Sampling Beyond Sound:
Contemporary Sound Art and Popular Music

by

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Abstract

It is increasingly evident that popular music is utilized or appropriated as a point of reference in the works of various contemporary sound artists. Not only are artists sampling visual, material and sonic elements of popular music culture, they are doing so with an unprecedented awareness of issues within the sonic realm. To analyze the use of popular music materials in sound-based art, this MRP examines works by Dave Dyment, Laurel Woodcock and Christof Migone, three contemporary artists currently based in Toronto. In addition to negotiating critical issues in the field of sound, the artists represent the audible through various media and modes of perception. Dyment, Migone and Woodcock employ practices of sampling, appropriation and assemblage to probe popular music's visual, material, textual and sonic composition, as well as to raise questions regarding issues of consumerism, identity and affect in culture at large.

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print with blue ink. Image courtesy of the artist.

SAMPLING BEYOND SOUND:
CONTEMPORARY SOUND ART AND POPULAR MUSIC

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"Sound art," a term coined by Don Goddard (1984)[1] in the early 1980s, has

flourished in the contemporary art world. Despite a growing number of books and

exhibitions considering the sonic arts, what constitutes a work of sound art with

regards to form and media continues to be contested (Sterne 2012a: 4). While

commonly associated with works that incorporate audio, defining the term "sound

art" presents a complex and often problematic task. As Douglas Kahn suggests,

the term sound art is inadequate when referring to the work of artists who explore

the sonic realm in their practices because "most artists using sound use many

other materials, phenomena, conceptual and sensory modes as well, even when

there is only sound" (2006: 2). Definitions of sound in the arts, however, have the

tendency to exclude work that goes beyond a purely auditory experience.[2]

Restricted views of what qualifies as a work of sound art risk undermining a range

of media and disciplinary practices that are undeniably sonorous despite the lack

of any perceivable audio. Fortunately, the intersections between visual art and

music provide the grounds wherein the materiality of sound continues to be

negotiated.

Popular music culture has proven to be a remarkably fruitful domain for

artists to reference and appropriate in an effort to explore the role and perception

of sound in culture. The related auditory, visual and tactile ephemera associated with popular music culture have become material for further creative methods within the field of sound art (Concannon 1990; Weibel 2012).[3] This is in part due to the significant influence of popular music culture within the contemporary media environment. According to Suzanne Delehanty, "Through sound and music artists not only banished the old separation between the artist and the onlooker, but they also broke down the old boundaries among various forms of art" (1981: 7). It is evident that the cross-disciplinary nature of sound and music from their emergence in the arts brought into question previously distinct classifications of artistic disciplines, classifications that can be traced to modernist discourse around artistic production. Despite significant evidence of the use of popular music materials in approaches to contemporary sound art, this area is notably undertheorized. One potential reason practices such as these often evade analysis or are excluded from considerations of sound and contemporary art more broadly is due to the dubious reputation of popular music in academic circles (Longhurst 1995; Frith 2007). Popular music often risks being positioned as inferior to conventional perceptions of fine arts and is permeated by hierarchical discourse of high and low culture. The growing field of popular music and sound studies, however, offers sufficient evidence of the necessity for serious considerations of the influence of popular music (Frith 2007; Sterne 2012a), particularly as it is utilized in contemporary sound art.

In an effort to analyze approaches to sound and popular music artifacts as an artistic medium, this Major Research Paper (MRP) will examine three contemporary artists sharing a common approach to sound. Dave Dyment, Christof Migone and Laurel Woodcock explore the experience of sound in diverse ways by incorporating many different media. They treat sound as an inherently interdisciplinary medium and in doing so bring into question conventional perceptions of sound in art as well as the role of the popular art and media associated with popular music in contemporary culture. Dyment, Migone and Woodcock appropriate popular music culture to interrogate the systems and values that influence how individuals define what is popular, taking into account both audiences and the industry. Furthermore, by engaging with the aesthetic, textual and sonic elements of popular music culture these artists delve into the social and cultural contexts of these materials as well as the significance they have in the perception, consumption and production of popular culture more broadly. As such, I will utilize the fields of sound and popular music studies to develop a framework with which to analyze the artists' work.

First, it is important to establish an understanding of the key terms in this analysis, such as "popular music" and "sound art." The goal here is not to provide a definitive understanding of these terms but rather to avoid the stable and rigid classifications they often connote. By expanding the perception of sound in the arts to include a range of diverse media and disciplines, the value of artwork that

engages with sound in multifaceted ways becomes clear. Recent discussion around the role of sound in the arts (Kahn 1999; Kim-Cohen 2009; Migone 2012) has led some scholars to imagine broader definitions of sonic arts that do not limit the perceptual modes in which they communicate. Seth Kim-Cohen adapts Rosalind Krauss' (1985) concept of the expanded field of sculpture and applies it to the audible arts, by using the term "expanded *sonic* field" (2009: 156, emphasis in the original).[4] In employing Krauss' concept, Kim-Cohen suggests new methods of navigating the obscure boundaries of sound in contemporary art.[5] An expanded definition of sonic cultures encourages the inclusion of a range of works that would have been otherwise excluded from consideration. As such, the use of the term "sound art" in this analysis suggests a spectrum of artworks that engage with issues in the field of sound through many means, media and sensory modes. This allows for an analysis of what Kim-Cohen designates as "sound's interactions with linguistic, ontological, epistemological, social, and political signification" (2009: xvii), as well as an interdisciplinary approach to the sonic realm that embraces a wide range of artistic techniques and methodologies.

The use of the term "popular music" is equally susceptible to critique and debate. In the case of this MRP, it is important to develop an understanding of the term that avoids the imposition of subjective valuations of judgment. Popular music in the context of this analysis implies any music that is not considered to be what Michael Nyman (1999) distinguishes as experimental or avant-garde.

Instead, popular music will refer to music intended for broad audiences, music that is generally familiar, and as Simon Frith suggests, "the music we listen to without meaning to; the songs we know without knowing how we know them" (2007: 178). This definition of popular music will be utilized as a lens with which to consider the broad range of consumable artifacts and commodities involved with the experience of music. Will Straw points out that of all cultural forms, "music is arguably the one most embedded in the material infrastructures of our daily lives" (2012: 227). The commercial nature of popular music and focus on consumption is one aspect that distinguishes it from experimental or avant-garde works. Through forms of audio distribution (CDs, vinyl, MP3) to posters, performances, t-shirts and other merchandise, the material relationships and processes of production and consumption in popular culture are inherently tied to various tangible and intangible objects. Applying an open categorization of popular music artifacts in relation to aesthetic, economic and political considerations will allow for a critical examination of the interdisciplinary use of popular music culture within the realm of contemporary art practice.

Establishing these terms will help to situate the artists' work within the field of sound-based art practices in addition to revealing commentary on broader social, conceptual, cultural and political issues. In general, the artists in my study engage with popular music for the purposes of stimulating perception of the sonic realm. While their work shares similarities through the use of popular music

products, each presents a slightly different approach. Dyment elicits humour and parody in his work, Woodcock appeals to emotions and feeling, and Migone engages with philosophical questions about music, its place in the sonic realm, and its material and temporal properties. What is the most remarkable aspect of each artists' work is its multimedia treatment of sound. This approach allows the artists to explore the margins of sound and sensory perception in addition to revealing critical perspectives on a multitude of issues in sound studies and contemporary culture. By comparing and contrasting the artists' styles and methods, this MRP will examine select examples so as to determine how each artist mediates the use of popular music in their artwork.

By looking at theories related to both popular music and sound art, this MRP will offer an interdisciplinary analysis of the complex connections between conventional visual arts, sound and music through the work of Dyment, Migone and Woodcock. The artists are currently practicing and have made considerable contributions to the field of contemporary sound art in Canada and internationally. Despite Migone's, Woodcock's and Dyment's contributions to the field of sound art and contemporary Canadian art, their work has yet to be considered to the extent that it should be within an art historical framework. This project will establish much needed literature about their practices and examine how it compares to current approaches to sound art. The conclusions drawn through this analysis will help to determine where sound art and music intersect and reveal

how artists are moving beyond the audible to explore a conceptual reconfiguration of the sonic realm. Furthermore, this study will contribute to ongoing discourse around the role and function of sound in contemporary art practices, sonic arts and the growing field of sound studies.

Some historical context will be useful to help situate this analysis within the intersections between popular music and contemporary art. Where the artists examined in this analysis fit in with past approaches to sound-based art that integrate popular music products is important to understanding their contributions to the field. After establishing the foundations for approaches to music in the arts, this MRP will then shift to a closer examination of each artist's practice, probing a selection of examples that best exemplify the use of popular music references. By revealing parallels between each artist's works, this MRP will uncover evidence of a turn towards an intermedia approach to sound in the context of contemporary art.

A Brief History of Popular Music in Sound Art

Popular music culture and its supplementary commodities offer artists a domain wherein the sensory perception of popular music can be scrutinized. Artists employ popular music references to address a number of issues in the field of sound. Utilizing popular music in artworks expands the ways artists engage onlookers and in doing so permits more active responses from viewers (Delehanty

1981: 11). The mass appeal and the perceived accessibility of popular music provide artists with a logical entry point to engage with a broad audience. This allure could explain why artists commonly appropriate technologies and products associated with popular music in approaches to sound-based art.

A brief overview of past practitioners' attempts to probe issues in the sonic realm will help contextualize the work of the artists in this MRP and highlight the distinct methods they utilize to mediate sound and popular music culture. Sound's employment in the arts incorporated multiple media from its emergence as an artistic discipline in the early 20th century. Recording technologies and other industrial products were used by artists to create new works across sound-based art practices. Luigi Russolo, an Italian painter and musician associated with the Futurists, was unhappy with the limited confines of classical and traditional music so instead he found pleasure in the noises of modern technological innovations and industrial processes. As a reaction Russolo composed a manifesto known as, *The Art of Noise,* which called for the utilization of new noises and perspectives in music:[6]

> For years, Beethoven and Wagner have deliciously shaken our hearts. Now we are fed up with them. This is why we get infinitely more pleasure imagining combinations of the sounds of trolleys, autos and other vehicles, and loud crowds, than listening once more, for instance, to the heroic or pastoral symphonies. (1967: 6)

By integrating products ushered in by the advent of machinery, Russolo advocated the inclusion of a range of technologies and commodities for consideration in the sonic realm. Rather than having a passive relationship with the industrial process he saw a plethora of sonic potential in the mechanical innovations of the industrial age.[7] Capitalizing on innovations in recording apparatuses and sound engineering, John Cage similarly called for a new understanding of instruments and for music's turn to technology and its aural capabilities (Cage 1968; Concannon 1990: 168). One of a series of scores by Cage, *Imaginary Landscape (No. 1)* (1939), integrated a variety of sound making objects, including two variable-speed phono-turntables playing broadcasting test tones (Ippolito 2002: 498). Interested in the sound emitted from vinyl recordings as part of a broad spectrum of objects that produce noise, Cage also appropriated recorded music through vinyl records and cassettes, manipulating and recombining sounds in new compositions (Kahn 1999). The presence of vinyl recordings and turntables contributed aural and visual elements to *Imaginary Landscape (No. 1)*. Cage emphasized the phonograph's sonic contributions to a broad spectacle or "landscape" of sound created by various mechanisms and modified instruments. Both Cage and Russolo exemplified a new way of thinking about what constituted sound and music, but also what media could be used to compose new sonic works. This provided the foundation for artists to push the boundaries of the sensory perception sound in the arts.

While Cage was one of the first to appropriate sound recordings in his work, there are many examples of explicit audio sampling in sound based arts. These practices emerged primarily through forms of collage and assemblage. Ian Murray created *The Top Song: An Artist's Design for a Bestselling Record* (1970-1973) to serve as a collage of the "best" popular music at the time. Splicing the first ten seconds of the top one hundred songs from 1970 to 1973, Murray subsequently rearranged them in a new audio recording (Kennedy 2012: 223). His mash-up suggested a formula for simulating an album's success by appropriating the perceived "best" parts of the "top" songs to compose a vinyl compilation. Murray evokes what Adorno (1976) identifies as the formulaic nature of popular music in *The Top Song* and questions how quality is determined in music recordings. John Oswald also had a significant influence on practices of remixing and sampling, using popular music recordings to create new works that blurred the boundaries of sound art and music. Oswald (1985) sampled songs from Michael Jackson to Elvis Presley, cutting and pasting audio clips together in unique configurations. He developed the term – "plunderphonics" – to refer to the act of plundering or usurping preexisting audio recordings (Kim-Cohen 2009: 237).[8] By employing appropriation through auditory cutting and pasting, Oswald made new aural elements audible and created an alternative experience of the recordings. Oswald's work critiqued issues in popular music culture including ownership and authorship in an effort to highlight the limitations of copyright. As

Jim Drobnick suggests, strategies such as these "implicitly raise ethical issues that defy simple resolutions, yet effectively utilize the malleability of sound" (2004: 271). For Murray, Oswald and the many musicians and artists that would follow, the familiarity and accessibility of popular music offered a useful referent for reflecting on cultural artifacts from everyday life.

Artists working with vinyl records and album artwork exhibit a material interest in music recordings and a type of sampling that integrates the tactility of popular music. Placing significant emphasis on the influence of industry, commodification and consumer culture, allows artists and musicians to pursue a desire for an expanded sonic experience (Drobnick 2004). As early as 1922, Laszlo Moholy-Nagy called for the use of records for both "production and reproduction purposes" (Concannon 1990: 178). Likewise, Czechoslovakian artist Milan Knizak physically altered vinyl records by burning, scratching and adding materials to them in an effort to draw out new sounds and noises produced by the manipulated objects (Kelly 2009: 140). In these instances, artists capitalized on the cycle of consumption and inevitable need to unburden one's self of obsolete objects and products. A more recent example of this is the work of Christian Marclay who also incorporates altered vinyl recordings as a way to explore their sonic and physical properties. His approach displays an active and intentional disfiguration of records in order to create entirely new compositions (Concannon 1990: 179). He also engages with popular music artifacts by creating

visual collages of album artwork and other ephemera. Marclay's series of works titled *Body Mix* (1991-92) questions the visual consumption and perception of popular music culture through album artwork. By engaging with popular music on a physical level both Marclay and other artists have scrutinized the commercial nature of popular music itself. Integrating tangible materials allowed the artists to emphasize agency in relation to the products and technologies that facilitate popular music encounters. Objects consumed through popular music therefore, have permitted artists to examine a number of pressing issues around the influence of popular music and sound in the contemporary world.

Donal McGraith argues that when used in the realm of sound, methods of appropriation can act as a point of resistance to ideology in addition to offering a critique of commodity culture and the "culture industry's hegemony" (1990: 84). Using previously recorded music to broaden perceptions of agency in relation to popular music commodities, for McGraith, is a political act itself. Embedded in approaches to sound art is a common interest in expanding the experience of sound and destabilizing previously held perceptions about the distinctions between sound, art and music. Contemporary artists are increasingly sampling the visual, physical and sonic elements of popular music culture with an unprecedented cognizance of issues in sound and popular music discourses (Weibel 2012; Gerlach 2012). What sets apart Dyment, Migone and Woodcock is the way in which they integrate an awareness of sound studies using creative

techniques, while also questioning and interrogating the influence of sound and popular music in contemporary culture.

