

- 10 MICHAEL GRAEVE**  
**Multiple Monochromes** 2012  
 synthetic polymer on board and four channel audio (11mins)  
 Courtesy the artist

Michael Graeve, *Multiple Monochromes*, 2012, is an installation that plays with 'positive' and 'negative' spaces. In the painting we can see the negative space left by the boards and the positive space that is the fully painted boards left on the floor. In terms of sound this can be heard in the silences and noises created in the space and played through large speakers placed around the Gallery. The sound and images come together in a formal play on sound, silence and abstraction.

- 11 PHILIP DADSON**  
**Between Worlds** 2011  
 digital video and audio (10mins 55 sec)

- 14 Rock Records (12rpm, White Island)** 2011  
 stone impressions, Dobson spectrophotometer charts

Philip Dadson is New Zealand's most well known experimental artist and musician. His practice represents a sustained investigation of sound. In *Sound Full* he is represented by two works. *Rock Records*, 2011, are a visualisation and imagining of a historic and catastrophic sonic event. The rubbings trace the patterns and shapes left over from volcanic eruptions, the noise has long since vanished but we can see what remains. In *Between Worlds*, 2011, we hear a quite different sonic space. The work is an upside-down world view intersecting with reflections on ecology, geometry, nature, signs and portents. The audio is a culmination of field and instrument recordings composed into a directed audio track.

- 12 THEMBI SODDELL**  
**Window** 2008  
 paint, plywood, foam and 10.2 surround sound  
 Courtesy of the artist

"At first I wondered why the room felt so safe. Then I realized it was because there were no windows." Sylvia Plath, *The Bell Jar*.  
 Thembi Soddell's work *Window*, 2008, is literally couched in darkness. Her sound box requires the viewer to crawl in where they find themselves in a complete blackout situation surrounded by audio. Once inside the sound is literally felt in the intimate cave like space. By completely removing visuality we not only listen more closely, but experience the sound directly through our whole body. By inclosing/isolating the listener away from other audience members, Soddell creates a tension between private and public spaces within the gallery context.

- 13 MARCO FUSINATO**  
**Reproduction of Double Infnitive 2** 2012  
 inkjet photographic print on 300gsm Yupo paper  
 Courtesy of the artist and Anna Schwartz Gallery

Marco Fusinato's *Reproduction of Double Infnitive 2*, 2012, a 7 x 23 metre wall work, makes imagined sound explicit. The work does not have an audio element but it is full of noise. In the found newspaper photograph of a riot there is a real sense of the noise created during the event; fires burn, cars are upturned; rioters shout, and bricks are thrown. The image cannot be comprehended without imagining the sounds this scene would create. In addition to imaginary noise there is visual distortion, created by magnifying the newspaper image. The dots that make up the images are greatly enlarged and create a low resolution and pixilated image. When blown up to the scale of the Dunedin Public Art Gallery's Big Wall the noise of this image is deafening.

# INTRO- DUCTION:

*Sound Full* draws together sixteen artists working in Australia and New Zealand, who seek to extend and reframe art with the understanding that all art is already 'sound full'. The exhibition is intent on listening to art in its totality; it does not seek a specific type of art, but rather acknowledges the sound already present in contemporary art.

Every work of art, regardless of type or media, engages its audiences in a multimodal sense experience. This might be straightforward when one is absorbed in a video art work, but it is not always so obvious when standing in front of a more traditional form of practice, such as painting.

Through a diverse series of audio outcomes, the artists in *Sound Full* produce contemporary art in which sound is a material component of their practice. By broadening our understanding of the role of sound in art we are able to hear and in turn think about sound as not being separate or divorced from vision.

*Sound Full* is the first in a series of group exhibitions, that will occur annually, and that focus on specific areas, ideas and media in contemporary practice. This exhibition format is designed to bring new approaches to the display, discussion and materialisation of shows with the Dunedin Public Art Gallery.



