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The Portrait Now: the unfolding moment in sound and film portraiture and its place in the representation of identity

Question: While mimetic representation has formed the basis of high art portraiture for centuries, as we move forward into the 21st Century, this way of portraying has become increasingly problematic. The postmodern portrait, while still attending to its traditional definition, has subverted the form from within, by deconstructing the concept of the existence of a solid inner identity that has its outward manifestation in the face and body of the sitter; no longer is a 'good likeness' to a sitter's face or bodily form a necessary precondition or a guarantee of a true reality within a work of portraiture.

How can the temporal, largely non-representational art of music/sound, hitherto neglected in traditional portraiture, step into the field of representation to extend the possibilities and ameliorate the problems encountered in portraiture now?

Proposition: The digital time-based realm gives portrait artists resources that, since the beginning of modern portraiture in the Renaissance, have not been on offer. The addition of sound and music to film image manipulated via montage, extends the traditional canvas for the portrait artist and this is the most obvious area to address in my research and creative work; that part of human expressiveness that has been neglected in traditional portraits to date. Music/sound, unlike the visual arts, has been recognized to be a largely non-representational art because it lacks the reference characteristic of words and images; that is, as a signifier or sign that stands for some other thing outside of itself. Rather music/ sound has been shown to be an effective conveyer of the inner world of human emotions and meanings that are in large part ineffable. It is this essential characteristic of music and sound that holds the potential to place it beside image in a portraiture whose claim can no longer be to satisfactorily represent an inner identity via an outward manifestation of the face of the subject alone, but rather might be more completely represented with the addition of the intangible, morphing sonorous event.

I will create a series of intimate human portrait fragments utilising sound, to re-present the elusive internal individual. In response to the sound and as an anchor or signpost to meaning, will be placed film image fragments which will, as traditional portraiture has for centuries, re-present the tangible bodily presence and absence of the individual

The broad conceptual framework of my creative work will be postmodern theories of identity, truth and reality. These will act as a lens through which to view the ways in which theories of identity have grounded portraiture. In particular, I will create portraits that use the theories of identity that saw their first stirrings in the Cartesian dualism of the Renaissance, and attempt to extend and develop my practise through the lens of the radically different postmodern thinking around self, truth and reality in the 21st Century.

While the eyes have long been considered the 'windows to the soul' as the multitude of portraits paying homage to this maxim attest, with time based sound/music, the auditory world that the ears perceive can fill a gap in portraiture that has hitherto been neglected.

My research, will explore the proposition that by utilising significant music and sound and incorporating its contribution into portraiture, one can ameliorate the vulnerability encountered by visual portraiture - both visual art and documentary - in its attempts to convey the truth of an individual, offering an ideal place to situate, in partnership with

the visual and other texts, a depiction of a post-modern, fluctuating, fragmented and decentred identity.

Articulating Significance:
We are surrounded by portraits. They inhabit our personal world whether we are conscious of them or not. As conscious beings, we are voyeurs; we have an endless fascination with watching the expressions of the other.

As new born babies, our eyes are constantly drawn to the face of the mother; as children, the first figures we draw are usually stick bodies with oversized faces, and even these faces, primitive as they are, have expression; as adults, we overtly and covertly catch glimpses or ourselves and others in mirrors, plate glass shop fronts and reflective windows. We watch each other in public places; on buses, in the car beside us at the traffic lights, at parties and pubs. We attempt to 'capture' these traces in many ways; Facebook with its billions of portraits, of others and ourselves; profile pictures, 'selfies'; passports, police mug shots and security cards used for identification; press photography, film, TV and family photos, ubiquitous in our lives; modern portrait prizes introduce high art portraiture to millions who have access to museums or news media. And the remarkable thing is, in all manifestations of the human form, there is something to intrigue us, to inform us, whether accurately or not, to spike the imagination.

And yet, how satisfying are our bodily forms when presented as a portrait? Can we really attain some deeper understanding of the other by looking at a portrait presented as an image, a captured single moment in time, a face with a single expression?