DAVE DYMENT: MULTIPLE MODES OF PERCEPTION

To refer to Dyment simply as a sound artist would not do justice to the breadth of media and subjects that he engages with in his artwork. An artist, musician and writer, based in Toronto, Dyment has a diverse practice. He often integrates wit through tongue-in-cheek commentary while reflecting on the curious nature of popular culture. Television, movies, art, celebrity and popular music intersect in Dyment's work through various modes of translation in both form and content. His work functions on several perceptual levels and also reveals a critical perspective on the role of sound in works through the integration of popular music references. While audio is inherently present in much of his art, his inquiry into sound expands beyond aural experience.

Dyment conceptualizes themes of consumption and perception in popular music by appropriating related ephemera. He reconfigures media appropriated from popular music sources using an approach that produces work akin to what Lev Manovich (2002) defines as the "remix." In manipulating materials, he explores the visual representation of sound through practices of collage and assemblage, creating multiple translations of popular music culture. This approach draws upon a multisensory understanding of sound and reflects what Kim-Cohen

designates as "non-cochlear" sonic art, which "seeks to replace the solidity of the *object sonore*, of sound itself, with the discursiveness of a conceptual sonic practice" (2009: 217).[9] What is most compelling about Dyment's artistic practice, however, is the complex methodology he employs to dissect popular music culture references while being mindful of pertinent issues in the disciplines of sound and popular music. To highlight the ways Dyment utilizes popular music references as a method for engaging with sound-based art, I will examine five works where popular music products are reconfigured and integrated into new works.

Material Assemblage: Vinyl Collage

Dyment's work displays a tendency to manipulate the physical form of vinyl records in ways that appeal to the visual, aural and tactile senses. While one might assume audio to be the primary form of his work (specifically those containing audio artifacts), Dyment uses audio recordings as one of many possible representational modes. In *Top Ten* (2005) (Fig. 1), he uses methods of collage and remixing to produce a physical mash up of vinyl records allowing him to shed light on the intricacies of music industry practices. Utilizing the pie-graph to depict the top ten selling records of all time, Dyment recreates record sale statistics by carefully splicing a vinyl version of each album in proportion to its respective album sales. He subsequently recombines the pie-shaped slivers to

make a complete, playable 12-inch vinyl. The final product consists of ten different segments of popular music recordings in varied sizes.[10] When installed in the gallery, the physical record is accompanied by an audio recording of the vinyl playing on a turntable. Inevitably, the track is fragmented and disjunctive with only brief eruptions of familiar sound emerging. The incisions created through Dyment's reconfiguration disrupt the needle as it travels through the grooves and around the record, producing a rhythmic pulse and added aural element. *Top Ten* therefore takes the form of a visual, sonic and physical translation of record purchases and consumption.

     Top Ten embodies an intermedia approach to sound art. By creating a record made up of a variety of sources Dyment engages with multiple levels of representation. The fragments of the records comprise a whole unified system in the technical sense, through its status as a complete record, and conceptually, by representing the top-ten selling records through their materiality. But Dyment's newly composed record also serves as a sonic representation of music industry data. The result of manipulating the original records is a unique audio translation that allows for alternative interpretations to emerge, much like practices of digital and vinyl remixing. Dyment conceptualizes themes related to the popular music consumption and questions their significance in this experience. By employing tangible methods of sampling and collage to vinyl records, he expands perceptions of what constitutes sound based art in regards to form and medium.

Dyment's artwork also suggests that the experience of the sonic realm is not as sound-centric as previously implied, particularly when considering the vast array of products associated with popular music culture. The realm of sound based art appears in this instance to be the ideal sphere wherein one could interrogate these concerns.

Where artists in the past have altered vinyl to reveal new sounds and transform their sonic composition, Dyment utilizes the record as a multimedia commodity. His process of manipulating vinyl LPs allows him to explore the properties of popular music beyond the audible components, enacting a critical form of engagement with popular music culture and the industry that supports it. Dyment's audio interpretation of the statistics puts emphasis on the tangibility of the record and the meticulous splices signify the physical, aural and economic divisions between each album. He employs the very products that are used to establish record sale information, presenting a new artifact capable of being consumed through multiple sensory modes. The recombined records form an entirely new consumable object. Rather than acting as a passive listener or collector, Dyment engages with the various properties of vinyl recordings and finds alternative value in otherwise antiquated objects. His subversion of the cycle of production and consumption, consequently acts as a claim to agency and authority over popular music commodities.

Philip Auslander posits that to position the vinyl record as a visual and tactile object rather than as an audible recording (its intended function), implies a distortion of the record as a commodity. Furthermore he suggests that "[s]uch individual redefinitions of the use-value of objects seem perverse because they challenge the spectacle that seeks to impose its own regimens of consumption on spectators; such individual redefinitions of use-value therefore constitute acts of resistance to the domination of the spectacle" (2004: 154). Dyment produces a conceptual scrutiny of music industry practices, interrogating both the economy of record sales in relation to perceptions of popularity and artistic integrity as well as the function of the vinyl record in contemporary culture. By juxtaposing ten different albums, with all their formal similarities and differences, he reveals how these materials also share many common traits of popular and mainstream music.

As a common instrument in the business world for data analysis and presentations, the pie graph provides a pragmatic tool for Dyment. The use of the pie graph suggests the convoluted nature of industry and artistry in popular music culture. Each individual sliver in Dyment's collage signifies an alternate translation of "top ten," "popularity" and value in the recording industry as well the territory, market share and economic impact of each album in contrast to the others. His work reflects Simon Frith's (2007) suggestion that while popular music may seem quite diverse, popular songs are intended to be accessible, commercially viable, and to merge or blend naturally into the popular music status

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quo, with only slight deviations. The fact that the combined slivers in *Top Ten* can properly function when played and that the record produces a mostly coherent audio recording demonstrates the uniform nature of popular music products. Dyment explores the concept of "top ten hits" down to their physical composition. By producing a useable commodity out of pre-existing commercial products, he reveals the similarities between the different records and reduces the vinyl to its basic structure. Dyment reminds the audience that a record in its most fundamental form is simply a physical manifestation of various sources of sound.

Sound Out of Reach: Representations of Popular Music and Aural Experience

Another area of Dyment's practice that exemplifies a multisensory engagement with sound is his organization of visuals derived from or related to popular music culture to imply an aural experience. In these works, sound is inferred through visual and material means rather than through audio. The rich culture surrounding the Beatles offers Dyment an abundance of references to rework and manipulate. Dyment examines the significance of the Beatles as well as their cultural and social influence. *Silent Revolution* (2003) (Fig 2.)*,* for example consists of a pixelvision video presenting a black-and-white image of the Beatles' *Revolution #1* rotating on a turntable. Audio is absent so the encounter is signified visually as spectators watch the album revolve over and over.

Silent Revolution exemplifies what scholars in the field of sound studies have referred to as the "unsound." The term "unsound" offers a theoretical framework for considering a visual and conceptual approach to sound and accounts for the sonic phenomena conjured within ones mind despite being inaudible. Migone describes the term as a theoretical component of sound art useful in examining "the realm of what cannot necessarily be heard and what is left unsaid" (2012: 4). Though *Silent Revolution* cannot be heard, the viewer can recognize through familiar visual indicators that music is being played. Sound is implied in this instance and Dyment relies on the audience to explore the auditory soundtrack subconsciously composed in their own minds. This allows for an individual experience of popular audio recordings and an interpretation of what the record would sound like that is unique to each viewer.

Silent Revolution explores both the physical and political conceptualization of revolutions in relation to the vinyl record, popular music and society more broadly. Migone suggests that "the video's mute rendition of the song amplifies the ambiguity of the political message," but it also, "focuses our attention on the revolutions of *Revolution*, this reduction encapsulates the legacy of inefficacy of those utopian times" (2012: 50).[11] This tenuous moment is captured by Dyment in the gritty quality of the video and the inability to hear the audio play out. The failure to attain an aural experience, in many ways reflects the fallibility of so-called revolution.[12]

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Dyment's interest in the Beatles is further evident in *Sgt. Pepper's Extended Lonely Hearts Club Band* (2005) (see Fig. 3) where he constructs what he refers to as a "score for a soundpiece" (Dyment 2014). Taking off where English pop artists Peter Blake and Jann Hanworth left off, Dyment positions the various renowned figures featured in the original the album art for *Sgt. Pepper's Lonely Hearts Club Band* (1967) as members, contributors and performers in the Beatles' fictional band.[13] *Sgt. Pepper's Extended Lonely Hearts Club Band* was first exhibited as a series of individual black-and-white portrait prints in a collage. The portraits featured the celebrities included in the original Beatles' album artwork performing various musical acts. Albert Einstein plays the violin, while Marlon Brando takes up the drums and Marlene Dietrich performs the musical saw while Laurel and Hardy destroy a piano (Dyment 2014). Dyment also published a run of twenty-five limited edition books compiling the images (see Fig. 4) to serve as a record of the new arrangement. In producing multiple versions of this composition in the form of books and offering them for purchase he replicates practices of record distribution within the popular music industry. By translating the design of *Sgt. Pepper's Lonely Hearts Club Band* into notations (emulating music notes), Dyment proposes an entirely new sonic composition through ocular indicators drawn from the album artwork. His use of unconventional visual signifiers for sound embodies what Michael Nyman posits as an experimental approach to music composition.[14] According to Nyman, "a

score may no longer 'represent' sounds by means of the specialized symbols we call musical notation, symbols which are read by the performer who does his best to 'reproduce' as accurately as possible the sounds the composer initially 'heard' and then stored" (1999: 3-4). In *Sgt. Pepper's Extended Lonely Hearts Club Band* the "musical" notes are activated by the viewer who becomes the performer through their recognition of the characters in each portrait.

Sgt. Pepper's Lonely Hearts Club band is of course fictional. Kenneth Womack suggests the band was thought up by Paul McCartney to provide the Beatles with an alternative identity that would allow them to experiment musically and "stage their art" (2007: 170). A sketch produced by McCartney allegedly motivated the design of the album cover (Inglis 2008), depicting the band in front of a collage featuring twenty-nine of the Beatles' favorite celebrities and historical figures. Dressed in elaborate military styled costumes complete with mustaches, the Beatles depict Sgt. Pepper's Lonely Hearts Club band at the focal point of the cover. The band members are surrounded by easily identifiable cultural personalities, which according to Lewisohn (1992) were represented through a series of cardboard cutouts. Dyment responds to the optical and sonic strategies employed by the Beatles, Blake and Hanworth by expanding methods of appropriation while also locating his practice at the nexus of visual art and sound. The Beatles repertoire happens to provide a plethora of examples where art and the audible realm intersect. *Sgt. Pepper's Extended Lonely Hearts Club Band*

signified the Beatles' changing views towards the creative process and further

developed the band's conceptual approach to producing an album.[15] In extending

the narrative and integrating the celebrities from the original collage in his fantasy

band, Dyment's "sound score" acts as homage to the rich popular culture

references in the album artwork. Furthermore, his focus on *Sgt. Pepper's Lonely*

Hearts Club Band specifically underlines the correlation between art and popular

music that has existed for some time.

  Sgt. Pepper's Extended Lonely Hearts Club Band explores visual

representation of sound and modes of composition. Dyment suggests that the

images of the celebrities contribute a unique sonic quality to the ensemble by

positioning each individual in the band as a contributor to the sonic makeup.

Where sheet notes and textual notations are conventionally utilized to signify a

particular sound, Dyment extends this concept to consider the aural contributions

of visual media. He examines how a photograph, a personality, a celebrity or even

the identity the Beatles created for *Sgt. Pepper's Lonely Hearts Club Band* can

contribute to the perception of popular music culture. As W.J.T. Mitchell

suggests, "the very notion of a medium and of mediation already entails some

mixture of sensory, perceptual, and semiotic elements" (2005: 399). *Sgt. Pepper's*

Extended Lonely Hearts Club Band explores the semiotic nature of sound and

composition and question notions of medium specificity in the perception of

popular music. Mitchell refers to Marshall McLuhan's (1964) term, "sensory

ratios" which encapsulates the concept that the experience of any medium is never truly pure, but rather made up of different mixtures of sensory experiences. Dyment's *Sgt. Pepper's Extended Lonely Hearts Club Band* explores the an assortment of perceptual modes and in doing so questions the authenticity of narratives associated with the Beatles and popular music in general. He assembles his own narrative for Sgt. Pepper's Lonely Hearts Club band as though it were a score. Influenced by the conceptual approach the Beatles took in composing the original album, Dyment evokes the ominous storyline surrounding *Sgt. Peppers Lonely Hearts Club Band* as a way to extend the legend and give it new life.

Dyment plays with the commonly held fascination for myth and mystery in relation to popular music celebrities and claims agency over these narratives by imagining his own elaborate fantasy. His mining of popular culture also acts as a common form of resistance, taking liberties with the irrepressible anecdotes that emerge through fan culture. Using existing stories tied to the Beatles narrative (verified or not), Dyment mediates an aural imagination of what his fictional band might sound like. He also inserts famous figures into the band as musicians to emphasize the culture of celebrity at the core of history and popular music.

Sonic Manipulations: Conceptualizing Popular Music

The three examples discussed so far might give the impression that Dyment's practice does not engage with audio directly. But rather than exclude auditory

media from his work, Dyment uses them to explore themes within popular music culture. There are several examples of work where he appropriates sound recordings – sampling, altering and overlapping audio to create completely new and modified sonic works. This section examines instances where Dyment parodies popular music culture using audio as the primary form.

The artist employs an audio manipulation of a sound recording in *24 Hours (A Day in the Life)* (2003). Stretching the song to a full 24 hours, he takes the title of the Beatles' *A Day in the Life* (1967) literally (Drobnick 2004). By digitally manipulating the audio of the original song Dyment creates a monotonous drone as opposed to the coherent melody found in the Beatles version. The original recording is unrecognizable, removed from its original context by the artist's modifications. In appropriating the well-known Beatles song, Dyment explores the relation of popular music themes to everyday life. As such, he focuses on how musicians conceptualize and reflect a seemingly normal experience of the world through the lyrics, titles and aural aspects of a popular song.

With *24 Hours (A Day in the Life)*, Dyment explores a conceptual approach to popular music products and extends the capabilities of audio appropriation. Not only does he significantly modify the original song, but as Drobnick (2004) infers he also offers a clever comment on duration and temporality in relation to popular song narratives. Dyment's treatment of the song

"reduces it back to the everyday mundane – an electronic hum nearly indistinguishable from a domestic appliance or office machine" (Drobnick 2004: 278). Here Drobnick articulates the way in which Dyment produces an aural abstraction of the song that is hardly as appealing as the original. But even more so, the now monotonous audio track emphasizes the banality in popular music. The very qualities of popular music that make it susceptible to adaptations for Muzak (see Sterne 1997) such as their typically unimposing sonic composition, are employed by Dyment to conceptualize the everyday, mundane nature of popular songs.[16]

A Day in the Life (1967) recounts the daily routine of the narrator in five minutes and thirty-five seconds of audio. The average length for a popular music song is around three minutes, a generally short attention span when it comes to engaging with sound recordings. By stretching the Beatles' song to the point that listening is nearly insufferable, Dyment probes the commitment of fans and audiences in their encounters with popular music. He insinuates that if one really wanted to experience a literal "day in the life" sonically, it would require twenty-four hours to do so. This raises the question, would contemporary popular music audiences commit to this? Or is popular music temporally limited in how it can communicate to listeners? In 24 Hours (A Day in the Life) the listener is asked to reflect on the prominence of popular music culture in daily life and how it

attempts to represent universal experience while remaining sonically pleasurable and easily consumable.

