

William Furlong

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As an artist, William Furlong established Audio Arts magazine on cassette in 1973, and it now represents the most substantial archive of original recordings of contemporary art.

Furlong describes Audio Arts as, "a recorded space for contemporary art". Working primarily in sound, his recent exhibitions include; An Imagery of Absence, Imperial War Museum, London, Sound Garden, Serpentine Gallery, London, and Tholsel, 'Intelligence, New British Art 2000', Tate Gallery, London.

To Hear Yourself as Others Hear You, solo exhibition at the South London Art Gallery 2002/2003. In September 2004 he presented a sound installation, Passage of Time, at the Oratorio di San Ludovico (Nuova Icona), Venice. Furlong is currently working on a new book for Phaidon Press, provisionally titled, Talking Art.

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Vibrö track

Burnt Cakes - Vibrö 2 (track 10)

Burnt Cakes, is a new sound work commissioned by the BBC, arising out of a response to objects in the old sound or spot effects store at the Broadcasting House in London. Objects from this 'treasure trove' were used over the years in radio productions to create or evoke an acoustic environment, to add authenticity, actuality and sonic context. In this work, 'background' sounds that were added to productions to support and enhance literary narrative are fore-grounded and celebrated for their own potency and ability to trigger imaginative responses in listeners' minds. Burnt Cakes, combines a wide range of sound effects; from creaking doors, buzzers, a whistling kettle, bells, drums, a gravel path and water being poured into glasses to the creative reactions of young school children who used objects from the store to make and record their own sound effects applying various recording techniques and digital treatments.

As a result of his intimate involvement in the processes and procedures of sound recording and editing speech for Audio Arts over three decades, Furlong's work in sound uses the recorded voice as a primary creative material

.Through the voice he explores a range of issues and ideas including humour, gender, ethnicity, age, geographical location, accent, class, timing, wit, implication, innuendo etc. His sound works include installations for a gallery or other specific locations/spaces, CDs, and broadcasts. His works are usually 'mapped' or choreographed sculpturally into the space where they are to be realised.

Credits : BBC 21st Century Classroom, (Erin Barnes), staff and pupils of year 5, All Souls Church of England primary school, London, musicians from the Philharmonia Orchestra, London. Modus Operandi. Matt at Sonica. Copyright. William Furlong/BBC 2004

Interview

Interview of William Furlong by Valérie Vivancos.
Part 1 - Clapham Common, London 07/2004

L'arroseur Arrosé

For thirty years William Furlong has been practicing Omaieutics' with his fellow artists. The unique archive of these conversations has just been acquired by the Tate. Time for him to reflect on his own work, his concern with the voice and its modalities. This unedited transcript, although formally untrue to the ethics of Audio

VV: Or hearing...

WF: Yes, hearing and seeing. And then was Live to Air ,in the eighties, and again it was like a curated exhibition. I said "I'm inviting you as an artist to make a work for a five minutes duration, in sound that could be heard through playback. Not documenting, that's something else that you can do. It has to be made like that". So there wer fourty pieces by artists ranging from Lawrence Weiner to Dieter Roth. Lots of people.

VV: Did you keep a count on the number of artists you have met

Arts, tries to capture yet another tête-à-têteS only this time, the roles are inverteds.

Valérie Vivancos : First of all, William, I would like you to tell me about your practice as an artist.

William Furlong: As an artist I work primarily in sound. And the way in which I work is to record original material. I make recordings of authentic acoustic spaces, authentic voices and ambiences and then I bring those original recordings back to my studio and I don't distort, I don't put them through a computer in order to change the sounds that I record but I do move the sounds around sculpturally, I do juxtapose different sources of sound. I think it's important to say at this point that I was trained as a visual artist and the way in which I work with sound is very much that of a visual artist's approach and sensibility. I believe there is a distinction between the way in which an artist uses sound and the way in which a musician uses sound. I know that there will be overlaps but there are distinctions, which I think we can explore during this interview. So, as an artist, I tend to want to make works that refer and relate to a context, a space, to people, and I think sound is an extraordinary medium. It is an authentic trace of actuality of people's lives, of people's living spaces, of people voices. The voice is an incredibly rich medium, an incredibly rich means of communication because within the voice you have so many layers. Just to mention a few, you have, of course gender, you have humour, you have timing, you have innuendo, you can have aggression, you can have humility, you can have power, you can have vulnerability... and I could go on and on...The voice has all these elements.