And on a deeper level again we could be questioning the very existence of that essential identity in each human being; is there, in fact, anything real to be represented or is every moment of reality, including our essential selves, merely a *"model of a real without origin or reality"* a *"simulacrum"* as Jean Baudrillard contends. (Baudrillard, 1988a)

A dark view indeed but one that perhaps sums up the world of virtual identities, avatars and the multitude of 'selfies' and profile pictures on social media, the photo-manipulated reproduced images, the "fake news" photos and "alternate facts" of personal and social narratives - the endless circuit of simulacra that are the hyperreal, edifice of reality in the 21 Century.

So I ask, can we really attain some deeper understanding of the other by looking at a portrait? As a historical artefact, it has something to offer; or as an iconic trace of a memory but its expression is limited, and I claim, cannot achieve its most noble intention of capturing the 'truth' of an individual.

Hence my aim throughout my dissertation and creative works, will be to offer an additional text to the hitherto silent world of traditional visual portraiture. I aim to make portraits of individuals that exist in an extended time and incorporate as an integral part, their

'soundtrack' to express the moving, fluctuating de-centred nature of their identities and in this way, explore the possibilities of extending portraiture to create a portrait that is both satisfying and meaningful.

Situating the Research in the Literature:
I've chosen the topic 'portraits' within the context of music/sound paired with film. The idea fascinated me because it would enable me to approach the research in equal detail across the three disciplines that would be involved in the creative practise; visual arts, documentary and music/sound.

Visual art theory has written voluminously on the subject of portraiture largely because of its long portrait tradition, beginning in the Renaissance, when modern portraiture began. (Walker, 1984) (Reiss, 2003) It is from the visual arts that we define the form of portraiture. It was necessary to look at this discipline first in my research. In its most basic form, it has provided a definition that could be stated as *"a representation or depiction of a living being as a unique individual possessing*
   1. *A recognisable physical body along with*
   2. *An inner life. That is, some sort of character and/or psychological or mental states"*
(Freeland, 2010)

That is, to express both an external and an internal identity. It is within this art form that theories of identity are met head on and addressed.

While visual arts, due to their history, have defined portraiture, documentary has taken up the form with its own supplementary 'added values'; (Chion, 1994) both image, sound and temporality. While documentary has more resources at its disposal, it has economic and cultural constraints - funding, broadcast requirements and the fallibility of its claims in regard to objective truth in reporting. (Eisenstein, 1949) (Eisenstein, 1943) (Corner, 1996) (Nichols, 2010) (Nichols, 1993) (Winston, 2008) (Minh-ha, T, 1990) (Breitrose, 1964) (Renov, 1993)

Music/sound is the least experienced in this. Ironically, its particular strength lies in its minimal representational ability, (Langer, 1953)(Cox, 2011) (Raffman, 1993) leaving space for an openness not available in the other two disciplines. As well, the particular emotion and meaning that can be conveyed by significant sound, words and music, alone of all the arts, is an effective 'added value'. (Daltrozzo, Schön, & Scho, 2008; T. Fritz et al., 2009; T. H. Fritz, Schmude, Jentschke, Friederici, & Koelsch, 2013; Janata, 2004; Koelsch et al., 2004; Kuchinke, L Kappelhoff, H Koelsch, 2013; Painter & Koelsch, 2011; Slevc & Patel, 2011; J. Sloboda, 2005; J. A. Sloboda, 1991; John A. Sloboda, O'Neill, & Ivaldi, 2001)

To approach the portrait form with music/sound combined with film, I'm choosing to return to the first principles of portrait, documentary theory and music/sound; to ask what they each brings to the form - the limitations and the strengths determined by the specificity of their form - so it becomes clear where significant music/sound is able to fill the gaps and extend the traditional portrait art form.

These disciplines are very much separated in scholarly realms as well as in practise. What unites them are the theoretical considerations that cross all the areas - from Cartesian ideas in the Renaissance to the Post Structural theorists - Barthes, Derrida, Baudrillard and others - who bring the same theoretical considerations equally to all of these disciplines and to whom practitioners in each discipline, refer to in their considerations and practise

Methodology 13/11/2017
Portrait Installation: *Fragments of Presence and Absence*

"I was making a continuous succession of the statement of what a person was until I had not many things but one thing" (Gertrude Stein quoted in W. Steiner, 1978)(176)

Post-structural theory of the self, demands a depiction of the inner truth of an individual as fragmentary, re-structuring from moment to moment, formed by the play of words and other means of communication within relationships.