Dyment more overtly employs methods of audio appropriation in *Fifteen Minute Fame* (2003/2009) by extending the popular David Bowie and John Lennon song *Fame* (1975) to fifteen minutes in length. Using audio editing technology, Dyment stretches the song, producing a nearly unrecognizable version. The new audio recording is harsh and noisy, revealing the effects of Dyment's digital manipulations, which effectively alter the experience of the song. Every now and then, a familiar sound emerges in a distorted and fragmented form, leaving the listener anticipating some concrete reference to grasp. A record sleeve (Fig. 5) with the word 'fame' imprinted on it accompanies the altered audio, serving as another ambiguous reference to the original Bowie and Lennon recording.

According to Dyment (2014), *Fifteen Minute Fame* represents the song's logical length in that it conceptualizes the longevity of fame and celebrity in popular culture. Dyment employs what one critic described as a "cynicism of hard conceptualism" (Horowitz 2005) to explore the popular phrase in relation to an aural experience. Andy Warhol is often credited for popularizing the phrase "fifteen minutes of fame" (Guinn and Perry 2005), used to describe the fleeting and accessible nature of celebrity culture that he foresaw, as well as the harsh realities of the entertainment industry. But Dyment utilizes the phrase literally

exploring the unfolding of fifteen minutes in real-time. The experience of listening to his new rendition is tedious, contrasting the perception of "fifteen minutes of fame" as a metaphor to describe a burst of intense glory. Dyment examines the temporal qualities of "fame" and questions how it is defined or constructed in relation to popular music culture. His version at fifteen minutes in length certainly does not feel fast, in fact it is quite the opposite. The drawn out length of Dyment's recording implies through sound that the experience of time is relative and in flux.

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Vinyl manipulations marked a starting point for Dyment's engagement with sound and popular music as both medium and subject matter. Works in which he constructs representations of sound through visual imagery using popular music objects explore the "unsound," a term used by Migone (2012) and others to describe sounds that are not audible by ear but still exist in some form. Dyment utilizes audio manipulations to enact a conceptual approach to popular music recordings in addition to reflecting on their meaning and various interpretations. By translating sound into the visual and tactile realm Dyment contributes to an expanded understanding of what constitutes sound art. His approach also allows for popular songs to obtain new meaning and context through their transformation into reconfigured yet familiar works. By using appropriation and representations of popular songs, he critiques the notion of an object in the public domain as

static, stable and secured. Moreover, his work is concerned with a broad experience of popular music culture, either by the individual, mass audiences or other configurations of individuals. This is evident through his incorporation of broad themes such as top-ten record statistics and engagement with the myths derived from popular music culture.

After examining a selection of Dyment's works, it is evident that his engagement with materials functions on multiple levels and allows him to negotiate different modes of perception associated with the consumption of sound. Furthermore, it allows him to comment on popular music culture and take agency over the persistent flow of materials and objects that are produced and consumed in the process. Christoph Cox argues that "the most significant sound art work of the past half century… explored the materiality of sound: its texture and temporal flow, its palpable effect on, and affection by the materials through and against which it is transmitted" (2011: 158). For Dyment, these artifacts offer an entry point into a specific segment of the sonic realm – popular music. He exhibits a thorough knowledge of the history of sound in the arts and is certainly influenced by past approaches. His work however, offers an alternative perspective on the significance of popular music culture as well as the social and cultural factors that influence it.

CHRISTOF MIGONE: FRAGMENTS OF SOUND MATERIAL (MANIFESTATIONS OF POPULAR MUSIC)

An artist, academic and curator formerly based in Montreal and currently living in Toronto, Christof Migone instills a commitment to exploring issues in sound studies with a multisensory approach. Kim-Cohen refers to him as a "relational artist" (2009: 252), in part due to his use of appropriation, which draws links between different media forms. Sound is present throughout Migone's creative practice, experienced through various modes of sensory perception. He suggests (2014) on his website that both his work and research "delve into language, voice, bodies, performance, intimacy, complicity and endurance." But his body of work encompasses a range of images, videos, sounds and creative projects that explore an extraordinary scope of subject matter, including popular music. Migone's interest in sound and popular music is evident in his artwork in a number of ways, but primarily in references to his personal experience of popular music. Vinyl records, snippets of audio recordings and album artwork are all subject to manipulation and dissection in his approach to popular music. Artworks by Migone interrogate the social and economic factors that influence popular music culture, allowing him to explore temporality, modes of distribution, and physical representations of sound in popular music culture.

Migone engages with popular music as a reflection of identity and uncovers the value of materials, sounds and images consumed in developing

personal relations within popular music culture. Utilizing the information and data associated with popular music products, he examines the ways in which objects are categorized and fragmented in relation to practices of collecting. Moreover, he utilizes many sensory modalities within the sonic realm that allow individuals to engage with popular music across different media. Migone's interest in how popular music artifacts signify or imply sound and other sensory experiences is evident in a number of his works. He challenges how individuals in contemporary society relate to the products acquired and consumed through popular music, what we make of them, how they reflect our interests, our identity and what significance they have on a personal level.

Personal Property: Popular Music Materials and Identity

Many of Migone's works reveal an interest in the materials used to manufacture vinyl records. A majority of the seven works discussed in this analysis are from the exhibition, *Disco Sec* (2008) at Mercer Union gallery in Toronto. This solo exhibition was centered on popular music culture, featuring works in which Migone explores notions of citation, quoting and sampling in popular music. His methods engage with processes of production and distribution while offering alternative methods of consumption. Similar to practices of remixing and sampling, he utilizes vinyl records and subsequently disrupts their intended

function. As such, Migone reveals the temporal and physical composition of popular music culture by manipulating related artifacts.

For example, *Cut, Cut* (2008) (Fig. 6 and 7) explores a visual and tactile representation of sound. Appropriating two copies of the band Slit's LP record *Cut* and its associated record sleeve (1979), Migone modifies them by creating circular incisions according to the physical space each song occupies on the record (Migone 2014). The result is several vinyl rings and cutouts (made from the sleeve) (Fig. 8) of varying circumferences that signify both the duration as well as a spatial representation of the five tracks per side of the album. By precisely splicing each track from the original record Migone detaches each song from its original context. In theory the rings are playable, however, the record is fragmented and no longer constitutes a complete album and popular music product.

Migone creates a visual and tactile representation through the practice of cutting in *Cut, Cut*. His aggressive physical manipulation of the record evokes the use of audio appropriation in DJ culture and practices of remixing, within the tactile realm. According to Lev Manovich, the term remixing implies "any reworking of an original musical work(s)" (2002: 5). As such, Migone's systematic reworking of the Slit's vinyl record constitutes a remix of the original album content, in the physical realm. As opposed to reworking the aural aspects of the record as DJs do, Migone's conceptualization of aural time and duration

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explores the material and visual significance of the record, its grooves and physical properties.

Paul Hegarty has theorized the concept of the "cut" extensively, with a focus on the term's relevance to considerations of sound. The "cut" emerges in various ways throughout popular culture, in sampling, through cut and mix methodologies, in punk fashion through a DIY practice of physical modifications. But in *Cut, Cut* there are many layers of so called "cuts," both literal and metaphorical. The band name "The Slits" implies a cut, while the album title itself is titled *Cut* (1979). Migone's material intervention also adds a further level of incision. His engagement with the semantics of the "cut" offers new ways to interpret the term. Kim-Cohen points out insightfully that the "cut" "is an essential component of the process of making sense of any sonic text, any experience. Such cutting creates fissures, rips and ruptures in the time space and experience of the text" (2009: 141). While the "cut" is often projected as a violent act or threatening motion, both Kim-Cohen and Migone posit a constructive perception of the term, particularly for its suitability in scrutinizing popular music materials.

Subscribing to Jacques Attali's (1985) thoughts on the position of sound recording formats in culture, Philip Auslander suggests that "sound recordings are abstract representations of music, objects that become visual signs for music whose very proliferation subordinates the actual use of music to its status as a

commodity object" (2004: 152). Migone acknowledges the status of the record as a commodity intended for the cycle of production and consumption encouraged by capitalism and consumer culture. His intervention into the economy of record sales by recycling the records effectively disrupts this process by making the record malleable. As Paul Hegarty argues, these mediations "are clearly ways of disrupting the finality of the music commodity in purchasable record form" (2007: 182).[17] Rather than removing the record entirely from the capitalist economy, Migone's adaptation of what was once a commercial product instead shifts the artifact into the realm of contemporary art. He overtly positions the vinyl record as a commodity object and challenges the process of production and consumption in the popular music industry by creating a new work using the record itself. As a result, the album is reinvigorated and gains value despite Migone's perceived destruction, offering a critique of the perception that commodities diminish in value over time.

In composing a visual manifestation of each song, Migone reconfigures his own musical collection into new formations. His appropriation of the record sleeve to symbolize audio extends the notion of personal property to tangible products. As Jonathan Sterne (2012b) suggests, the changing nature of audio formats and distribution methods have revealed a plethora of issues in regards to the impacts of modern media on sound culture. By engaging with vinyl records through the sampling of tangible aural forms Migone brings attention to the

materiality of sound across different audio technologies. His dismemberment of the vinyl record and sleeve in *Cut, Cut* critiques notions of ownership and agency in relation to popular music products. Migone claims agency over popular music recordings by transforming the record's physical composition and altering its intended function.

In his project *Record Release (12-inch)* (2012-ongoing) (Fig. 9), Migone reduces the materials that constitute vinyl records to their basic form. Using "lentil sized" vinyl pellets of petroleum product, the raw materials required for manufacturing a record, Migone distributes the equivalent of a full 12-inch vinyl's worth of products. Throughout a number of his record releases Migone has used varied methods to disperse the pellets, scattering them at random, leaving them in peculiar locations. He has also gifted pellets to select individuals and offered them for sale to interested buyers (Migone 2014).[18] At the core of each rendition of *Record Release* is an interest in the distribution and fragmentation of the tangible elements used to manufacture records. According to an explanation by Migone (2014) on his website, the release lasts until the last pellet is dispersed, otherwise the record as a unified product remains in the process of distribution – signifying the materials' potential to construct a complete vinyl commodity. He assumes full authority over when and how the record will be released.

Migone's distribution methods for *Record Release* expose a tendency in contemporary culture to be disconnected from the raw materials that facilitate

auditory encounters. In their capacity to be formed and processed into a playable

auditory object, the pellets are connected to and representative of audio

technology. While the fragments of vinyl are inherently related to the experience

of popular music, as one of the basic modalities facilitating an auditory encounter,

in this instance they contain no recorded audio at all. They do, however, represent

the potential for sound. The distribution of the vinyl as they are dropped to the

ground or placed on a particular object creates audio. But the sound emerges

exclusively through the pellet's materiality and interaction with the space as

opposed to with a turntable needle, as one might expect audio might be heard with

vinyl. Migone's engagement with popular music products, prior to their

employment as recordings, further emphasizes the diverse modes of

representation integral to the popular music culture.

　　　Across the varied versions of *Record Release* there is a persistent focus on

the process of dissemination the vinyl pellets undergo. The methods of dispersal

employed in *Record Release* effectively subvert conventional systems of

distribution utilized in the popular music industry. By gifting, abandoning and

selling the individual pellets, Migone raises questions about the use value of raw

materials and offers new ways of thinking about the value one places on physical

objects. Migone's methods of dispersal reflects shifts in the use of popular music

products, from the full vinyl records, to CDs, to digital formats and methods of

audio, sampling and file sharing, either in whole or in part. In its basic form (as

pellets), Migone's vinyl record is easily moved and distributed, though ultimately

disjointed from the complete record. But each vinyl pellet also exists as an object

itself. It would appear that now more than ever individuals have increasing agency

in the process of consumption especially in regards to the music industry, through

the ability of consumers to enjoy a part or all of a record if one so chooses.

Record Release implies the increasing fragmentation of the popular music

experience, by reflecting the notion that a record consists of many distinct audible

and physical portions, all of which can be manipulated and transformed.

Popular Music Text as Creative Material

Migone's practice of sampling explores ways to utilize and repurpose popular

music products by extending the scope of media to incorporate textual aspects of

associated artifacts. By examining the appropriation of texts drawn from popular

music sources, the influence of words, titles, lyrics and the abundant amount of

data in the experience of popular music culture is made explicit. In both *Single*

(2008) and *Doubles* (2008) (Fig. 10), Migone extends his interest in the textual

qualities of popular music by engaging with lyrics and reconfiguring them in

different ways. In *Singles* (2008), the lyrics of 45 different songs are appropriated

and placed in alphabetical order, allowing each word to appear only once (Migone

2014). Likewise, his work *Doubles* (2008), utilizes a similar approach, with the

exception that Migone allows not one but two of each word to appear in the

alphabetized arrangement. The newly composed text is then printed on various white gatefold record sleeves, which materializes and underlines the textual significance of the words (Migone 2014).

Appropriating song titles in *Single* and *Doubles* implies a perception of consistency and uniformity that is often expected from popular music. His work brings into question the formulaic perception of popular songs. By rearranging texts, Migone reveals both the similarities and differences in song titles when removed from their original context. As such, he is able to reduce texts appropriated from popular music sources to their common linguistic devices. Furthermore, by systematically organizing the lyrics and placing them in alphabetical order, patterns begin to emerge that display the linguistic tendencies of popular music songs. The new configuration of words exposes the unique textual significance the lyrics have on their own and their relation to other words through alphabetization.

In many ways, Migone's approach to *Singles* and *Doubles* constitutes a type of data management or informational analysis. He organizes and places each reference in an unusual context, which consequently reveals distinct characteristics about the visual and aural experience of lyrics. As Paul Hegarty suggests, "no text is independent – instead what we have is intertextuality, where texts move, change shape, reappear, disappear continually" (2007: 184).

Sampling is one way to reveal malleability of texts and to further emphasize the connections between sonic and textual senses.

Both *Single* and *Doubles* takes a unique approach to sampling, emphasizing the textual characteristics of popular music culture. Auslander points out insightfully that "the pleasure of looking at records also entails the pleasure of looking at their packaging, including LP covers and CD booklets. To a certain extent, this packaging, too, can fuel the anticipation of hearing the music by providing images associated with those who made it" (2004: 152). A musician may choose to sample a short loop of instrumental music or appropriate a lyric to make reference or tribute, but in the case of *Single* and *Doubles*, Migone examines his encounters in relation to the record as a multifaceted source of data and interrelated texts rather than as a distinctly auditory artifact.

Migone offers another glimpse into his interest in archiving and tracking textual elements in his personal encounters with music with the ongoing project *Playlist* (2011) (Fig. 11). Utilizing artist names and song titles, Migone transcribes several lists of the tracks he played as a DJ at two community radio stations (CKUT in Montreal and CKCU-FM in Ottawa) (Migone 2014). Artists and song titles are placed together in an endless sentence, with each pair of artist and song title separated by only commas, bridged by the phrase "then I played" and followed by the date, time and location of the broadcast (Migone 2014).

