an area, is the accessibility and dissemination of the work, but due to the Covid19 pandemic it became an issue of high priority. I used Youtube and online exhibitions - why? - because these are free for public access, they have become a more socially acceptable form of primary exhibition space, and I have taken advantage of this. In April 2022, part of the collection of *Finding Home* will be exhibited in a solo exhibition online through the Artfulness Gallery. This opportunity would not have been possible to access in the same

way, had it not been for the Covid19 pandemic. Understanding what my own practice of Sonic Installation Art is has been a personally valuable part of this research. When starting, it was always difficult for me to achieve the (physical) element of the installation, however, now I have a clear path to the further navigation of miniature scale and gallery at home/from home, purpose built for the online gallery space. One thing that is an important finding from this research, is the way in which Sonic Installation artists, including myself, will benefit from engaging with this to create multifaceted art. This means employing the following criteria this research has shown: Accessibility - your audience should be able to access your art at anytime of day and through at least three means, i.e., mobile device, computer, face to face. Experience - work to maintain its rigour in both the gallery and online presence. There is a difference between creating a piece of work for a gallery space and then taking (haphazard) videos or images to put onto a gallery space VS creating the work from the start with an intention of how it will be viewed online vs. face-to-face, and how they can interact with each other. Can the audience member stand in the gallery space looking at the work at the same time as having it on an electronic device and get significant elements of the same experience? ("It's just not the same" attitude is not acceptable.)

Going forward with Repatriated Domesticity and my work as a Sonic Installation artist and composer, new research into using Repatriated Domesticity as the subject to create new works is the initial direction to move into. This will look like another collection of works. Developing my compositional approach and formalizing this is something that I am keen to pursue. There is still a large disconnect between the classical/Sonic Installation Art and whilst that disconnect is not a particular area of interest in itself, the resources available to minimize it for those with an interest is lacking, regardless. I find myself in a new stage of development with composition and the lines between notation and improvisation. To develop my Sonic Installation art's practice further, the area of my compositional approach needs to develop. This is so that it will be possible to articulate and document my compositional approach for other composers/Sonic Installation artists and performers to be able to replicate the process.

I will use the means of the ongoing way (Sonic Diary) to effectively document my creative process.

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