I will create a series of intimate human portrait fragments, utilising sound to re-present the elusive internal individual. In response to the sound and as an anchor or signpost to meaning, will be placed film image fragments which will, as traditional portraiture has for centuries, re-present the tangible bodily presence and absence of the individual.

I will make many portrait fragments about one subject in different moments of time, until I have, by the mere fact of their plenitude, one thing which as a whole will be called a portrait.

Conceptual Framework:
The Cartesian ontological dualism which formed the Cartesian view of self, and the radically different postmodern thinking around self, truth and reality, are the lenses through which we create and also through which we observe, analyse and criticise the visual arts and music/sound. The broad conceptual framework of my practise will be to use the postmodern theories of Barthes, Lacan, Foucault, Derrida and Baudrillard as a lens through which to view the ways in which theories of identity from the Renaissance and the 21 Century, have grounded portraiture. In particular, I will create portraits that use the traditions of portraiture that saw their first stirrings in the Renaissance, and attempt to extend and develop my practise through the lens of postmodernism.

While observing and reflecting on the developments and debates within Documentary Theory which focus on the search for a reality objectively separate to the filmmaker, my conceptual framework will instead be based around the long historical context of visual art making where the artist's subjective contribution is acknowledged and embraced as a player in the creation of the represented self. I aim to reach an outcome, via the context of late 20th century theories embraced by the visual arts, that allows for an openness to discover new ways of portraying, where meaning and truth can evolve, fluctuate, expand and fragment.

The postmodernist thinkers, Lacan, Barthes, Foucault, Derrida and Baudrillard, each with their own variation, discarded the Cartesian model of self as unique and stable and recast the self as linguistically constituted. They claimed that the reflective powers the Renaissance and Enlightenment thinkers considered gave human individuals free agency were constructed by the very language and culture that restricts them because words themselves have no stable meaning; without a stable centre the self itself is destabilised and decentred and in a constant state of reconstitution.

Foucault saw the knowing self as a function of discourse. He saw that an individual, rather than having a discoverable nature, is constantly being reconstituted as a subject and object for herself. (Foucault, 1984) Derrida, Foucault's student, developed his thinking, claiming "there is nothing outside the text", that is, while we have no choice but to use them, words and

concepts including the self are open to question. However, aware that they are open to question, we should put them "under erasure" and never lose sight of the fact that their meaning is ephemeral, inadequate and unstable. (Derrida, 1976, 2007) Lacan saw the self as a moment in discourse rather than based in biology as Freud postulated, and that individuals, rather than being unique and stable, are social, general and constantly in motion; they are socially and linguistically constituted, destabilised and decentred. He saw Freud's ego as part of this illusion and therefore the self as an illusion. (Klages, 1997) Barthes sees the subject as not whole. Instead of literature (or equally, the portrait) being a plenitude of description of a whole subject, it is a void around which the artist has woven a discourse. Our reflective ability does not lead to a freedom of thought and self-definition, rather we as human individuals are largely and determinably relational, bound by language, with no freedom. Instead of there being a reality out there that the individual self can reflect and act upon, the very words we use to reflect determine that reality. In other words, our 'self', the subject, is not the centre but rather is an absence. (Barthes, 1977b, 1977c, 2000, 2004) Baudrillard's ideas, possibly the most extreme of the theorists, postulates that in our postmodern times, copies, or simulacra, are more real than reality. In fact, there is no reality, only simulacra. In the Renaissance, reality did exist and the simulacra were place markers for the real thing. However, by the Industrial era with mass production and commoditisation, the connection between the copies and the real thing were beginning to break down; the sheer number of copies made the copies more 'real' than the original. For human identity, he saw the same process in action; is there, in fact, an essential self to be represented or is every moment of reality, including our essential selves, merely a *"model of a real without origin or reality"*. Simulacra now have no reality to begin with; the originals, if they still exist, no longer have any meaning or import. We live with a procession of simulacra; our real world has been rendered unreal and meaningless through the saturation of simulacra or copies. (Baudrillard, 1988a, 1988b) Warhol's and Cindy Sherman's portraits are a prime example.

For portraits then, the overriding view of all these thinkers leads to the speculation that subject, identity and representation are interlinked with no clear boundaries because there is no solid self to be represented; the interplay between viewer, artist and sitter or within the psyche of the artist, viewer and sitter, all exist within the self being represented, and the question (with no one answer) becomes: Who is the one giving this sitter an identity - is it any one at all?