7 JULY – 11 NOVEMBER 2012

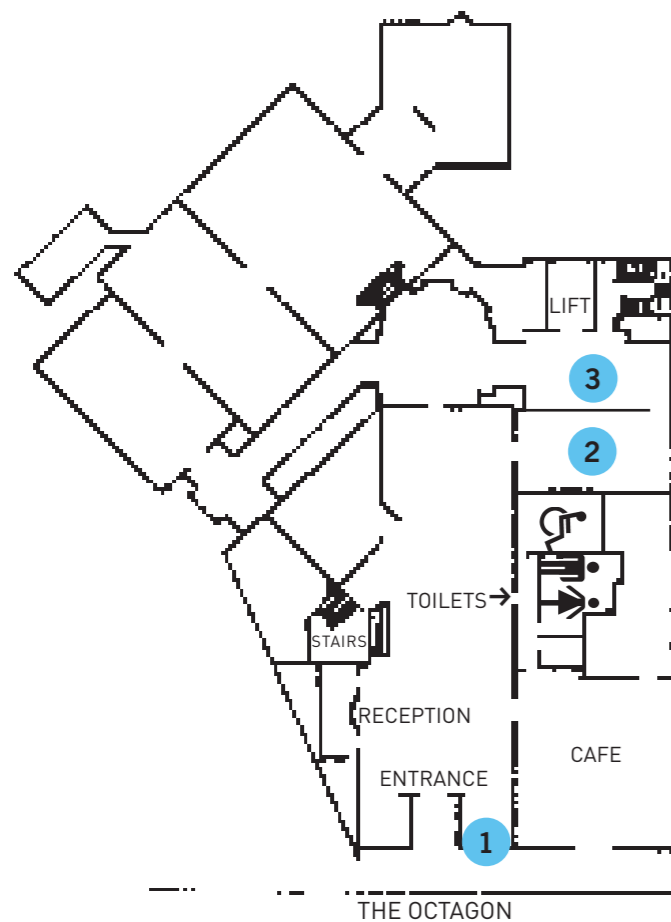


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**1 KUSUM NORMOYLE**

**Volitional Bus** 2010  
video and audio  
Courtesy of the artist

Kusum Normoyle's *Volitional Bus*, 2010, engages the extreme end of audition; in it she literally screams into the museum, whilst keeping a grip in the everyday outside. The investigation of bodies in her work is complex in that the physicality of the performances produce palpable physical reactions in her unsuspecting audience. *Volitional Bus* sees Normoyle performing on top of a large outcrop in the Blue Mountains (filmed by David Haines) and on the median strip of a busy road in Sydney (filmed by Brent Grayburn). During *Sound Full's* opening weekend Normoyle produced a series of performances in Dunedin as part of her continuing interventions/investigations into voice/noise activities/actions in public spaces and off-the-track environments.

**2 DAVID HAINES and JOYCE HINTERDING**

**Monocline: Black Boxes** 2011-2012  
real-time 3D environment utilising the Unreal Engine  
Courtesy of the artists and BREENSPACE, Sydney

David Haines and Joyce Hinterding have a long standing engagement with sound and the senses in their practice. *Monocline: Black Boxes*, 2011-2012, brings gaming engines into the art gallery on a large scale. The user's body drives the first person point of view through lattices and landscapes. Immersed in double HD projections and surround sound, the work explores the dynamics of abstraction. Once inside this game the user is not given any goals to achieve or enemies to eradicate. Instead they are free to explore this fantastical space, popping in and out of portals and through sound fields.

**6 VICKY BROWNE**

**The Sound of Plants and Music** 2012  
mixed media  
Courtesy of the artist and Galerie pompom

Vicky Browne works with natural materials to produce handcrafted technologies. *The Sound of Plants and Music*, 2012, is a work that engages pseudo science in relation to plant communication. Strange handcraft objects sit on the table, as if made by an obsessive anti-technologist, we find wooden crafted microphones and speakers. The audience is allowed to speak to the plants, helping them sustain a happy life. A cardboard, seemingly mathematical, construction hangs at the end of the space and once inside we hear the wonderful sounds of plant conversations.

