

Sonic Gaze: William Brown Street: Walker Art Gallery
November 30th 2017
Phil Morton

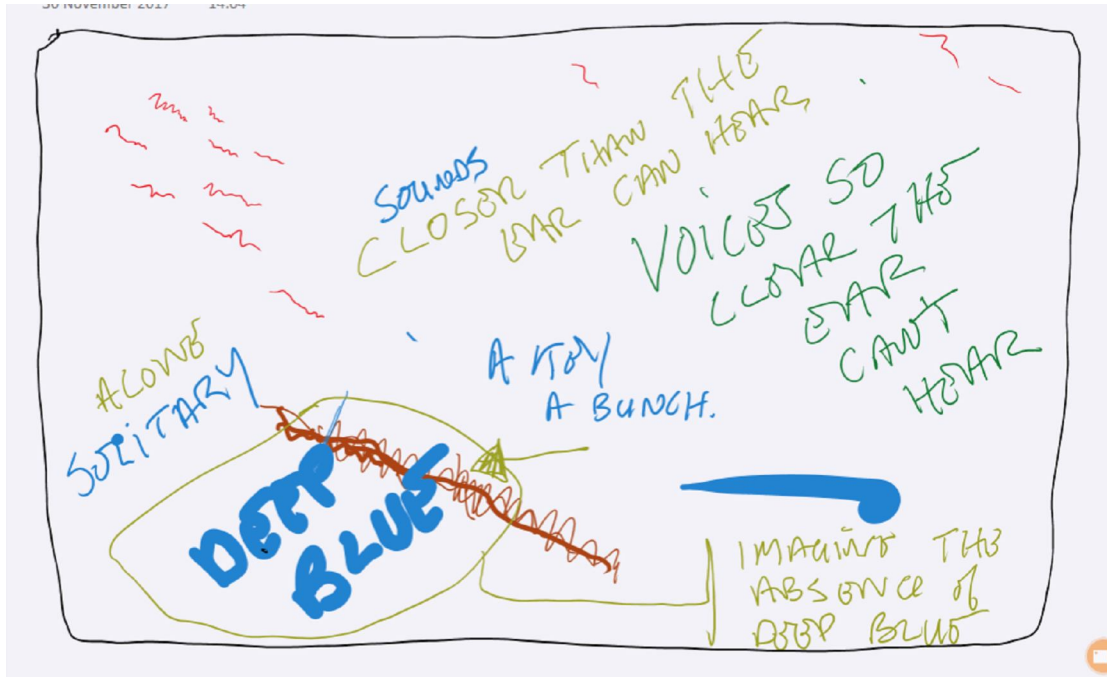
Section one: Ground floor Walker Art Gallery

- Episodes of sounds come and go: visitors, children sliding doors, cupboards, drawers, fridge-motors, cutlery, plates, coffee machines: The space is busy but discreet, polite, no car crashes.
- The clatter and zinging draws the ear like a moth to a light.
- A polite zone, taking its time this is not MacDonalld's or Starbucks.
- The music that drifts down is not intended to be heard. The whisper Whisper sister is not intended to be heard.
- This vortex of: social and slow decorated by objects quick and fast: needs more time: to take it all in.
- Events in time:
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(Rare). Section two: room 3

Sounds closer than the ear can hear. Deep blue, potentially immersive sounds and with no centre. A deep blue, the hum of electricity driving the conditioning of the room. Solitary. Alone. Singular wooden boards creaks, like the squeak of the door that does squeak. The bunched keys. The room conditions our behaviour, the public are having a `codal competency` without being told: The staff are trained to manage noisy individuals.



Section three: Installation:

Video of empty nightclubs, gay bars, no people but the audio of active bars with people in. Marie Celeste. Schizophrenia.

Notes:

- Poor sound, mono-theism,
- Continuous, repetitive continues
- Layer merge, degraded sound
- Remixed, remixed schizophrenia
- Surges, heavy eq effects and phasing
- Baby's voice from outside: in niche theory mode again.