VV: Do you mean the voice itself, or the things the voice says?

WF: No... It's a good question...Absolutely not that! It's the voice itself. When I make works I'm always interested in the sounds of the voice and what the voices are saying beyond those literal meanings. I know that there is a literal narrative that people can express using language but I'm not interested in that, really, I'm interested in how the thing is said, the humour with which it's said, the innuendo with which it's said, the aggression with which it's said, the vulnerability with which it's said... All those are present, without actually having to do with what is being said...

VV: The hidden connotations?

WF:Yes, you could say that... I think it's a very rich way of communication, beyond what is being said, and often what is being said isn't what is being said... it's something else...

VV: It's interesting, because when you talk to deaf people, who can't hear the voice, they say that facial expressions are more telling than the things that are expressed vocally.

It's an exact equivalent to what I'm saying and as we know from politicians... the last thing you want to do is listen to what they say... but how they say it tells you what they're saying. I think that's right, we communicate much more through the layer beneath the literal, both visually and 'audioly' than perhaps we realise... because when I'm sitting here, talking to you, I could be winding you up, I could be misleading you, I could keep telling you lies and you won't know cause you don't know me. But you will make judgements based on how I'm saying it and the way in which I'm saying it.

VV: The delivery...

WF:The delivery...

Of course, you are familiar with concrete poetry, what do you make of its influence?

Yes, I think that concrete poetry is part of the history of the way in which I work, guess, because I work in sound, I work in words but it's a difficult set of critical judgement, all of this, and that's why there is the need to be a lot more discourse written about these distinctions. Cause if someone asked me what I am doing and said "are you doing Concrete Poetry?" the answer's no. And of course, I'm working with voice and I'm working with words, and often they are very poetic and as we were saying earlier, I'm working more with how things are said than what is being said. Having even said that, what's curious in talking about this is the way in which it's an elliptical conversation cause I'll en up contradicting myself and some of the pieces I've given you are to do with words that are good to hear because they're clear. I've done a project with the BBC which has to do with sound effects. But also we did a school's projects where 8/9 years old who responded to that big project and I recorded them in order to make a piece and I asked them their names... and I've used this strategy in a number of pieces, where you ask twenty people their

many though these collaborative?

WF: I should give you the catalogue... Well the other thing is I've always been based in London, but I've always travelled and gone to things like the Venice Biennale, Documenta because I also had a full time teaching job so I can go for three days during the opening of the Venice Biennale, or Documenta and meet dozens of artists and do recordings with them.

VV: Is it where most of the recordings with international artists took place?

WF: Not only that, I mean a lot have been done in those places but the thing about London is that It's been a brilliant place in terms of visual arts, as I'm sure Paris is but I know London well and I know that artists have always come through London. And there have been some good galleries in London and again, such as the Serpentine Gallery, Antony D'Offay gallery, have always understood the importance of Audio Arts has always made it easy and possible for me to meet the artists and to make recordings with them. And the Whitechapel, of course.

VV: You started producing the Audio Arts tapes at a small scale, with very little means and this has changed through the years it has evolved into something more linked to the institution because of its historical value...

WF: To begin with, it was just a creative idea, an artist has in a studio, there was no strategy involved. I could say that it was a complete accident or a form of madness, I don't know... But the, of course, nothing is an accident, really, but it seemed like the right thing to do at the right time. And to continue it was important too, because there have been things that started and stopped and started and stopped. But it wasn't 'premeditated', which is the word...it was purely a creative pursuit and I only did it because I was interested in art and I still am. And talking to artists is the most interesting thing to do.

VV: Obviously, it must be difficult to single out experiences but during those years, was your vision of art and art making significantly challenged by some of the interviews you conducted?

WF: Well, the thing is, I know we use this word but in a way I don't like it because it's not like a BBC interview with John Humphreys, where basically, I'm trying to pin you like a Butterfly and make you say what I want you to say...

VV: So should we say conversations?

WF: Audio Arts is an ongoing conversation. I'm not a critic, so I'm not going to try and critically analyse what you do, although I want to know what you do. It's very much a continuation of the conversations we would be having, anyway. And we would be having this conversation, anyway, if you said "can you come and talk about Audio Arts?"; and I would be saying the same thing if I wanted to meet an artist to talk about their work. But of course, having a purpose to do with recording the interview and publishing it gives us a motivation to do it in the first place. It's just like you meeting someone in a café in Paris and talking about what you do and what he does or she does...