Playlist displays a concern for the collective experience of music, whether or not Migone's broadcast had listeners at the time.[19] *Playlist* acts as a journal of sorts, but one that Migone has shared with anyone who might have tuned in. The monotonous delivery of the song titles in the texts, "First, I played *Affection* by Jonathan Richman, then I played *Jungle Jungle* by Seize, then I played *Rapper's Delight* by the Sugarhill Gang…" (2014), underscores the banality in the stream of songs common to radio broadcasting practices. Additionally, the artist names and song titles position the experience of popular music in the textual realm while reflecting its often-tedious presence on commercial radio.

Migone develops an archive of the experience of listening, playing and sharing popular music. The term "playlist" implies cultural practices of sharing music that act as alternative economies emerging through the process of consumption. As Marcus Boon (2010) suggests, playlists have evolved through several formats and have been employed for different purposes. From early mixtapes[20] that served as tributes or friendly gestures, to contemporary playlists that serve to organize and classify music or a compilation of one's favoured tracks, the playlist is a tool utilized by individuals throughout engagements with popular music culture. In many ways exchanges of playlists and mixtapes constitute a type of gift-economy functioning within the margins of the popular music industry.[21]

It has been suggested by McGraith (1990) that sharing and exchanging music is significant to the process of consumption of popular music. *Playlist* represents the notion that the experience of popular music does not solely emerge through personal encounters, but can also be considered as a collective experience, through an exchange between individuals. Considering the passive ways popular music is commonly experienced, *Playlist* represents an attempt by Migone to memorialize his shared radio endeavours and examine them from an alternative perspective. As such, he employs the "playlist" as a cultural form and alternative method of preserving past exchanges of music through radio broadcasting.

Popular Music and Audio Archiving

Migone directly engages with the sonic realm in his work by appropriating short samples of audio from his personal music collection, placing each one precisely to produce an entirely new work that reveals fragments of familiar sounds. Migone's practice of mining personal music archives including record collections, MP3 files and other auditory manifestations of popular music recordings, critiques the notion of ownership in relation to physical and intangible popular music artifacts. He constructs an audio assemblage in order to reflect his personal listening experiences. Where artists and musicians have utilized auditory appropriation in the past to assemble altogether new compositions, Migone employs the remix to

produce a conceptual archive. He addresses the utilization of cultural materials through our interactions and involvement with popular music culture. Considering the intermedia nature of the experience of popular music, Migone questions how these objects reflect our identity and interests and to what extent individuals can obtain agency over them.

Migone mines his own history of music listening as a way to represent his personal interests and acquisitions in his work *Disco Sec* (2004-2008) (also the title of the exhibition). Comprised of an audio recording and supplementary text, *Disco Sec* is indicative of a multimedia approach to popular music culture. The audio portion is composed of short excerpts representing the first and last second of every song Migone has listened to over four years, which are subsequently placed in a new track at the exact time they emerged on the albums where they originated (Migone 2014). The text element lists each of the artist's names, the album titles and the track titles used in the audio recording. Song titles and artist's names are scrambled to produce new textual arrangements (Migone 2014), but the titles maintain their original temporal location within Migone's audio assemblage.

Navigating different sensory translations of his personal music collection Migone looks at the ways in which individuals perceive and engage with media. *Disco Sec* suggests that our experience of popular music is not simply about perceiving audio, but rather that text, including track titles, album titles and indications of song length, all contribute to a multisensory perception of meaning

in relation to popular music culture. This is reflected in Kim-Cohen's discussion of systems of signifiers in contemporary art, wherein he suggests "the composition of the work as both experience and environment requires a calculus involving time, subjectivity and convention, cross-referencing an array of intermittent, ephemeral, interdependent, semiotic matrices" (2009: 252). *Disco Sec* thus relies on a relational system of referents in the form of both sonic and textual signifiers, employing semiotic tools and networks to communicate.

Migone considers the notion that the products and media we consume can communicate both a sense of character and evoke deeply personal and individual experiences through consumption of mass-produced artifacts. *Disco Sec* reveals the significance of popular music in culture as a reflection of identity and music collections as autobiography. By reproducing his personal listening history, Migone attempts to relate to the music and positions each song as a potential contribution to his own identity.

The project *Second, Second* (2008) by Migone employs both an auditory appropriation and textual translation of popular music products. Removing a second-long excerpt from the second track in two hundred albums from his iTunes, Migone then reassembles them in the exact temporal location they assumed on the original albums (Migone 2014).[22] A new audio recording is created, which largely consists of silence with intermittent excerpts of different songs erupting at random times.

Migone explores the potential of silence and the anticipation of sound or noise in *Second, Second*. The barely discernible excerpts appropriated by Migone form a collage of sound creating a new work, while reflecting a glimpse of Migone's personal encounters with popular music. Similar to the sampling employed by Oswald as well as other sound artists and music producers, *Second, Second* examines and critiques the notion of ownership and reflects on the level of access individuals have to popular music products.

In most cases, playing a popular music recording implies a consistent output of audio. *Second, Second* however contains very little sound at all. The excerpts are instead surrounded by silence and leave the listener anticipating the next brief flash of sound. Migone employs the term "taciturn" or the "taciturntablist" in his writing to imply an engagement with audio that finds significance in the relationship between silence and sound (2012: 27-29). Much like Cage's *4'33"* (1952), *Second, Second,* acknowledges the value and potential of silence. In contrast to Cage, Migone negotiates the interstices between silence and music itself, the point at which silence is disrupted by music. According to Migone, "the recorded object, in its capacity to always become a playable object, to be played back is continually re-quoting the past and thereby resituating it in a future that becomes present when the needle drops and finds the groove" (2012: 30). The fragmentation of popular music songs contrasted with periods of silence reveals, for Migone, the potential of entirely new and unique interpretations.

Shifts towards digital media have produced an environment of consumption that no longer relies on physical objects. MP3 and video downloads have taken precedence over CDs and alternative options to experience sound recordings (Sterne 2006). By sampling his own personal music collection for *Second, Second*, Migone reconfigures auditory media in an effort to explore new contexts by reinterpreting his own digital music collection.

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It is evident upon examining Migone's work that his concern with popular music culture functions on multiple sensory levels. The sonic realm is inherent in much of Migone's engagement with popular music culture, often in subtle ways. He represents the sonic realm through various media to interrogate relationships with popular music and address critical social, cultural and economic elements of popular music culture.

Kim-Cohen describes Migone's works as taking place in the "figurative space between people rather than in the literal space of the gallery" (2009: 252). This "space between people" can be found in Migone's use of popular music productss and references that are familiar and relevant to a broad audience. He ultimately treats music as a DJ would treat a record on a turntable, in that he interrupts the form of the original references to reveal new meaning and significance. But instead of scratching vinyl, or clipping audio using production software, Migone employs an intermedia approach that reconfigures popular

music materials and disrupts the flow of products within the industry. Rather than restrict himself to produce purely auditory works as a way to explore sound, he utilizes whatever medium is necessary to compose engaging representations of popular music culture.

LAUREL WOODCOCK: LANGUAGE, TEXT AND AFFECT IN POPULAR MUSIC

Popular culture is often at the core of Laurel Woodcock's artwork. Based in Toronto, Woodcock is a multimedia artist working in sculpture, video, audio, photography and performance, often using language as a point of reference and infusing humour through the subject matter. Her artistic practice often employs commercial or industrial materials and methods in an effort to negotiate the effect of popular culture on individuals and everyday life (Jacques 2012). The influence of her time spent at Nova Scotia School of Art and Design is evident in her use of conceptual approaches to her subject matter. For Woodcock, popular music offers a rich textual territory, in which individuals can establish personal relationships through the interpretation of lyrics, including the phrasing, delivery and perception of words in music. Through songs, lyrics and familiar phrases, many of her works explore the experience of popular music culture as well as the complex relationship that Lawrence Grossberg (1986) suggests exists between music and oral communication.

"Affect" is a useful term in analyzing Woodcock's artistic practice. Gregory Seigworth and Melissa Gregg define "affect" as "an impingement or extrusion of a momentary or sometimes sustained state of relation as well as the passage … of forces or intensities":

> Affect, at its most anthropomorphic is the name we give to those forces – visceral forces beneath, alongside or generally other than conscious knowing, vital forces insisting beyond emotion – that can serve to drive us toward movement, toward thought and extension, that can likewise suspend us (as if in neutral) across a barely registering accretion of force-relations, or that can even leave us overwhelmed by the world's apparent intractability. (2010: 1)

Woodcock considers the multisensory affect of popular music through aural and textual appropriation of vocals, lyrics, song titles and band names, emphasizing the linguistic structures of popular songs. Furthermore, she probes the experience of popular music by reworking different texts to expose how they contribute to a diverse combination of perceptive modes. Affect can be applied in understanding the capability of images, songs, lyrics and sound to provoke thought and feeling in Woodcocks work. As such, this MRP will examine three works by Woodcock that highlight her integration of linguistic and textual references as a way to find meaning in popular music culture.

How Does It Feel? Audio Materiality and Lyrics

"Feeling" can be understood in different ways – as both an affective perception as well as a sensory perception, through touch. In *vinyl (e)* (1997) (Fig. 12), Woodcock examines different ways of feeling through multiple sensory modes. She questions the sincerity of lyrics and phrases used in popular music, while contemplating the perception of popular music through auditory and visual media. *vinyl (e)* is a multimedia video and audio installation and represents one of Woodcock's earliest engagements with popular music. The audio component features samples of two popular music recordings: Brenda Lee's *I'm Sorry* (1960) and Connie Francis' *Who's Sorry Now?* (1957).[23] A silent video accompanies the audio on a 9" monitor (Woodcock 2014). The monitor reveals a close-up, gradual pan of two fingers crossed with each other to imply an act of deception. Together each individual component contributes to an experience of popular music that appeals to many senses.

The word "sorry" in each of the songs is emphasized through Woodcock's transformation of the audio recording. Skips and disruptions in the recording can be heard as it plays over speakers indicating the use of deteriorated records. The degradation of the vinyl is accentuated by Woodcock's digital manipulation of the recordings, which according to her "render the repeated apology insincere" (2014). Thus, by digitally enhancing the audio samples and

transposing them into a new recording Woodcock stresses the tangibility of the record itself.

Each groove and ridge on a record is distinct and represents a tangible sonic signature, susceptible to erosion. Woodcock employs the gradual breakdown of the records selected in *vinyl (e)* as a metaphor for the fallibility of language, particularly the apology. Interplay between the video and audio components further focuses on materiality. The video portion of *vinyl (e)* brings attention to the detail and texture of the hands displayed, while the audio reveals the physical traits of the record.

vinyl (e) symbolically connects the visual and audio media through a focus on fingers and their association with the sense of touch. Likewise, DJs employing vinyl records also depend on a sensory knowledge of vinyl's physical properties to identify the characteristics of each recording. George Nelson (2004) suggests that the grooves and spaces on vinyl records were often used as tangible reference points or aids to help DJs to determine what sonic properties a certain record contained. Woodcock's mediation of physical records and conversely the lyrics reflect a curiosity towards the record as a physical signifier of sound. Furthermore, her focus on materiality accentuates the record as an inherently tangible object.

The audio recording in *vinyl (e)* represents the instability and often-dubious practices of the popular music industry while also bringing in to question

the value of recorded productss. By exposing the physical record as fragile and deteriorated, Woodcock interrogates sincerity in popular music itself. Centring on the word "sorry" in *vinyl (e)* allows Woodcock to critique the subject of apologies, common to pop songs and particularly young female singers. But why did Woodcock choose Lee, Francis and these two songs specifically? Surely there are many songs that revolve around apologies throughout popular music. Woodcock's selection of Lee and Francis implies complex layers of popular culture history that sheds light on the pressures young musicians face to appear more mature or responsible than their age might indicate.[24] As young professionals and commercial products, Brenda Lee and Connie Francis had arguably fragile careers, decreasing in value as time progressed. Woodcock conceptualizes the potential instability of a career in the music industry by highlighting the fallibility of the vinyl record. Her choice of songs in *vinyl(e)* comments on the potential for sincerity in lyrics performed by adolescent individuals. Considering that both Lee and Francis were quite young when they made these recordings, Woodcock examines notions of authenticity in popular music by isolating certain phrases in the songs. As Ian Biddle and Marie Thompson suggest, "encounters with music are often cited in passing as an example par excellence of affective experience […] it is precisely the affective field that offers us a way into thinking authenticity, affiliation and identity, without abandoning them altogether" (2013: 12). As such, Woodcock allows the

audience to contemplate the affect of lyrics in popular songs as well as the proclivities of the popular music industry. How do we know if it is or isn't sincere? Is love exclusive to "mature" individuals? Do these songs speak to young love? Can a commercial product be authentic? And do the fans relate to the lyrics and the singer? Woodcock poses these questions in *vinyl* (e) but rather than providing answers she presents the audio and video in a way that allows viewers to arrive at their own conclusions. Her interrogation of the recordings and themes in popular music culture uncovers the unpalatable traits of the industry, characteristics that can often be ignored when consuming and participating in popular music culture.

Gestures: Popular Music Materials and Emotional Acts

Vocals, lyrics and song titles in popular music are often infused with many layers of sentiment and meaning. Several scholars have suggested that music has the ability to affect both our mind and our body, resonating on a conscious level through emotional impact in addition to having an influence on our common bodily functions, from breathing to temperature regulation (Millar 2013; Diaz and Silviera 2014). In some instances the meaning of lyrics can be interpreted as vague and inauthentic, but in others they can be interpreted as deeply personal and expressive. Woodcock's *untitled (playlist for Bas Jan Ader)* (2008) (Fig. 13), a limited edition print, makes use of the "playlist" as an emotional gesture and

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personal tribute. The homage is for the deceased Dutch artist Bas Jan Ader who after a modest career tragically died at sea at the age of 33 (Verwoert 2006).[25] His work was known for drawing on romantic themes through performances and dramatic personal videos.

untitled (playlist for Bas Jan Ader) is composed of a carefully curated list of song titles and their artists, printed in foil-stamped blue font on a white background. The aesthetic of the print echoes the cover of a retrospective catalogue of Ader's art published in 2006 titled Please Don't Leave Me (1969) (taken from one of Ader's video works), and as Woodcock (2014) suggests the visual style implies a somber and mournful ambiance.[26] She selected titles involving crying and falling, all of which represent the temperament and melancholic sensibility Ader embraced in his artwork. The subject of the tragic death of Ader is reflected in the choice of songs and artists, such as Why I'm So Unhappy by Dntel or Cry Cry Cry by Johnny Cash.[27] Each of these song titles were chosen to emulate the equally disheartening titles of Ader's artworks, including I'm Too Sad to Tell You (1970-71) for example. Woodcock's work embodies the tragic legacy left behind by Ader and memorializes him through contemporary popular music, translating his personality and legacy through appropriation.

Woodcock references the aural properties of each song in the untitled (playlist for Bas Jan Ader) by appropriating song titles for the particular emotions

they imply. The titles and artists names therefore act as signifiers for feeling and sentiment, which shows how popular music texts have affective potential. The titles and names appropriated by Woodcock are essentially meaningless when removed from their original source, textually and sonically. Many of the words selected by her are familiar and if they are not, one can easily distinguish the style of each song by the ordering and their connotations. While the titles and artists could be interpreted alternatively and out of context there is added meaning for those with a higher degree of familiarity of the source texts as well as with Ader's career and biography.

