

RADIO and SOUND ART

I prefer, as far as possible, 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 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 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, is in fact a form of contagion, of sympathetic magic, as analysed and described in Marcel Mauss' seminal study 'A General Theory of Magic.' Such a theoretical position takes account of the anthropological foundations of our emotional and socially constructed responses to audio recordings.