VV: In these meetings, as you say, what happens is a conversation where you meet the 'spirit' of someone, the way they think and envisage the world, which is much more telling than just reading what a critic has written because you're in the real thing, the mind pattern becomes clear.

WF: Well, you are actually meeting a human being too, so that's important... when I think of Beuys, for instance, that was a really rich experience for me. Often, when I go and interview artists, I usually have about six questions. I know enough about them to have some questions to ask. But then I might get to the second question and then it goes off on a tangent, and that's more interesting than my sort of 'art historical' questions...And I remember interviewing Dittborn and asking this long, erudite question, I put so much research into it... And he listened to it all and said "Well there were about twelve questions in one!". He said, "Bill, why don't we go and have a beer and just talk, let's come back to that. But he was right, you know. Conversation is by and large the way we find out about each other. You could send me an e-mail about you but I don't think I would find out that much about you. Some people have these 'chat-room' things but it's something else, I guess... No the best way is to just meet and absorb the person through how they react to the ambience, how things occur, how conversation develops or not as the case may be. It sounds a little bit like... dating, this doesn't it? You learn about someone through talking to them but that's what it is, the kind of relationships I've had have been a form of dating, where you become closely involved with the person by talking to them and finding out as

names. It's not that you want to hear that they're Mary, or John, or Peter, but it's the way they say it. So I've got all these children's name in that piece called Burnt Cakes. And that was a question I asked about "what would the world be like without sounds, if you couldn't hear?" and one little girl (or was it a little boy?) thought about it and thought, "well if you didn't have sound, you couldn't hear an egg timer go off, and if you couldn't hear that, and you're cooking a cake, the cake might get burnt..."

VV: Hence the name ...

WF: Hence the name, yes, I thought it was a brilliant, elliptical way of describing the world without sounds.

VV: It reminds me of having arguments through e-mails because the tone wasn't there and the message was misinterpreted...

WF: Well I know there is a culture of sending e-mails where people can be quite aggressive, they would put in an e-mail what they wouldn't say on the telephone but that's what happens in an institution. I don't work in an institution anymore (I mean university or college) but I've heard of what you are saying within the context of a national museum, where people send each other quite horrible e-mails and I'm sure it happens in the commercial world.

VV: I was just going back to what you said about the absence of tone with the words because in the written exchange, with letters, and even more so with e-mails because it's done very quickly, you only get the words, you don't get the delivery and it can be confusing...

WF: Well I often have talked about the difference between the recording of a conversation and then the conversation transcribed and put on a printed page and this goes back to me talking about the layers, which aren't present in the transcript... And I've produced a recording of Marcel Duchamp. And if you transcribe that, just you don't get the sense of that interview at all, because he's using irony and wit all the time, and he's saying the opposite, sometimes, of what he's saying. Now if you transcribe it, you miss all that...

VV: You have to specify, in brackets...

WF: ... Yes the trouble is the voice is very three-dimensional, four-dimensional even, it's not a linear process of communication. Unfortunately our world has become that. We are a printed word culture, or we have been... "Put it in writing!" is what is often said, cause unless it's in writing, nobody accepts it as being authoritative. It's a legal issue, this, isn't it? So the voice is not given its importance as a means of communication. The reasons for that: one is that there hasn't been the recording technology available for very long in order to retain the voice. The voice is a historical record, actually, and what I've always thought about Audio Arts is, (not always but now it becomes evident), it's like an alternative art history, all these interviews with artists and why they have been interested is because it hasn't gone through a third party, which is the critic telling them what to think. They thought for themselves and said what they thought. But the recording technology allows the voice being retained for information and communication

VV: What came first, Audio Arts or the idea to work with the voice? Even though, as you were stating it's very much linked...

WF: No, Audio Arts was a project that I instigated in the 1970's because I was interested in the amount of discussion and debate that never got into art magazines, i.e. because they're printed and they're written. But, no, I started recording artists and making sound works, in a way, in the 70's. How I then started to work predominantly in sound and the voice is because I spent so much time listening to tapes, editing tapes and listening to the voice, rather, and editing the voice that it became a natural thing, then, to do, to go on working with the voice and even, an early piece was about how everyone wanted their hums and errs taken out. Well, I used to edit them out and throw them away but then, on one occasion, I kept them all for about a month, in a box, and I spliced them together and made a piece called humming and erring, which was very funny.

