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James Wyness

A short statement on radio and sound art.

I prefer to differentiate between the methodology of radio or sound art production and that of musical practice. Of course electroacoustic musical composition, essentially a process of abstraction, and radio art as a vehicle for themes and concepts, share a common ancestry but I find it helpful in my own practice to think of them as requiring different approaches.

My sound art projects are directed towards what I'd loosely call radiophonic practice and my interests here converge upon the act of listening, the instabilities of the voice and speech, sociolinguistics, language in general and wider issues around ecology, ethnography and anthropology.

Behind all of my recent work is a consideration of recorded sound as sympathetic magic and listening as magical realism, a serious investigation of the notion that the recording chain, from microphone to loudspeaker to the ear and beyond, is in fact a form of contagion, as analysed and described in Marcel Mauss' seminal study 'A General Theory of Magic.' Such a theoretical position takes into account the anthropological foundations of our emotional and socially constructed responses to audio recordings.