Other theorists that are of interest for my research are those that postulate a dramaturgical model for self. In this view, one's social identity is more fundamental that personal identity. That is, the ways one thinks of oneself in relation to groups is more fundamental in defining self than individual characteristics. Irving Goffman in his book Presentation of Self in Everyday Life develops the idea that every self is both a performer and a character in a drama, where the individual becomes a performing team (with those who support his presentation of self) and the observers of this performance become the audience. Actions which appear to be done on objects become dramatic gestures addressed to an audience. (Goffman, 1959)

I will look to the Renaissance artists Durer, in particular his self portraits, Holbien and others; the contemporary artists Cindy Sherman and Warhol and others; the moment music and sound of Morton Feldman, Stockhausen, Musique Concrete and its modern counterparts in sound design and radiophonics, to inform my portrait fragments. I will create and analyse the portraits fragments within the context of post structural theorists Barthes, Lacan, Foucault, Derrida, Baudrillard, with Cartesian views of the self as background.

Method:

Self Portrait:
I will construct myself through portraits of the other, thereby creating a self-portrait with postmodern theory of the self as its framework.

If the self itself is in question, can there be such a thing as a self-portrait?
The self is elusive; the self is recreated in every moment; the self is defined by how the other sees it; the self is defined by social relationships and mediated through language, the self is never defined except as forever shifting moments of perception.

If the self itself is elusive, what is there to capture?
This will be the challenge created by the postmodern lens - to embrace the fragments of self and to bring them into dialogue with each other. Rather than concluding that the late 20th Century deconstruction of a stable self means there can be no such thing as a self-portrait, we could instead draw the conclusion that the self-portrait is not at all dead, but rather it is the generic form of <u>all</u> portraiture; all portraits capture the self and the other, simultaneously. Hence, each person I know will have their presence and absence captured via many fragments and moments and in this way, the question will be posed; who is the subject of a portrait - the artist or the sitter?

I will start with sound; that long neglected sense, the intangible, uncanny sonorous event that can't be touched; almost like a ghost we capture a glimpse of it out of the corner of our ear, search for it, but unless the source is present and obvious, we could be fooled into thinking it an hallucination, faded into old air, no remnant left. What more perfect place to attempt to re-present the elusive internal individual.

To the sound, as equal partner, I will add vision; digital film and other subtexts which will, as traditional portraiture has for centuries, re-present the tangible bodily presence and absence of the individual.

My portraits will be fragments; fragments of the energy of presence, and the energy of absence; *Fragments of Presence and Absence.*

I will play with portrait traditions; from mimetic portrayal utilising perspective, sound/music utilising hierarchical tonal structures and other closed textural additions informed by works from the Renaissance; to contemporary, fragments of sound vision and text within open, chaotic relationships. I will attempt to capture a plethora of moments of sound with subtexts of vision, narrative and style referencing portrait traditions

I will evaluate: The creation of these portrait fragments will entail questions, not necessarily prior to creation, but certainly the questions will come with the ongoing reflection on outcomes, critique and assessment. I will constantly reflect via analysis and criticism and modify so as best to achieve the outcome of extending the traditions of portraiture. This will be documented in the exegesis.

PORTRAIT LITERATURE REVIEW (with portraits[1])

What is a portrait?

From the stick figures and handprints of cave paintings; the primitive featureless forms of Neanderthal man's carvings, through to the spirit catching Egyptian tomb portraits; the perfect idealised forms of Greek and Roman portraits to the Renaissance when modern portraiture as we know it began; we can all offer a simple definition of a portrait that fits each and every one of these eras. That is, the portrait refers, in bodily form, to a human being, either real or imagined, that in some way exists outside the portrait.

Richard Brilliant offers a classic definition of a portrait *"Fundamental to portraits as a distinct genre in the vast repertoire of artistic representation is the necessity of expressing (an) intended relationship between the portrait image and the human original ... Simply put, portraits are artworks, intentionally made of living or once living people by artists, in a variety of media and for an audience"* (Brilliant, 1991)(7)

A similar definition comes from Marcia Pointon that portraits are the representation of *"an individual known to have lived, depicted for his or her own sake. Some might add that a portrait should aim to represent body and soul, or physical and mental presence"* (48) As well she adds, a portrait also shows the history and social milieu of the time A good portrait *"captures the essence of the sitter by being much more than a likeness. A good portrait is about history, philosophy, milieu"* (Pointon, 2013) (59).