VV: Is it nonsensical?

WF: It is but, if you think about it, people 'hum' and 'err' when they're thinking so I had this idea that an hum is like an audio equivalent to language outside of conventional speech, cause if you're talking to someone and you say "can you explain why you painted that picture red?" the artist might say "hum..." but while he's saying "hum...", he's

much as you can...

VV: It's funny you say that because, when you say that the fact that it's going to be published gives you the motivation, it's also the pretext for it and any kind of formatted dating, like 'Speed Dating' now, a 7 minutes conversation and you have to seduce the person you're talking to...

WF: ... Yes, it sounds terrific...

VV: ... So if you 'analyse' it, was it for you a way to approach a world, that a certain form of shyness prevented you from approaching?

WF: Yes, I sure, it was! Going back to the dating thing, it gives me a pretext to talk to anyone, really, this, and otherwise it would be difficult, because you can't just say to someone "excuse me, can I talk to you?" You can, if you've got a purpose but of course the other person is interested because it means that what they say is going to have another life, it will be published and their name's going to be on it... But going back to the shyness thing, it could be to do with that, sure. I'm sure that there will be people who write about Audio Arts and look at all that...

VV: ...It's not for you to comment

WF: It's not, really... It's like when people say, "Well you've done those hundreds and hundreds, maybe thousands of interviews. What's the common denominator? What's your policy, Bill?" Well, I never had a policy other than, well if that's interesting, I'll do it. I mean, there is a thread that can be drawn through it... But it's for someone else to say...

VV: When you are in that mode of exchange, do you see yourself more as an observer, or a participant, or has that changed over the years?

WF: I think that, in a way, the answer has to be 'both'. I have to be a participant, of course, because otherwise I can't participate in the discussion. I have to also be an observer to make sure that it's going somewhere, that it's interesting, that the tape recorder is on and that everything is working. So, doing an interview, you have to think about a number of things at once and I suppose you do the same in conversation... but if you're recording, you've got a third thing you've got to make sure of, which is the tape recorder is switched on and that it's recording, I mean things as boring and mundane as that...

VV: And what is your relationship to technology? I mean this might not be true but it seems that you were reluctant for some time to transfer the content of the tapes onto Cds, for instance.

WF: Well, it's interesting that people say that... No, what has to be understood, in this context, is that I could set up Audio Arts as an analogue production before people really did much with it, anyway, and I had to learn all that from scratch, without any knowledge, and managed to do it, and get the issues out, and produce them. But there was an economic base to it, which meant that there was never any huge funds of money. I mean, that all I ever was funded for was to buy a decent tape recorder to begin with, so that all the recording are broadcast quality. With cassette duplication, unlike cds, unlike books, you don't have to produce an edition. I've got a high speed duplicator where I can do three ninety minutes cassettes in two minutes. So in Marx's terms, I had the 'means of production' on my kitchen table and to begin with I cut out the labels and stuck them on. So I had this whole thing under my roof. And when out into the world people thought it was a huge enterprise but it wasn't, it was just kitchen table stuff. There were no hundreds of pounds to do this and thousands of pounds to do that. So being set up as an analogue operation and that meant: recording and transferring and editing it, I had all the kit to do it. Then, of course, the digital world came along and I knew it was the obvious way to go but to actually re-invent the whole thing digitally would have suddenly meant a lot of money, new knowledge (editing and so on...). So I didn't jump into it immediately because it was working. Of course now we know analogue is history... I'm not anti technology, But there were practical reasons why it wasn't appropriate to do. I've never wanted to bring in a company that would take it over because then it wouldn't be the thing itself cause it is an art practice, at the end of the day.

VV: Yes, it is a practice with persistence, knowledge, determination and of course, it feeds itself and grows from its own experience. And now, as you mentioned, the Tate has acquired your archive and is digitalizing it to make it last.

WF: To make it last, and also to make it accessible. I get approached by

thinking, so that hum is a bit more than just redundant mannerism. It's an equivalent to a thinking process. So anyway, I made this piece and it was very funny, but also telling.

VV: The interstice, the gap, has a modality, a meaning...the gap between constructed language and phonemes...