Playlist reflects Woodcock's effort to examine affect in relation to an individual's understanding of the significance of popular music songs and lyrics. Dean Wareham asserts that the playlist or mixtape, which contain various meanings and intentions, involves a thoughtful process of reflection and careful calculation:

> It takes time and effort to put a mix tape together. The time spent implies an emotional connection with the recipient. It might be a desire to go to bed, or to share ideas. The message of the tape might be: *I love you. I think about you all the time. Listen to how I feel about you*. Or, maybe: *I love me. I am a tasteful person who listens to tasty tunes. This tape tells you all about me.* There is something narcissistic about making someone a tape and the act of giving the tape puts the recipient in our debt somewhat. Like all gifts, the mix tape comes with strings attached. (2005: 55)

Woodcock integrates the emotional connection Wareham describes, in her use of

the playlist as a tribute and to convey a sense of melancholy, but she also reveals

the narcissistic aspects of creating playlists by relying on her own musical tastes

as a source for the songs. Her process of creating the playlist embodies Ader's

seemingly egocentric artistic practices. *Such Great Heights* (2003) by The Postal

Service offers evidence of how each track implies a certain sentiment. As one of

the songs used in *untitled (playlist for Bas Jan Ader)*, *Such Great Heights* is a

melancholic, soft and subdued track that conveys a feeling of longing.[28] The lyrics

constitute a love-letter of sorts, directed toward an unknown individual, while the

audio and instrumental captures the essence of this sentiment. Lead singer Ben

Gibbard states, "When you are out there on the road, for several weeks of shows,

and when you scan the radio, I hope this song will guide you home." Woodcock's

utilization of *Such Great Heights* is intended to imply both a personal and

collective sense of longing, loss and desire for Ader since his tragic death. In his

discussion of the Rolling Stones *(I Can't Get No) Satisfaction* (1965), John

Mowitt suggests that "the thinking of affect [in popular music] can be traced as it

threads between the sound and the image" (2013: 98). That is to say affect in

popular music exists at the nexus of various texts that intercede, which is evident

in Woodcock's appropriation of the song titles and artists' names. The titles and

artists' names gain distinct meaning when placed within the context of *untitled*

(playlist for Bas Jan Ader) and allow Woodcock to examine familiar popular

music phrases by observing the sonority of the song and the feelings evoked. Furthermore, it allows for an interpretation of the song titles and artist's names removed from their original context.

As Dyment suggests in his writing on Woodcock, her utilization of the playlist effectively "manages to both tell Ader's brief story and also evoke his sense of melancholy […] [I]t first reads as a bit of an art-world in-joke, but the playlist-as-portrait is surprisingly effective" (2012: 11). *untitled (playlist for Bas Jan Ader)* constitutes a portrait in the way that Woodcock is able to convey an image through her selection of songs and examination of the effects of linguistics beyond the text itself. The work in question can be read from multiple perspectives; one with knowledge of recent art history, another with popular music as a starting point, and one that includes knowledge of both ostensibly distinct fields. Woodcock paints a picture of Ader that integrates a portion of her own identity, in that her source is limited by her own knowledge and encounters with popular music. Through her own experience of popular music, Woodcock assembles familiar song titles and artists' names and asserts these texts as signifiers of a sentiment, a feeling and a reflection of identity, activating emotion in the titles through aural memory. She relies on viewers' recognition of popular music culture, art history, or both to relate and make meaning of her tribute to Ader.

untitled (playlist for Bas Jan Ader) also probes the function of the playlist as a dedication or gesture. In the past, CDs and cassettes have functioned as conduits for music sharing and building communities around music listening and enjoyment, but more recently the playlist as a cultural practice has evolved to respond to new music formats and increasing digital consumption (see Sterne 2006, 2012a, 2012b).[29] Marcus Boon (2010) has theorized three terms in order to categorize the different functions of the playlist and music sharing in general. For Boon the following terms encompass the broad range of applications of music sharing including: "*inventio*" which refers to the selection of songs one wants another individual to play and hopes that they will enjoy, "*dispositio*" signifies practices of organizing and sorting songs to make playlists, and "*elocutio*" implies the cuts and edits made in the process of compiling playlists, including the aesthetic embellishments that are often included with care, such as handwritten messages or decorative additions. These methods of exchange all have one thing in common, and that is, as Boon remarks to "charm the recipient" (2010: 55). Creating a tribute in the form of a unique playlist allows Woodcock to raise questions about the function and evolution of music sharing, particularly in the digital age. Where mixtapes and CDs were common in the past, in what ways is the playlist still utilized and what role does it serve? *untitled (playlist for Bas Jan Ader)* posits the playlist as a memorial and a portrait, a way to both reflect and remember certain individuals.

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Woodcock further comments on the function of popular music and sound art in society by contrasting Ader's narrative with popular music culture. Bridging the world of popular music with art history, the playlist acts as a sentimental gesture for a captivating personality, extending the mythos around Ader. Woodcock's utilization of song titles and the words that comprise them reveals the shared characteristics of art and popular music.

Lyrical Resonance: Text and Affect in Popular Music

Popular phrases and melodies resonate through lyrics via a wide range of means, from their "catchiness," interpretation, exposure to audiences and their ability to connect with listeners. In her performance and site-specific installation *wish you were here* (2003/2004/2007/2011), Woodcock inquires into the interpretation and resonance of text through song lyrics, titles and linguistic references appropriated from popular music.

Woodcock reflects on familiar lyrical and linguistic phrases in w*ish you were here*. The title of the work was created in the form of a massive industrial sized banner, composed of large, bold red lettering and subsequently attached to a small plane. During the opening reception for exhibitions in Toronto, Guelph and Waterloo, Woodcock arranged for a plane to fly overhead for the audience to view (see Fig. 14). The banner was subsequently displayed in the gallery space (see Fig. 15) for the remainder of the exhibition, acting as a sculpture and physical

memorial for the opening performance. A pre-recorded video of the event was also shown in the gallery space following the opening (see Fig. 16) to bring attention to the function of the banner and the initial flight.[30]

Wish you were here references and represents sounds by evoking popular music through familiar phrases. Woodcock examines the resonance in linguistic patterns that emerge in popular music as well as in everyday life. The text reveals a vague yet optimistic sentiment that regardless of its context has potential for affect. As Dyment points out, "'here,' in this case, is, in fact, a moment shared in real time with the viewer for the duration of the performance, uttering the wish and bringing it to fruition simultaneously" (2012: 10). Using the method of advertising with planes and large banners Woodcock explores the tendency of ads to communicate to a broad audience, through intimate and sentimental expressions. Relying on familiarity with the phrase or the song, the banner also signifies the melancholy and longing captured by Pink Floyd in their album *Wish You Were Here* (1975). The phrase itself evokes the feeling of the song and triggers an exchange between perception and recognition. Individuals familiar with combination of words as lyrics might be inclined to reference the song in their head triggering the recollection of a previous sonic encounter.

Woodcock's use of the phrase "wish you were here" evokes not only the title of a well-known Pink Floyd song and album, but also a tradition of using the phrase to express longing and yearning for the presence of someone absent. The

aura of Pink Floyd's album and song *Wish You Were Here* (1975) is captured in this work, by expanding the lyrics on a grand scale and further emphasizing the familiar words. Created in 1975, the album *Wish You Were Here* was written at a time when the members of Pink Floyd were both physically and emotionally exhausted from their efforts for *Dark Side of the Moon* (1973) (Mason 2005). The album's overall sound can be attributed to their feelings toward the tumultuous departure of their former band mate Syd Barret.[31] Nicholas Schaffner quotes Pink Floyd songwriter and guitarist Roger Waters when he suggests that, "I wanted to get as close as possible to what I felt ... [that] indefinable, inevitable melancholy about the disappearance of Syd" (1991: 184). Woodcock captures the "feeling" of the well-known album by venerating the four-word phrase, eliciting both sonic and linguistic perceptions, through the melancholic connotation "wish you were here" implies.

Additionally, Woodcock relies on her utilization of commercial forms to suggest the co-optation of phrases such as "wish you were here" for profitable purposes. Like many of her works incorporating popular music, Woodcock questions the authenticity and sincerity of text and lyrics. Turns of phrase are frequently appropriated to convey a personal sentiment or emotion in popular music and are equally common in greeting cards or allegedly intimate gifts despite their mass production. But by inserting the colloquial phrase "wish you were here" into the advertising realm on a grand scale, Woodcock reveals a

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paradox in the simultaneously affectionate and impersonal employments of language in mass marketing and popular music. *Wish You Were Here* scrutinizes the sincerity and intention of language in the business world (including the popular music industry) through the use of seemingly cliché phrases commonly applied to express a wide range of emotions, from sympathy, to sorrow, to desire and joy.

<p style="text-align:center">•   •   •</p>

Woodcock exhibits an interest in how popular music affects the individual and resonates with them on a personal level. Utilizing linguistic elements associated with popular music products allows her to interrogate both the commercial and cultural elements of the popular music industry. Cox offers an insightful observation on materiality in the sonic realm stating that "sound and the sonic arts are firmly rooted in the material world and the powers, forces, intensities, and becomings of which it is composed" (2011: 157). As such, Cox situates sound within the framework of affect theory, even employing such terms as "intensities" and "becomings" also used by Gregg and Seigworth in their theorization on "affect." By locating sound in relation to "affect," Cox allows for an analysis of popular music that looks beyond what songs and texts "mean" and instead examines what they do and how they make individuals feel. Cox's concept is particularly useful when considering Woodcock's mediation of popular music artifacts. Her interest in popular music rests in the way that songs make

individuals feel, how they recognize the "intensities" and "becomings" and how they relate to it on a personal level. Moreover, the use of popular music productss brings into question the social and cultural significance of perception in popular music culture in general. A relational system of referents and signifiers represents the experience of popular music in works such as *untitled (playlist for Bas Jan Ader)* and *wish you were here*, while *vinyl (e)* examines the materiality of records and the sincerity of lyrics. In scrutinizing popular music materials as a commodity as well as a significant social and cultural influence, Woodcock claims agency and disrupts the persistent cycle of production and consumption in popular music culture.

FINAL SOUND

Appropriation has proven to be a useful tool for Dyment, Migone and Woodcock, allowing them to engage with popular music products on a multisensory level. For these artists appropriation serves many functions; most importantly it permits them to mediate the role of popular music in a way that challenges passive engagements commonly accepted in popular music experiences. Reconfiguring media from popular music culture effectively subverts the passive nature and hegemony of consumption and activates new significance for popular music products.

There are several remarkable motifs and patterns apparent in the works analyzed in this MRP. All three artists integrate LPs in their work, addressing the materiality of vinyl records, allowing them to scrutinize the economy of popular music culture. Despite the persistence of select niche markets for vinyl records, LPs have been primarily outmoded for some time. The artists integration of the vinyl format however, suggest that even if records no longer serve their intended purpose as sound recordings, they still maintain some degree of economic, cultural and historical value. Another common theme is their scrutiny of texts. While Woodcock and Migone appropriate letters and words, Dyment deals with narrative in popular music culture. Woodcock's reflection on Bas Jan Ader's story through the sonic affects of song titles and artists names is analogous to Dyment's *Sgt. Pepper's Extended Lonely Hearts Club Band* in that they both use alternative notations to signify sound. The exception however, is that Dyment uses portraits rather than text to imply audibility. Despite the different media utilized both artists weave their knowledge of popular culture into the works with a concern for how sound functions within it.

Migone and Woodcock address the playlist in their work, each employing it for different means. Woodcock integrates the emotional aspects of creating playlists by connecting her music interests with her interest in Ader. In contrast, Migone centres on a shared experience through radio broadcasting as a form of self-expression. Due to the common traits shared across popular music Migone

and Woodcock's consideration of the personal experience of popular music offers insightful commentary on the homogenous nature of popular music forms. As Wareham suggests, "in the future, when social scientists study the mix tape [and playlist] phenomenon, they will conclude – in fancy language – that the mix tape was a form of 'speech', particular to the late twentieth century" (2004: 28). By employing the playlist as a tool for communication, Migone and Woodcock reflect Wareham's prediction.

The various patterns evident in the artworks discussed in this MRP are indicative of the significance of popular music culture as a tool for exploring the intersections of sound and art. Multimedia modes of perception form the foundation of popular music through an abundance of different consumable products. Engaging with popular music allows artists to make meaning of the processes that influence everyday life. Nicolas Bourriaud (2002) uses the term "postproduction" to describe contemporary artistic methods that recycle and reconfigure previously existing cultural products. He suggests that "Artists today program forms more than they compose them: rather than transfigure a raw element (blank canvas, clay, etc.), they remix available forms and make use of *data*." (2002: 8, emphasis in the original). Dyment, Migone and Woodcock reflect these approaches by focusing on the popular music as a valuable cultural, social and economic influence and source for creative media. The works considered in this MRP reconfigure data through a range of physical and intangible materials

produced in popular music culture. Through appropriation the artists give new life to otherwise obsolete objects and subsequently disrupt the conventional workings of capitalism.

What distinguishes the work of the artists in question are the various media applied in their engagement with popular music culture. Evident throughout this MRP is a concern not for what form a work of art assumes, but rather for a critical engagement with discourses around sound art and popular music culture. In expanding the perception of what constitutes a work of sound art, these artists simultaneously consider issues in the fields of sound and popular music studies. Bourriaud proposes that "in observing contemporary art practices, we ought to talk about 'formations' rather than 'forms'" (2006: 20-21). In this sense, Bourriaud shifts the focus away from the medium and allows instead for a consideration of the phenomena the artwork engages with as well as the discourses it interrogates, regardless of form. The move away from forms encourages a relational approach to contemporary art and offers a method for analyzing objects to examine the contexts that influence their perception:

> [It] is not the simple secondary effects of a composition, as the formalistic aesthetic would like to advance, but the principle acting as a trajectory evolving through signs, objects, forms, gestures […]. [P]resent-day art shows that form only exists in the encounter and in the dynamic relationships enjoyed by an artistic proposition with other formations, artistic or otherwise. (2006: 20)

Bourriaud's notion of formations is pertinent to the artistic methods of Dyment, Migone and Woodcock. Examining the work of these artists' through the lens of an intermedia approach allows for an understanding of the complex networks and relational systems they rely on to produce new and thought-provoking artworks regardless of the materials used.

Questions of what constitutes a work of sound art remain unresolved. However, the artists discussed in this MRP offer an indication of emerging perspectives that seek to broaden perceptions associated with the term "sound art" in regards to both media and form.[32] Their ability to synthesize the complexities of popular music culture into accessible works of art reflects a refusal to accept the constraints of previously held distinctions applied to creative disciplines. Integrating popular music products allows the artists to reveal the multifaceted significance of mass media and popular culture. Dyment, Migone and Woodcock each utilize a different approach to popular music, eliciting compelling questions about human relationships with media. Using familiar references allows for audiences to take supposedly inferior popular cultural forms seriously and to see these artifacts in a new light.

The artists examined in this MRP exhibit the multifaceted characteristics of sound. Through divergent applications of popular music references they scrutinize popular music culture as well as its commercial and cultural

implications. Dyment Migone and Woodcock explore specific ways that individuals make use of the objects encountered in popular media. As such, they prove that the consumption of popular music encompasses a culture of undertakings that are far more active than just listening to sound recordings passively. The methods utilized by the three artists analyzed here, such as playlists and collages, reflect methods commonly employed upon artifacts by audiences and fans across popular culture. By integrating everyday or recognizable materials, the artists find ways to connect with observers through common points of reference. Rather than adopting an avant-garde experimentalism or a confrontational dismissal of the popular, they represent a sort of critical music enthusiast. As fans devoted to sound and music, they are also interested in assuming an active role in making sense of their own encounters. With new discourses and methodologies emerging, artists are enacting shifts within the field of sound. Artists such as Dyment, Migone and Woodcock use diverse materials in their artistic practices, creating works that negotiate sonic cultures and indicate a turn in perceptions of sound art. By moving within and between different media, they explore a plethora of issues and the complex relationships connecting sound art and popular music.