Portraiture is significantly different from other forms of art in that by placing the human individual at its centre, it sets up a functional dialectic between the truth of the external representation - the 'good likeness' - that must coexist with a claim that it also represents the interiority of a subject. As a third complexity, both these characteristics should reside within the portrait itself and at the same time, the eye of the viewer.

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[1] A whimsical idea of mine to add the portraits of the various scholars I review and yet, a point is made. On their own, images mean very little - particularly the more recent portraits which appear mugshot-like in their blandness. None the less, placed beside the text, they immediately take on a deeper meaning; the image and the words each inform and enrich the other. For Barthes, the text forms the '*anchor*' to the image, directing the reader to 'see' the portrait in a certain way and the image adding meaning to the text. (Barthes, 1977b) For Benjamin, the text turns all images into literature and without this, the photograph may remain meaningless. *" This is where the caption comes in, whereby photography turns all life's relationships into literature, and without which all constructivist photography must remain arrested in the approximate... Will not the caption become the most important part of the photograph?*" (Benjamin, 1997) (256)

As Catherine Soussloff says,

"The truth claim of an indexical exteriority, or resemblance, to the person portrayed simultaneously coexists in the genre with a claim to the representation of interiority or spirituality. Both are said to reside in the portrait representation itself and in the eyes of the beholder." (Soussloff C. M., 2006)*(5)*

Cynthia Freeland concurs with these definitions, defining a portrait as *"a representation or depiction of a living being as a unique individual possessing*
1. *A recognisable physical body along with*
2. *An inner life. That is, some sort of character and/or psychological or mental states"* (C Freeland, 2010)(5)

Freeland sees that portraiture has two fundamental aims: a revelatory aim, requiring accuracy and faithfulness to the subject, and a creative aim, that is, artistic expression and freedom from the need to be indexical. She quotes Matisse:

"The art of portraiture... demands especial gifts of the artist, and the possibility of an almost total identification of the painter with his model... I believe, however, that the essential expression of a work depends almost entirely on the projection of the feeling of the artist in relation to his model rather than in organic accuracy...."(Klein, 2001)*(*quoted in Cynthia Freeland, 2007)

Van Alpen too comments on the importance of the artist of portraits; as he says, both the portrayer and the portrayed exist as an original reality and as this double act, they create a special relationship that increases the 'being' of the represented and the representation. It is the double act itself that authenticates the portrait; the mode of representation that makes us as viewers believe that the signified (sitter) and the signifier (portrait) form a unity that conveys a true reality. (Van Alphen, 1977)

Wendy Steiner suggests that the interaction is so profound that one could question who is being portrayed; is it the artist or the sitter?

"On the one hand the work focuses on its represented subject: on the other it expresses the artist's conceiving of that subject and hence the artist per se....and so one might claim that the portrait rests on a competition between sitter and portraitist as to not only which in the true subject but which is the true author." (Wendy Steiner, 1987)*(171)*

In other words, portraits are not only indexical documents of identification and recognition in that they evidence a person's interior and exterior existence, but, as works created by an artist, they are also works of fiction with an aesthetic form and an interaction that can act to intensify the 'being-ness' of both the person represented and the artist (who is also represented).

By this interaction they "*take us away from the passive state of 'It is painted'*" as one would claim when viewing a painting to, *"the complex action of 'I see another'"* (Soussloff C. M., 2006)*(122)*

Self

"I see another" is a complex plenitude of interactions that supplies endless questions for theorists and artists alike. What is this 'other' that portraitists have been aiming to capture as that special distinguishing element? Essentially the prime subject matter of a portrait - the 'self' - has been sought by philosophers and artists, and both inevitably turn, in varying degrees and arrangements, to the three elements of human presence - the body, the relationships and, because they are simultaneously corporeal and relational, the reflective mind.