WF: Yes and that's one example and I think it's a good example because it demonstrates how working with the early Audio Arts, which was interviews with artists and editing all that material, listening to it over and over again... Because, This is an important thing to say, that I don't do what a lot of people did, which BBC did, which is to transcribe the tape onto paper, and then edit it on paper, then send it to the person to have it actually edited and the tape cut. I tend to do it, again it reveals my background as an artist, which is through a process of reduction. I listen to, say thirty minutes, over and over again and I select parts that I want to keep and bits I don't think are that important in the interview. I mean the original master is kept, but this is a copy of that, that I'm talking about, and I can reduce it to twenty minutes and if I only want ten, then I listen to it again and I reduce it of another three minutes...and again... And after a while I become incredibly aware of the interesting things in a passage of a conversation, of the things that are repetitive, and things that we all do all the time, in terms of focusing and editing shorter versions, it happens. so you begin to become familiar to listening to all that in conversation

VV: Could you trace back the steps of the Audio Arts adventure?

WF: Yes, I've given you some of the steps and I think the first one was the fact that it caught on, that artists were responding to it. Sometimes people said: "how on earth did you get so and so to do an interview?" Well, it's because they realised it was a new possibility in terms of their work getting out into the world. I mean, Beuys who was very supportive of Audio Arts, realised here was the perfect medium for verbal sculpture, so we did a lot of things. So it started off, based on the idea of a lot of the most interesting debates and discussions in a particular period in the seventies were never reflected in the art magazines because there were no objects and artists used language as their object. So, the idea of a recorded context for language seemed to be perfectly appropriate. And then it went on and, of course, because it also was a context for performative work and experimental music because the experimental musical world didn't have an interest from the traditional music world, they didn't accept it as proper music and they wouldn't make records of this material because unless you could make 20 000 sales, no one's interested but audio arts just did it as one offs. So I worked with people like Michael Nyman and Gavin Bryars who worked in this field. Now, of course, they're famous...but we did things together... it was a natural process and then it just continued and a world of performance developed, and we did things, and the next important thing was to say "well, ok you have this medium of sound recording" and I started to consider it as a space for work, for art that had no other form other than the playback from the recording medium. It wasn't secondary, this is important, it wasn't a documentation. It was the fact that recordings became records of a sound That wasn't my interest. My interest was artists working with this medium, who hadn't been able to before because this wasn't available, as a primary medium. So I had projects like 9 words for tape slice sequence, which was like an exhibition, like a travel. And you weren't looking at documentation. You were looking at the thing itself.

people who say, you made a lot of tapes in the seventies with women and feminists, could I hear X, Y and Z? I do help as much as I can but it can take me a day to find it, a day to transfer it, cause everything was done on different format so the practicalities of it being an accessible archive are not easy and it has to be preserved because one thing that I have discovered is that analogue tape gets sticky after a number of years. Nothing is lost, but the thing is with the reels, it was a good choice to begin with because it's broadcast quality but after about thirty years, I am told that the glue that binds the coating to the back starts to bleed and it starts to get harder to turn. Therefore, there is a process of baking it that improves and then you have to digitize it . So all that needs to be done and that's why the Tate is taking it on board. And Sir Nick Serrota has always been a very appropriate supporter of Audio Arts.

VV: And who is going to complete the catalogue and index the archives?

WF: The job is vacant at the moment, I think the Tate will be looking for someone. I'll help but it won't be me cause I've spent thirty years doing it and I'm not an archivist either. It needs someone with very precise skills. It's tough, but it's a brilliant project for someone, so if you know anyone...

VV: In Paris, perhaps, who knows...ok, I'll spread the word. 35'00" transcript out of 75'00" AT GASTRO - more to come...

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Discography

Audio Arts

Since 1973 Furlong has been producing Audio Arts Magazine on cassette, which he describes as "a primary medium and 'space' for the articulation and dissemination of debate, theory and practice in relation to contemporary art.

Over some 30 years Audio Arts has become an unprecedented archive of recordings made with over 300 of the best known contemporary artists, musicians, curators and critics.