Notes

[1] Don Goddard used the term "sound art" in his essay for the exhibition catalogue, *Sound/Art* (1984).

[2] Alan Licht (2007), Seth Kim-Cohen (2009) and Christof Migone (2012) all separately identify a concern with the classification of sound art. They are critical of the limited parameters in which sound based arts have traditionally been positioned and offer alternative ways of perceiving them that infer a multimedia approach.

[3] This is also proven by a significant number of exhibitions incorporating artists and artworks that display an overt interest and awareness in popular music materials on multiple levels of perception. See *This is not a love song* (2013) in Barcelona, *The String and the Mirror* (2013) at Lisa Cooley Gallery, New York, *Soundings: A Contemporary Score* at the Museum of Modern Art, New York, *The Record: Contemporary ART and VINYL* (2010) at the Nasher Museum of Art at Duke University, and *Sympathy for the Devil: Art and Rock and Roll Since 1967* (2007) originating at the Museum of Contemporary Art, Chicago and subsequently touring to the Museum of Contemporary Art, North Miami (2008) and the Musée d'art contemporain de Montréal (2008).

[4] Rosalind Krauss developed the idea of the expanded field of sculpture in order to challenge the assumption that certain art forms must fit within firm categorizations or disciplines. Krauss offered a system of thinking about sculpture as one of a periphery of practices that integrated the traditional definitions of sculpture as well as unconventional conceptualizations. Krauss explains that "the expanded field is thus generated by problematizing the set of oppositions between which the modernist category sculpture is suspended. And once this has happened, once one is able to think one's way into this expansion, there are – logically – three other categories that one can envision, all of them a condition of the field itself, and none of them assimilable to sculpture. Because as we can see, sculpture is no longer the privileged middle term between two things that it isn't. Sculpture is rather only one term on the periphery of a field in which there are other, differently structured possibilities. And one has thereby gained the 'permission' to think these other forms" (1985: 38).

[5] Kim-Cohen suggests that "Krauss's model, translated into the sonic field, with its terms and oppositions replaced by those applicable to a thinking of auditory experience, do serve to highlight certain presumptions. At the same time, such an exercise will allow us to think through the implications and categorizations of existing works of sonic art and imagine future directions for the still-nascent practice of sound art" (2009: 155).

[6] Russolo was associated with the Futurists, an artistic and social movement that embraced the advances of the modern world, as well as the speed and intensity of

industry, engineering and technology (see Kelly 2011). *The Art of Noise* was a pivotal document recognizing sound's position in the arts and would be a manifesto for Russolo and fellow Futurist musicians (1913). According to Russolo, "musical sound is too restricted in the variety and the quality of its tones" (1913: 6). His views in *The Art of Noise* would lead him to build what he called an *Intorumori* machine, which was essentially a noise-making instrument.

[7] Filippo Marinetti, the leader of the Futurist movement, was also known for employing similar practices in what has been recognized as some of the earliest performance art (Concannon 1990). Manipulating sound through available technologies, Marinetti's early compositions for radio pre-figured approaches to sound collage and musique concrete that would emerge nearly fifteen years later (Concannon 1990).

[8] Oswald presented his definition of plunderphonics in a lecture delivered at the Wired Society Electro-Acoustic Conference in Toronto in 1985 titled "Plunderphonics, or Audio Piracy as a Compositional Prerogative." It was published in *Musicworks #34*, as a booklet by *Recommended Quarterly* and subsequently revised for the *Whole Earth Review #57* as "Bettered by the borrower" (Oswald 2013). His plunderphonic works prefigured much of the DJ and remixing methods commonly used in contemporary music practices.

[9] Cohen defined non-cochlear art as work that "appeals to exigencies out of earshot" (2009: xxi). He used the term to consider an array of material and visual aspects within the sonic realm.

[10] The ten albums in the collage (in order of the most total album sales to the least) include: Michael Jackson – *Thriller* (1982), Billy Joel – *Greatest Hits Vol. 1 & 2* (1985), The Eagles - *Their Greatest Hits 1971–1975* (1976), Pink Floyd – *The Wall* (1982), Led Zeppelin – *Led Zeppelin IV* (1971), AC/DC – *Back in Black* (1980), The Beatles – *The Beatles* (1976), Fleetwood Mac – *Rumours* (1977), Boston – *Boston* (1976) and Elton John – *Elton John's Greatest Hits* (1974) (Dyment 2014).

[11] Migone curated *Disquiet* (2005) an exhibition featuring works from Dyment and other artists at Modern Fuel in Kingston. This quote is taken from a section titled 'Disquietude' in the first chapter of Migone's book *Sonic Somatic: Performances of the Unsound Body* (2012), which is a revised version of the exhibition essay. Migone is referring to the social shifts and aspirations for change that emerged throughout the civil rights movements of the 1960s and 70s in Europe and North America.

[12] John Platoff (2005) suggests there were two versions of *Revolution 1* released, one with the lyrics "but when you talk about destruction, don't you know that you can count me out," whereas the second version altered the latter phrase to say

"well you know you can count me out, in" the additional "in" allegedly implies John Lennon's conflicted views on revolution and what it might involve.

[13] *Sgt. Pepper's Lonely Hearts Club Band* was produced following the Beatles' work on *Revolver* (1966) and is considered a prominent album in the psychedelic rock movement. Womack (2007) argues that the album marked a shift in the Beatles' perspectives on the industry with less focus placed on live performance and more placed on in-studio recording and experimentation. He also suggests *Sgt. Pepper's Lonely Hearts Club Band* was considered one of the initial "art-rock" album that achieved significant commercial success (2007: 165).

Artists Peter Blake and Jann Hanworth were commissioned to create the album artwork for *Sgt. Peppers Loneley Hearts Club Band,* guided by art director Robert Fraser (Inglis 2008). The original collage featured an image of the Beatles in military attire surrounded by a slew of comedians, scientists, politicians and athletes that the band members admired including: Mahavatar Babaji, Issy Bonn, Marlon Brando, Lenny Bruce, Larry Bell, William S. Burroughs, Lewis Carroll, Aleister Crowley, Marlene Dietrich, Diana Dors, Bob Dylan, W.C. Fields, Sigmund Freud, Oliver Hardy, Aldous Huxley, Carl Gustav Jung, Stan Laurel, T. E. Lawrence, Karl Marx, Marilyn Monroe, Sir Robert Peel, Edgar Allan Poe, Karlheinz Stockhausen, H. G. Wells, Mae West, Oscar Wilde, Shirley Temple, Paramahansa Yogananda and Yukteswar Giri (Sullivan 1995).

[14] See also Kotz (2001).

[15] These changing views are further emphasized by the bands choice to collaborate with practicing visual artists for the album artwork.

[16] For more on Muzak see, Kassabian et al. (2013).

[17] Hegarty suggests these disruptions "take us back to the malfunction of a scratch or of a blockage on a record, and then onto the 'proper' functioning, now intimately connected to its improper use" (2007: 183).

[18] The first version of *Record Release* was comprised of pellets positioned immediately in the entranceway of a gallery so that visitors would enact the process of distribution through their interactions in the space. Similarly, Migone placed vinyl pellets to reflect the circular form of a record, in a subsequent gallery installation (Migone 2013).

[19] It is important to note that the time slot Migone was broadcasted was from 1:00AM to 7:00AM. This could indicate that the audience was not necessary, but rather that he was interested in the act of sharing music as a form of distribution and in exposing his own tastes in music (Migone 2013).

[20] A term used to describe compilations of songs composed by using reel-to-reel magnetic tapes to record from the radio or to make copies of vinyl records (Boon 2010).

[21] Boon argues, however, that the iTunes playlist and similar formats have subsequently adapted these methods into capitalist systems, suggesting they participate in the "now-standard contemporary capitalist practice of taking a folk or 'subcultural' form, usually involving some aspect of collective folk play, and commodifying or recommodifying it (since most subcultural practices involve the appropriation of commodity forms)" (2010: 54).

[22] For example, the actual occurrence of the second second of the Swirlies 1996 album *They Spent Their Wild Youthful Days in the Glittering World of the Salons* occurs in the song *In Harmony New Found Freedom* and can be found at nineteen seconds in Migone's newly composed audio piece as a second long excerpt, the exact same temporal location it can be found on the original Swirlies album. See Appendix B for a full list of the songs included in *Second, Second.*

[23] *I'm Sorry* was written Dub Albritton, Ronnie Self and performed by 15-year-old singer Brenda Lee and *Who's Sorry Now* was written by Ted Snyder, with lyrics by Bert Kalmar and Harry Ruby. Lee's version of *I'm Sorry* and Francis' *Who's Sorry Now* garnered significant attention both obtaining positions on Billboard Charts (Bronson 2003: 106).

[24] Written as a love song, the record executives were actually hesitant to allow Lee to record *I'm Sorry* at such a young age, concerned that the subject matter was too mature. However, it was eventually released on July 18, 1960, and the song would quickly reach No. 1 on the Billboard charts with wide popularity in America and the UK (Bronson 2003: 71). According to Bronson, Francis allegedly recorded *Who's Sorry Now?* after disappointment in her attempt at establishing a career in music and as a good will gesture to her father, with no intention of necessarily releasing it (2003: 69). But after recording it during what was supposed to be her final studio session, the song was subsequently released and would become her breakout hit, boosting her career and making her a mainstay on the American popular music scene (Bronson 2003).

[25] Ader was a conceptual artist, performance artist, photographer and filmmaker who came to symbolize the romantic artist. He acquired a cult following after his death that contributed to a revival of his work and led individuals to reexamine his legacy and artistic production (Verwoert 2006).

[26] This catalogue actually accompanied an exhibition that was compiled following Ader's death, reflecting the significant popularity Ader achieved through the legacy and mythos surrounding his untimely death (Verwoert 2006).

[27] See Appendix A for full list of tracks and artists included.

[28] Such Great Heights was written by Ben Gibbard, frontman for the popular indie band Death Cab for Cutie, and Jimmy Tamborello an electronic musician. Released on Sub-Pop Records. *Rolling Stone* ranked the song number 27 on the list of 100 best songs in 2000 (Rolling Stone 2000).

[29] The playlist as cultural phenomena has evolved since it was used in commercial radio formats. Since the emergence of new technologies including music storage on computers, randomized selection as well as other methods of organizing or categorizing music, the term "playlist" has implied a method of arranging and sharing personal musical collections (Moore 2004).

[30] Woodcock would also go on to produce a multimedia version of *wish you were here* for *Nuit Blanche* (2007) in Toronto, presented using lights to form the phrase in several locations throughout the city.

[31] Barret was lead vocalist, guitarist, principal songwriter and a founding member of Pink Floyd until 1968. Despite his remarkable musical talent, he was known for his experimentation with a wide range of drugs, particularly psychedelics, which would eventually lead to his departure from the band. According to Julian Palacios (1997), throughout late 1967 and into 1968 Barrett became increasingly erratic, unreliable and unpredictable due to persistent drug use at which point he agreed to leave the band in April of 1968 and was briefly hospitalized. Barrett was a close friend of the remaining founding members of the band and the decision to keep Barrett out caused them considerable anguish.

[32] It is important to note that the similarities between Dyment, Migone and Woodcock's work could be attributed, in part, to the geographical proximity of these artists, as they are currently all based in Toronto. There is no doubt that these artists participate in a common scene and artistic community – supported by several professional collaborations and partnerships amongst the three artists, from appearing in the same shows to publishing writings on one another. Unfortunately the spatial limitations of this MRP prevent an in-depth analysis of how shared location and professional networks might influence artistic methodologies and creative practices.

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Fig. 1. Dave Dyment, *Top Ten* (2005), collaged vinyl records. Image courtesy of the artist.

Fig. 2. Dave Dyment, *Silent Revolution* (2003), video. Image courtesy of the artist.

Fig. 3. Dave Dyment, *Sgt. Pepper's Extended Lonely Hearts Club Band* (2005), framed black and white prints (installation view). Image courtesy of the artist.

Fig. 4. Dave Dyment, *Sgt. Pepper's Extended Lonely Hearts Club Band* (2005), book. Image courtesy of the artist.
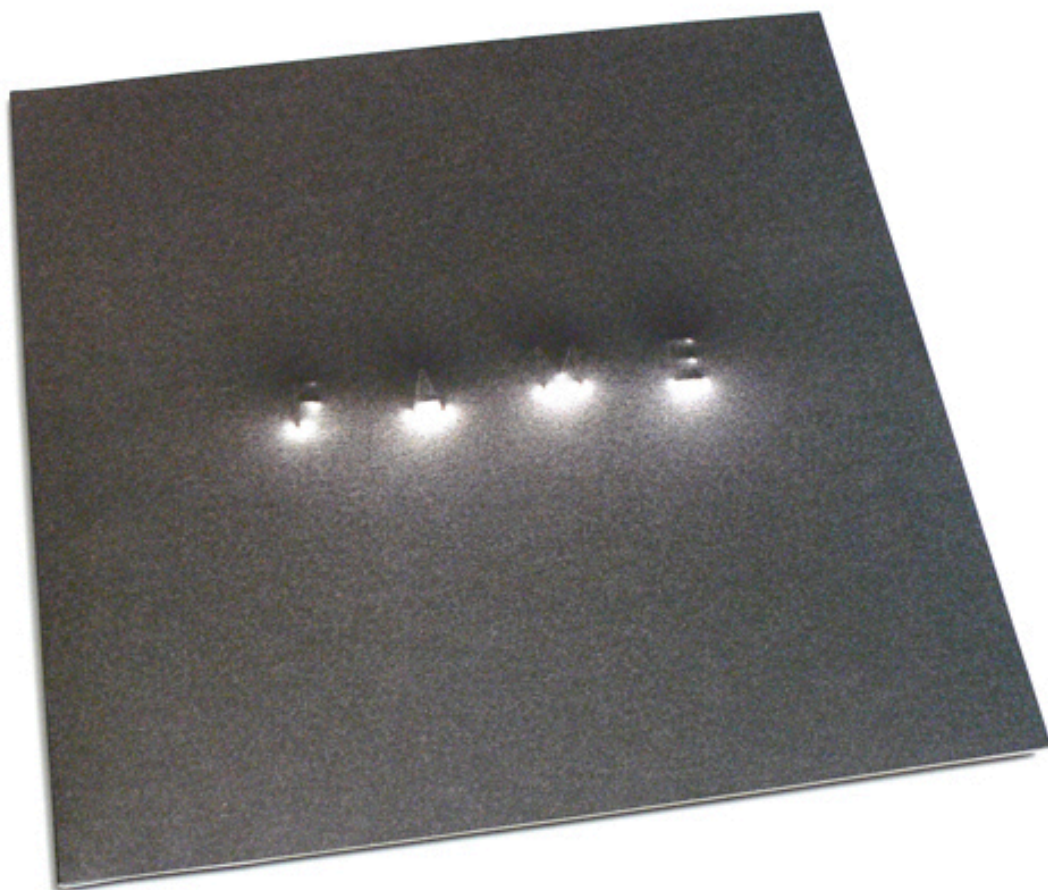
Fig. 5. Dave Dyment, *Fifteen Minute Fame* (2005), ardboard LP sleeve. Image courtesy of the artist.