**7 TORBEN TILLY and ROBIN WATKINS**

**Fig. 2: On Seeing Through Obstacles, Across Space and Round Corners** 2008

wooden chair, book, acrylic, portable monitor, crystalline silicon rocks, parametric speakers, video with sound (17mins 43 sec)

**Fig. 5: An Experiment with Time** 2010-2012

photocopy of text montage

Courtesy of the artists

Torben Tilly and Robin Watkins *On Seeing Through Obstacles, Across Space and Round Corners*, 2008, draws on both these transdisciplinary practitioners work as musicians and artists. This installation folds time and space in a psychedelic study of drone, repetition and suspended moments in time. A curious tableaux meets the visitor who walks into a space trapped in time – a tiny monitor loops a fraction of a rock performance, Grant Tilly reads from J.W. Dunne's *An Experiment with Time* and the audio captures 'suspended moments of time'.

**3 MICHAEL MORLEY**

**Burst Mode** 2010  
**Stalker** 2010

**The Ramones** 2012  
all oil on canvas and all courtesy of the artist

Michael Morley walks the line between painting and experimental music, as he scans for trigger points that bring these activities into a rich and playful convergence. While the collection of the paintings by Morley in this exhibition may seem to have an obtuse connection to his aural activities, there is a pattern of behavior that he brings to both forms of practice; from the creative process – stripping production to its bare essentials (filtering, looping and distortion), to the final experience of the work – appreciation/rejection operating at the extreme end of the conceptual/emotional spectrum (ugly colour/noise combinations, seemingly basic chants/chords and sonic/psychedelic influences), that unify these activities.

**4 BURST MODE 2012**

**Stalker** 2011

**8 BRENT GRAYBURN**

**Flicker** 2007

4 x channel video and audio installation  
Courtesy of the artist

*Flicker*, 2007, is a fractured narrative. Dense sub-frequencies play out alongside a dark and mysterious landscape. The work is based on the novella *Heart of Darkness* by Joseph Conrad and motifs from the book pervade the work; savagery, the unknown, the uncharted, the colonial. K who symbolizes the land is seen with maps and diagrams. He readies himself for the coming of M who powers a silent motor-boat up an unknowable river filled with strange remnants. As they draw closer to each other the sound track becomes more fractious and the images become jumpy and scrambled. In Grayburn's words this is a "journey into dislocation and oblivion."

**5 EUGENE HANSEN, JENNY GILLIAM and DR. KRON**

**Future Calls the Dawn Contagion** 2012  
vinyl and singing alarm clocks  
Courtesy of the artists

Eugene Hansen, Jenny Gilliam and Dr. Kron's *Future Calls the Dawn Contagion*, 2012, sees a series of bird alarm clocks, placed upside down, which all go-off at the same time, 12.00 pm (NZ time) for an hour each day. The clocks are set to the time zones of the twelve countries where bird flu related deaths have been reported to the World Health Organization. This work plays with the idea of counting down/up to a global disaster. The bright green vinyl signage spreads across the corridor space rising and falling up the gallery walls. It is both a symbolic and visual trigger point, which alerts audiences to tune in and be aware of the chaos of this epidemic.

**9 ROBIN FOX**

**Volta** 2005  
video and audio  
All courtesy of the artist

**Proof of Concept #16** 2010

**Proof of Concept #12** 2010

**Proof of Concept #18** 2010  
photographs

Robin Fox works with sound and vision produced with and through each other. The images in the exhibition represent coordinates sent from a music creation application called MAX/MSP. The sound produced is mapped to an oscillator scope to form patterns, shapes and noise. These images are expressed in the show as still photographs and a video work. When watching and listening to the work we see sound and we hear images.

Installed outside the Gallery ▶  
in the Gallery's Rear Window  
situated at 40 Moray Place

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