Source : South London Gallery
>> Find Audio Arts Volumes

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Bibliography

Song of the Earth - Artists, Land, Nature:

with Mel Gooding. Interviews by William Furlong
Harry Abrams (October 1, 2002)
>> More info about this book

Issues in Art and Education: The Dynamics of Now (Issues in Art and Education) :

Tate Gallery Publishing (June 1, 2000)

Research Report 2001 Wimbledon School of Art:

Paperback. Published by Wimbledon School of Art, 2001

Research Report 2000 Wimbledon School of Art:

Paperback. Published by Wimbledon School of Art, 2000

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Exhibitions

Selected Exhibitions and Presentations from 1967 to 1998:

- 1967
- New Contemporaries at the Tate Gallery
- 1969
- Northern Ireland Open 100
- John Moore's Liverpool Exhibition
- 1973
- Founded Audio Arts Magazine, on cassette
- 1976
- "Academic Board" with Bruce McLean
- 1978
- "Art for Society", Whitechapel Art Gallery
- Modern Art Galerie (Grita Insam), Vienna
- 1980
- "British Soundworks", Franklin Furnace, New York
- Riverside Studios, London
- 1982
- "Live to Air", The Tate Gallery, London
- "British Soundworks", Franklin Furnace, New York
- "Audio by Artists", Walter Phillips Gallery, Banff, Canada
- "The Sculpture Show", Hayward Gallery, London
- 1984
- The Orchard Gallery, Londonderry, N.Ireland (L.P.Record)
- "On the Wall/On the Air", M.I.T., Cambridge, U.S.A.
- 1985
- "British Art Show", Australia
- The Foksal Gallery, Warsaw
- "Sound/Vision" Plymouth Arts Centre & Spacex Centre, Exeter
- 1986
- "0782 272121 six works on the telephone", National Garden Festival, Stoke-on-Trent (Cassette Publication)
- "Arris" ICA public works, St. James's Church, Piccadilly, London (Boxed cassette publication)
- 1988
- Interim Art, London (installation & 45 rpm record)
- "Accent for a Start" Newcastle upon Tyne; Bradford; Manchester, and Riverside Studios, London (Performance & LP Record)
- "State of the Nation" Herbert Gallery, Coventry
- "Media Exhibition" Stockholm, Sweden
- "Soundworks Exhibition", Triskel Arts Centre, Cork
- "Placement and Recognition", presentation at "With the Eyes Shut", Graz.
- 1989
- "Placement and Recognition", installation & performance, Museum of Modern Art, Oxford, UK
- 1990
- "Radio Garden", Tyne International, Installation as part of the National Garden Festival.
- 1991
- "Process & Identity", commissioned by the Galerie of Contemporary Art, Leipzig for "Zone D"
- 1992
- "Radio Beyond", BBC Radio 3 - a 12 minute sound work commissioned for live European broadcast.
- Documenta 9, Audio Arts, Reclam Verlag book launch and performance.
- 1993
- Roma Europa Festival, Rome, Electronic Arts Section - six sound works.
- "Time Garden", a new work for "HA HA contemporary British Sculpture in an 18th Century Park" (Killerton Park, Devon)
- Salon de Musique, Suite d'automne, (sound installation) Galerie Lara Vincey, Paris.
- 1994
- "Audio Arts: Discourse & Practice in Contemporary Art", published by Academy Editions, London.- performance & book launch, Serpentine Gallery, London.
- "Beyond the Pale" A.A.R.T (Audio Artists Radio Transmissions) Irish Museum of Modern Art, Dublin.
- Lesezimmer II (Audio Arts in the 1970's and 80's), Künstlerhaus Stuttgart, Munich, Vienna.
- 1995
- "The Oily Men of Mill Dam Bank" an installation and soundwork, Customs House, South Shields.
- "Uhmms and Ahs" CD new work for CD published Lara Vincy, Gallery Paris
- "Hearing is Believing": six soundworks commissioned for Broadcast, Liverpool.
- The Korean Bienalle, six photoworks from the Leipzig series.
- "Image, Sequence of Time", a commissioned multi-media work for the BFF congress, Schatten, Forbe, Licht, Stuttgart.
- 1996
- "Hearing is Believing" CD. A meal-time sound work.
- "An imagery of Absence", artist's book, published by Galerie Stefan Rasch & Remmert Verlag
- "Absences/Presences", an installation concerning resonance, time and trace. Solo installation Ateliergemeinschaft, Münster.
- 1997
- "Life/Live", New manifestations in British Art, Musée de Art Modern de la Ville de Paris.
- "Strategic Interventions", Joseph Beuys Lecture, Royal Society, London and Seoul, Korea.
- "Identity & Location Walls of Sound", one hour broadcast for ORF, Austria
- 1998

- "Sound Garden", commissioned by the Serpentine Gallery, London.
- "Sound Corridor", a new commission; Sculpture at Goodwood.
- "An Imagery or Absence", Imperial War Museum, London

Contact

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