Fig. 6. Christof Migone, *Cut,Cut* (SIDE A - front cover) (2008), cardboard LP sleeve. Image courtesy of the artist.

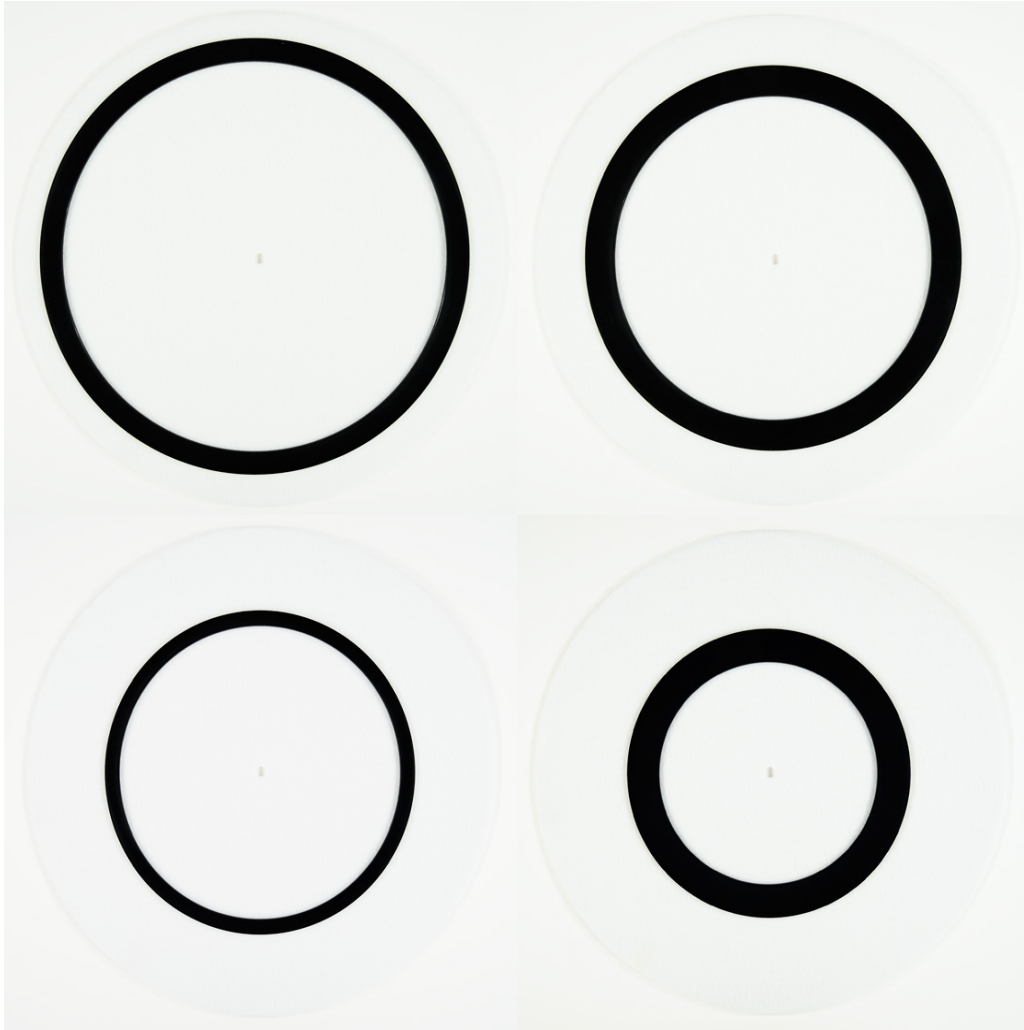Fig. 7. Christof Migone, *Cut,Cut* (Side A - back cover) (2008), cardboard LP sleeve. Image courtesy of the artist.

Fig. 8. Christof Migone, *Cut,Cut,* (Side A - Tracks) (2008), vinyl LP record. Image courtesy of the artist.
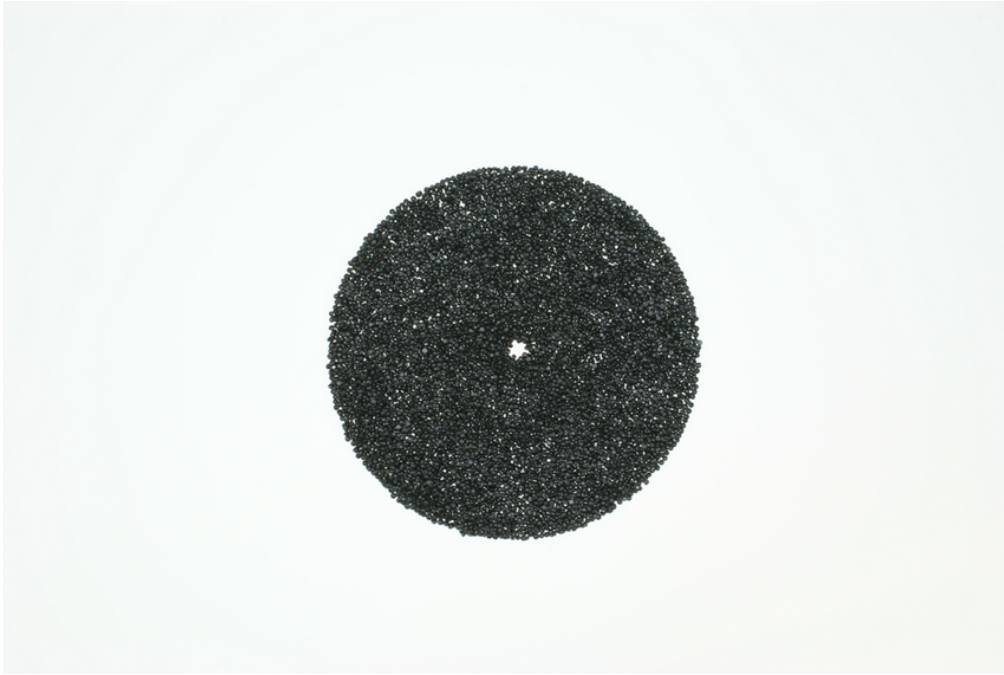
Fig. 9. Christof Migone, *Record Release (12-inch)* (Ongoing), vinyl pellets. Image courtesy of the artist.

Top: Each transaction is documented and paired with a photograph of the pellets arranged in the form of a 12" record which is correspondingly diminished by one each time a pellet is gifted, sold or placed somewhere.

Bottom: Image of a released pellet.

Fig. 10. Christof Migone, *Doubles* (2008), cardboard LP record sleeve. Image courtesy of the artist.

First, I played "Affection" by Jonathan Richman, then I played "Jungle Jungle" by Seize, then I played "Rapper's Delight" by the Sugarhill Gang, then I played "IOU" by Freeze, then I played "Bitten by a Lovebug" by the Rezillos, then I played "Forget me nots" by Patrice Rushen, then I played "Atmosphere" by Joy Division, then I played "The Kids" by Lou Reed, then I played "Jennifer's Veil" by the Birthday Party, then I played "Mirror Images" by Van der Graaf Generator, then I played "Children" by Parts Found in Sea, then I played "Heroes" by David Bowie, then I played "L.A. Woman" by the Doors, then I played "Party Train" by the Gap Band, then I played "Small Talk" by Randy Peters, then I played "Beer Song" by Scarlet Drops, then I played "Jealous Again" by Black Flag, then I played "Headline Hunters" by Youth Youth Youth, then I played "That number again folks" by Porcelain Forehead, then I played "Smile" by the Fall, then I played "Piano Piece" by silly affairs of insects, then I played "Blue Lagoon" by Laurie Anderson, then I played "The Act Committed" by Durutti Column, then I played "Virgin Ears, Virgin Eyes" by Bourbonnese Qualk, then I played "Modelwerk" by Bushido, then I played "Second Object" by Biscayne Balloon, then I played "A day such as this" by Pere Ubu, then I played "Picadilly Circus" by Stiff Little Fingers, then I played "Mannish Boy" by the Rolling Stones, then I played a request "The Pump" by Jeff Beck, then I played "Mars, Bringer of War" by Gustav Holst, then I played an excerpt from In darkness there is no choice by Antisect, then I played "What the Hell" by Omega Tribe, then I played "Tapioca Sunrise" by Flux of Pink Indians, then I played "Movement IV (encounter)" by Mandrill, then I played "Anhilation" by Crucifix, then I played "Grave Expectations" by Singing Fools, then I played "To Know Evil" by Annie Anxiety, then I played "Their Corrupting Ways" by the System, then I played "The Supernatural Anaesthetist" by Genesis, then I played "The Great Healer" by Fred Frith", then I played "Concrete Slopes" by the Gist, then I played "Sleepy Theory" by Weekend, then I played "Hey High Class Butcher" by Julian Cope, then I played "Ballad of the Man" by the Virgin Prunes, then I played "Redondo Beach" by Patti Smith, then I played "Present Arms" by UB40, then I played "Papa's got a brand new bag" by James Brown, then I played "I take what I want" by Sam and Dave, then I played "Don't be cruel" by Elvis Presley, then I played "Perfidia" by the Ventures, then I played "I heard it through the grapevine" by CCR, then I played "Carry Home" by the Gun Club, then I played "Dirty Business" by Condition, then I played "I'm sorry" by the Inflatable Boy Clams, then I played "Darren Stevens" by the Dave Howard Singers, then I played "I go hungry" by Palace at 4 AM, then I played "Rock It" by Herbie Hancock, then I played "I want water" by African Head Charge, then I played "Detective privé" by JJ Burnel and Dave Greenfield, then I played "Blue Tone" by Clock DVA, then I played "Together" by Kinetic Ideals, then I played "The Old Laughing Lady" by Neil Young, then I played "Mr. Jones" by Direktive 17, then I played "Girl on the phone" by the Jam, then I played "Hitler was a Jew" by the American Devices, then I played "His Good Looking Girlfriend" by the Undertones, then I played "Love You More" by the Buzzcocks, then I played "Ay te dejo en San Antonio" by Los Lobos, then I played "Gloria" by Los Fronterizos, then I played "Poema de la guerra de España" by Juan Peñalver, finally I played "Pulse Section I-IV" by Steve Reich.

Playlist from Sunday March 4, 1984 on the 1am to 7am overnight slot at CKCU-FM in Ottawa, Ontario, Canada.

Fig. 11. Christof Migone. *Playlist* (2011), text. Image courtesy of the artist.

Fig. 12. Laurel Woodcock, *vinyl (e)* (1997), video and Audio (installation view). Image courtesy of the artist.

Fig. 13. Laurel Woodcock, *untitled (playlist for Bas Jan Ader)* (2008), print with blue ink. Image courtesy of the artist.

Fig. 14. Laurel Woodcock*, wish you were here* (2003/2004/2007/2011), performance footage.
Image courtesy of the artist.

Fig. 15. Laurel Woodcock, *wish you were here* (2003/2004/2007/2011), vinyl lettering
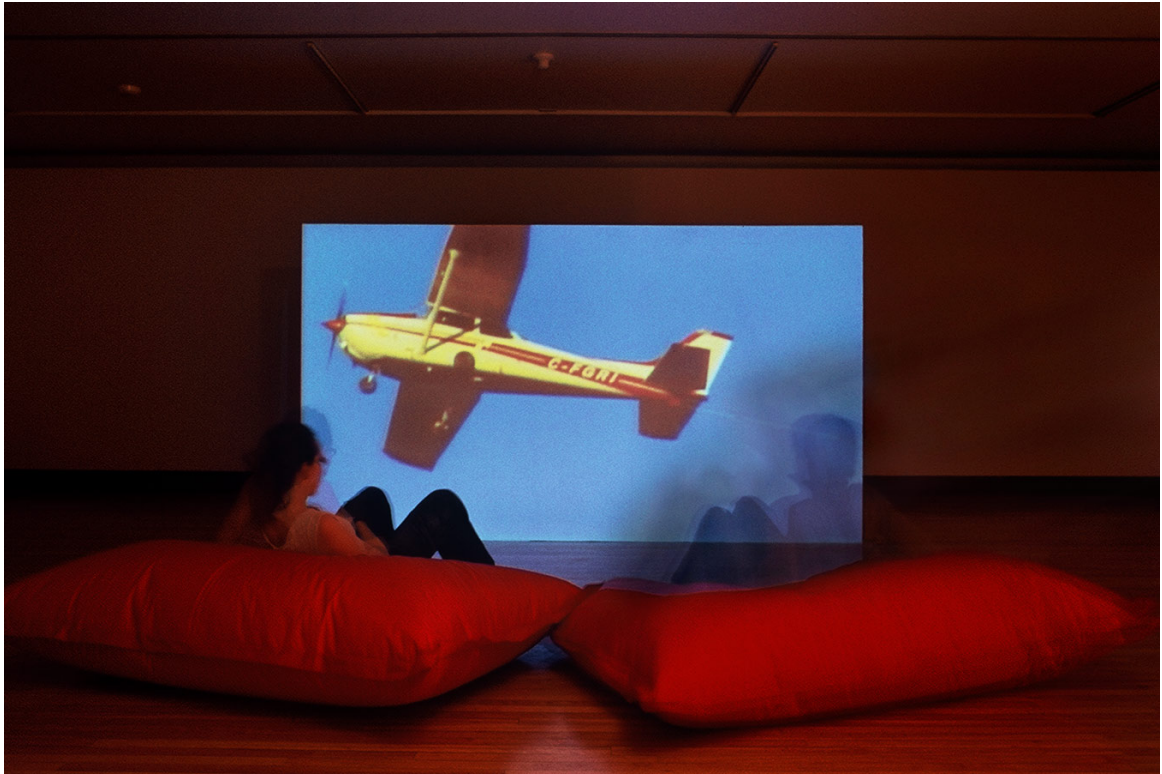(installation view). Image courtesy of the artist.

Fig. 16. Laurel Woodcock, *wish you were here* (2003/2004/2007/2011), vinyl lettering. Image courtesy of the artist.

Appendix B: List of track information for *Second, Second* (2008) - Christof Migone

sec	artist		album	track
001	0019	Swirlies	They Spent Their Wild Youthful Days	In Harmony New Found Freedom
002	0030	Mutabaruka	Check It!	Check It
003	0032	Eminem	The Eminem Show	White America
004	0037	MIA	Arular	Pull Up the People
005	0044	Costes	Lung Farts	Stab Those Devils
006	0046	The Subhumans	From the Cradle to the Grave	Forget
007	0047	The Fall	Totale's Turn	Fiery Jack
008	0059	Antipop Consortium	Arrythmmia	Bubblz
009	0060	Sunset Rubdown	Snake's Got A Leg	Snake's Got A Leg
010	0061	John Oswald	Plunderphonic	Michael Jackson-Dab
011	0070	Outkast	Stankonia	Gasoline Dreams - Goodie Mob
012	0073	Diamanda Galas	Schrei X	I - I am - Dreams
013	0082	Jay Z	Black Album	December 4th
014	0093	Fly Pan Am	ceux qui inventent n'ont jamais vécu (?)	Rompre l'indifférence de l'inexitable Avant que l'on vienne rompre le sommeil de l'inanimé
015	0094	Renata Tebaldi	Recital Amsterdam, 1974	M'ha presa alla sua ragna
016	0101	Public Enemy	It Takes A Nation of Millions To Hold Us Back	Bring The Noise
017	0102	De La Soul	3 feet high and risin'	The Magic Number
018	0116	The Breeders	Last Splash	Cannonball
019	0123	Bruce Nauman	Raw Materials	Thank you Thank you
020	0127	Nick Drake	Pink Moon	Place to Be
021	0129	The Clash	The Clash	Remote Control
022	0133	Piano	Brigadoon	Supermarket One
023	0134	Os Mutantes	Technicolor	Bat Macumba
024	0136	Feist	Let It Die	Mushaboom
025	0138	Jocelyn Robert	Canned Gods	war #1
026	0138	Mule	Wrung	We know you're drunk
027	0138	Carlos Gardel	Carlos Gardel	Golondrinas

028	0142	Dusty Springfield	Dusty in Memphis	So Much Love
029	0143	Gregory Whitehead	The Pleasure of Ruins	Twilight of the Idols
030	0145	Meat Puppets	II	Magic Toy Missing
031	0145	Swell Maps	Jane From Occupied Europe	Let's Buy A Bridge
032	0146	Beach Boys	Pet Sounds	You Still Believe In Me
033	0146	Sean Paul	Dutty Rock	Street Respect
034	0148	Violent Femmes	Violent Femmes	Kiss Off
035	0150	Hoahio	Ohayo! Hoahio!	Happy Mail
036	0153	Huun-Huur-Tu	The Orphan's Lament	Ancestors
037	0153	Esquivel	Cabaret Manana	Johnson Rag
038	0155	Elvis Costello	Imperial Bedroom	Tears Before Bedtime
039	0155	Suicide	Suicide	Rocket USA
040	0156	Flying Lizards	Flying Lizards	Her Story
041	0158	The Jam	Sound Affects	Absolute Beginners
042	0162	Betty Carter	'Round Midnight	Who What Why Where When
043	0162	Cecil Taylor	The Tree Of Life	Period 2
044	0164	The Slits	Cut	So Tough
045	0165	Throbbing Gristle	20 Jazz Funk Greats	Beachy Head
046	0166	Tom Waits	Rain Dogs	Clap Hands
047	0167	Led Zeppelin	I	Babe I'm Gonna Leave You
048	0167	Monks	Black Monk Time	Shut Up
049	0168	Nina Simone	Nina Simone	Day and Night
050	0169	Joe Williams	Me And The Blues	Me And The Blues
051	0170	Fleetwood Mac	Fleetwood Mac	Warm Ways
052	0173	The Velvet XX	The Velvet Underground & Nico	I'm Waiting for the Man
053	0174	The Specials	The Specials	Do The Dog
054	0174	The Hidden Cameras	Mississauga Goddam	Builds the Bone
055	0175	Christian Marclay	More Encores	John Zorn
056	0175	Al Tuck	Brave Last Days	buddah
057	0175	Wolf Parade	Apologies To The Queen Mary	Modern World
058	0176	John Cage	Variations IV	Excerpts — 7pm to 8pm
059	0177	Louis Armstrong XX	Satch Plays Fats	Blue Turning Grey Over You
060	0177	Fugazi	13 Songs	Bulldog Front
061	0177	Paul De Marinis	Music As a Second Language	Fonetica Francese
062	0179	Neil Young	After the Gold Rush	After The Gold Rush
063	0180	Victoria Williams	Happy Come Home	Frying Pan

064	0182	obby "Blue Bland	The "3B" Blues Boy The Blues Years: 1952-1959	Wise Man's Blues
065	0183	Young Marble Giants	Collosal Youth	Include Me Out
066	0183	Pixies	Surfer Rosa	Break My Body
067	0184	The Jesus & Mary Chain	Psycho Candy	Living End
068	0186	Robert Schumann	Kinderszenen Kreisleriana	Kinderszenen Opus 15
069	0187	Sonic Youth	Evol	Star Power
070	0188	Dead Kennedys	Fresh Fruit for Rotting Vegetables	Forward To Death
071	0189	Talking Heads	Fear of Music	Mind
072	0191	Lole Y Manuel	Lole Y Manuel	Oscura Plata
073	0191	Henri Chopin	Les 9 saintes-phonies	Vibrespace
074	0191	Josh White	Free And Equal Blues	In My Time Of Dying
075	0192	Brian Eno	Here Come The Warm Jets	The Paw Paw Negro Blowtorch
076	0192	Robert Wyatt	Nothing Can Stop Us	At Last I Am Free
077	0194	The Pop Group	We Are All Prostitutes	Blind Faith
078	0194	Beastie Boys	Check Your Head	Funky Boss
079	0195	Big Maybelle	The Complete Okeh Sessions 1952-55	So Good To My Baby
080	0197	Al Green	I'm Still In Love With You	I'm Glad You're Mine
081	0197	Think About Life	Think About Life	Bastian And The Boar
082	0201	Lightnin' Hopkins	The Texas Bluesman	Cotton
083	0202	Echo & The Bunnymen	Ocean Rain	Nocturnal Me
084	0202	To Rococo Rot	The Amateur View	Telema
085	0203	Sex Pistols	Never Mind the Bollocks	Bodies
086	0203	Gary Numan	Replicas	Are 'Friends' Electric?
087	0206	Billie Holiday	Lady In Satin	For Heaven's Sake
088	0206	Mary Margaret O'Hara	Miss America	Year in Song
089	0206	Otis Spann	Good Morning Mr. Blues	Love, Love, Love
090	0207	Les Georges Leningrad	Deux Hot Dogs Moutarde Chou	Lollipop Lady
091	0210	Steve Bates	The Dim Coast	Everywhere Little Explosions
092	0211	Tom Ze	Jogos De Amar	Peize Viva
093	0215	PJ Harvey	is this desire?	The Sky Lit Up
094	0216	Crass	Penis Envy	Systematic Death
095	0217	Veda Hille	Spine	Sweet
096	0217	Aphex Twin	Richard D. James Album	Cornish Acid
097	0218	David Bowie	Hunky Dory	Oh! You Pretty Things
098	0220	Bérurier Noir	Concerto Pour Détraqués	Petit Agité
099	0222	Demitrios Stratos	Metrodora	Segmenti Due

100	0227	Black Flag	My War	Can't Decide
101	0227	Sackville	These Last Songs	Closthesline
102	0230	Franz Ferdinand	Franz Ferdinand	tell her tonight
103	0230	Dome	3	Ar-Gu
104	0231	Bonnie Prince Billy	Master and Everyone	Ain't You Wealthy, Ain't You Wise
105	0231	Antony And The Johnsons	Antony And The Johnsons	Cripple and The Starfish
106	0231	Strafe für Rebellion	Vögel	Rising Sun
107	0232	Gang of Four	Entretainment!	Natural's Not In It
108	0233	Jimmy Scott	Holding Back The Years	Don't Cry Baby
109	0234	General Strike	Danger In Paradise	The Fatal Glass
110	0236	Albert Ayler	Love Cry	Ghosts
111	0237	Alexandre St-Onge	L'amitié ou les rumeurs insoutenables du désir	L'amitié
112	0241	The Shins	Wincing The Night Away	Australia
113	0244	Negativland	Helter Stupid	Helter Stupid
114	0245	Eric Dolphy	Stockholm Sessions	Sorino
115	0246	Lee Scratch Perry and Mad Professor	Black Ark Experryments	Super Ape In A Good Shape
116	0247	The Modern Lovers	The Modern Lovers	Astral Plane
117	0248	Wire	Chairs Missing	French Film Blurred
118	0248	Nico	Chelsea Girl	These Days
119	0249	Bill Evans	From Left to Right	I'm All Smiles
120	0249	Prince Far I	Voice of Thunder	Tribute To Bob Marley
121	0252	Radiohead	Kid A	Kid A
122	0254	Syd Barrett	The Madcap Laughs	No Good Trying
123	0258	Leonard Cohen	New Skin for the Old Ceremony	Chelsea Hotel No. 2
124	0258	My Bloody Valentine	Loveless	Loomer
125	0259	Meredith Monk	Dolmen Music	Travelling
126	0260	Duke Ellington & John Coltrane	Duke Ellington & John Coltrane	Take The Coltrane
127	0261	The Beatles	Abbey Road	Something
128	0262	Peter Hammill	Over	The Second Hand
129	0263	Linton Kwesi Johnson	Forces of Victory	It Noh Funny
130	0266	Steven Feld	Voices of the Rainforest	Making Sago
131	0270	Jandek	Chair Beside A Window	European Jewel
132	0274	Laurie Anderson	Big Science	Big Science
133	0276	Mouse on Mars	Iaora Tahiti	kompod
134	0278	Lali Puna	Scary World Theory	Middle Curse
135	0283	Fennesz	Venice	Chateau Rouge
136	0289	The Rolling Stones	Some Girls	When the Whip Comes

137	0289	Arcade Fire	Funeral	Down Neighborhood #2 (Laika)
138	0290	Mossman vs. The World Bank	Mossman vs. The World Bank	Tumble Weed
139	0293	Oxbow	The Balls In The Great Meat XX	Daughter Bomb Angel
140	0295	Justin Timberlake	Justified	Like I Love You
141	0296	The Stranglers	Rattus Norvegicus	Goodbye Toulouse
142	0298	The Raincoats	Odyshape	Family Tree
143	0300	Cat Power	What Would The Community Think?	Good Clean Fun
144	0301	The Who	Who's Next	Bargain
145	0302	Nirvana	Nevermind	In Bloom
146	0306	Bernhard Gal	Relisten	bee bee
147	0308	Black Sabbath	Masters of Reality	After Forever
148	0309	Caetano Veloso	Noites Do Norte	Noites Do Norte
149	0314	Nick Cave	From Her to Eternity	Cabin Fever
150	0323	New Age Steppers	Action Battlefield	Observe Life
151	0329	Akufen	My Way	Installation
152	0332	Metallica	Metallica	Sad But True
153	0337	Erik B and Rakim	Follow The Leader	Microphone Fiend
154	0341	Peter Frampton	Frampton Comes Alive!	Doobie Wah
155	0346	The The	Soul Mining	This Is the Day
156	0356	Patti Smith	Horses	Redondo Beach
157	0358	The Smiths	The Smiths	You've Got Everything Now
158	0366	Feu ThŽrˋse	Feu ThŽrˋse	Mademoiselle Gentleman
159	0367	Joy Division	Closer	Isolation
160	0373	Mark Stewart & The Maffia	Learning to Cope With Cowardice	Liberty City
161	0375	Butthole Surfers	Locust Abortion Technician	Graveyard
162	0375	Prince	1999	Little Red Corvette
163	0383	Michael Snow	The Last LP	Si Nopo Da (By What Signs Will I Come To Understand?)
164	0384	Pere Ubu	Datapanik in the Year Zero	Heart of Darkness
165	0388	Pan Sonic	A	Pala
166	0410	Giant Sand	Cover Magazine	Johnny Hit and Run Pauline
167	0416	Xenakis	Electronic Music	Concret PH
168	0418	Autechre	cornfield	Cfern

169	0427	D'Angelo	Voodoo	Devil's Pie
170	0431	Van Der Graaf Generator	Still Life	Still Life
171	0444	Oval	Systemisch	Aero Deck
172	0445	John Zorn	The Big Gundown	Peur Sur La Ville
173	0468	Sun Ra	Nuclear War	Retrospect
174	0483	John Watermann	Calcutta Gas Chamber	Second Shudder Project: Fitting the Gas Hose
175	0492	Plastikman	Musik	Plastique
176	0499	The Nihilist Spasm Band	No Record	When In London Sleep At The York Hotel
177	0512	Tim Hecker	My Love Is Rotten To The Core	Sammy Loves Eddie Hates David
178	0540	Bernhard Günter	un peu de neige salie	Untitled II
179	0552	Public Image Ltd.	Public Image	Religion I
180	0558	Magali Babin	Chemin de Fer	petit jardin
181	0562	I.S.O.	I.S.O.	B
182	0566	Miles Davis	Kind of Blue	Freddie Freeloader
183	0593	Art Ensemble of Chicago	The Third Decade	Funky AECO
184	0594	Luc Ferrari	Presque Rien	Musique Promenade
185	0606	Roland Kirk	The Man Who Cried Fire	Bye Bye Black Bird
186	0608	Neu!	Neu!	Souderoujebob
187	0612	Main	Deliquescence	Phase Space
188	0670	Maleem Mahmoud Ghania w/ Pharoah Sanders	The Trance of Seven Colors	Bala Moussaka
189	0683	The Dead C	Tusk	Head
190	0692	Thelonious Monk	Monk in France	Off Minor
191	0708	Faust	IV	Sad Skinhead
192	0747	Fela Kuti and Afrika 70	Zombie	Mister Follow Follow
193	0789	Charles Mingus	Charles Mingus Presents Charles Mingus	Original Faubus Fables
194	0790	Steve Reich	Early Works	Piano Phase
195	0813	William S. Burroughs	Break Through in Grey Room	Origin and Theory of the Tape Cut-Ups
196	0894	Nancy Tobin	Duo des aigus	Untitled
197	0929	The Reveries	Blasé Kisses	My Romance
198	1028	Sam Shalabi	Osama	Mid-East Tour Diary (2002)
199	1032	Christopher DeLaurenti	Favorite Intermissions	Before Petrushka
200	1156	Derek Jarman	Blue	I Fill This Room with the Echo of of

Appendix C: List of track information for texts used in *untitled (playlist for Bas Jan Ader)* (2008)

Why I'm So Unhappy - Dntel
Don't Ask Me Why - Eurythmics
Don't Tell Me - Madonna
Crying - Roy Orbison
Cry Cry Cry - Johnny Cash
Cry for Love - Iggy Pop
Let the Rain Drops Fall - Patsy Cline
As Tears Go By - Marianne Faithful
Down in My Own Tears - Aretha Franklin
Weep No More - Billie Holiday
Don't Have to be So Sad - Yo La Tengo
The Saddest Story Ever Told - The Magnetic Fields
Goodbye Sadness - Yoko Ono
Falling - De La Soul
Falling Down - Tom Waits
Fallin' Down - Goo Goo Dolls
Don't Fall Down - 13th Floor Elevators
Such Great Heights - The Postal Service
It's Time to Break Down - The Supremes
It's Alright - ESG
Grown Men Don't Fall in the River, Just Like That - Liars
I Can't Stand Up For Falling Down - Elvis Costello and the Attractions
Fall On Me – REM; Falling At Your Feet - Daniel Lanois
I Guess I'm Falling in Love - Velvet Underground
Can't Help Falling in Love - Elvis Presley

I Fall In Love Too Easily - Chet Baker
Fallin' - Connie Francis
Mondrian Was A Liar - Botch
Primary - The Cure
Another Pot O' Tea - Anne Murray
Tea for the Tillerman - Cat Stevens
Please Please Please - James Brown
Please Don't Leave - Pat Benatar
It's Not Easy - Desmond Decker
I'm Leaving Now - Johnny Cash
Please Don't Leave Me Now - Billy Holiday
Farewell Ridee - Beck
Searchin' - The Coasters
Missing - Beck
Lost in Music - The Fall

Appendix D: Confirmation of image permissions

Dave Dyment: April 7, 2014

Christof Migone: April 9, 2014

Laurel Woodcock: April 11, 2014