"One reason why human selves must be reflective is precisely because they are simultaneously corporeal and relational. Since they are both they can never be wholly one or the other; they must take a certain distance from each, which is the capacity that reflectivity brings" (Seigel, 2005)(17)

Concepts of identity are inextricably linked to the history of portraiture; the central presence (or absence), the inscription (or erasure) of human identity has been the driving force and equally, the conundrum, for artists and theorists alike.

Because portraits re-present human figures, "*their seeing and showing also contains the ways through which a society learns to imagine human essence, in other words discourses and practices about body, self, soul, mind, identity, and subjectivity"* (Subhash Jaireth, 2003)*(37)*

An explosion of portraiture came with the decline of religious repression and the rise of the individual during the Renaissance and in particular, with the theories of Descartes. The Cartesian view saw the human as dualistic; body and mind were two distinct elements. The self was seen as separate and stable, with a self-determining will that enabled the individual to act independently; a will that could abstain from believing things (even in God) and that

exempted the individual from being subject to Him. This was a radical shift away from the ancient world and the later Christian West, where there was no concept of a self that exercised free will, intent and choice; where there was no private individual separate from the social and religious community and where the human self was inseparable from their soul which was embedded, like all other souls, within a universal integrated whole. The ancient mind was not private; all contents of the mind were public, common to all, and open to discourse. To speak of 'I'

was to speak of the soul; to know oneself was to know one's soul and to grow closer to the impassivity of divine grace. (Reiss, 2003)

The idea of the soul could not survive the impact of modern physical science in the 17th and 18th centuries. Descartes's idea of the self as consciousness was recruited to take its place, and this unified stable self, discoverable by a clear rational mind, became the subject of portraiture. As Gen Doy says in her book Picturing the Self, some theorists have too simplistically applied the notion that the art world followed from ideas of self and that Descartes's ideas in particular, started the revolution in portraiture; a criticism also mirrored by Reiss in his book Mirages of Self. Rather, she says,

"We cannot, I believe, expect to find obvious and direct 'reflections' of Cartesian thought in visual art. In the example of portraiture, factors such as pre-existing successful portrait formulae, patronage, the function of the work, and the place of the portrait in relation to other types of art for example history painting, are far more significant than the influence of Descartes and his concept of self" (Doy, 2005)*(33)*

None the less, whether brought about by the unparalleled loss of external order that occurred in the 16th and 17th Century – civil wars, famines, loss of feudal bonds, breaking down of the monarchy and rise of the middle class - or the growing sense in the West of a definition of oneself as a self-determining, wilful individual with choice and intent, prior to the Renaissance, portraits were seen as idealised forms where the self and face were a place for finding the correspondence between itself and the divine. From Roman portrait busts until at least a thousand years after Constantine until the 1300s, the divine face was the dominant form of representation; even rulers, those to whom portraits most referred, were seen in divine mask-like representations. Leading up to the Renaissance, if non-royalty had their portraits painted it was almost always in the presence of, and subservient to, the divine in some form.

The Renaissance heralded the beginnings of modernism with the first stirrings of modern science, anatomy and psychology, as well as a corresponding rise in the economic wealth and power of the middle class. The explosion of portraiture ran parallel; by the 1500s, the older defined ways of portraying status broke down and 'realistic' portraits of the growing numbers of middle class, with the defined form of a face highlighted front and central and a dark or disappearing background utilising perspective, were widespread. (Walker, 1984)

According to Martin and Barresi, it was in the early part of the 20th Century that the self as a unified cohesive subject of investigation was challenged by phenomenology, analytic philosophy, depth psychology, existential and humanist psychology, social and developmental psychology and critical theory - but it still survived. However, by the 2nd half of the century, post World War II, largely because of French post structuralism, this 'self' had become comprehensively fragmented and dethroned.

"After WW2, the self as a theoretically useful unitary object and activity or reflection more or less vanished... Science took the I, as soul, out of heaven and in the guise of a unified self brought it down to earth. Like the soul, the self was to be the source of unity, power, freedom, control, and persistence. So, soon enough what had been one - the I - became many. What

had been real became fiction" (Martin, R. & Barresi, 2006)(265)

Building on the semiotic theorist Saussure, the structural theorist Levi-Strauss and the psychoanalyst Freud, the post structuralists, Lacan, Barthes, Foucault, Derrida and Baudrillard, each with their own variation, discarded the Cartesian model of self as unique and stable and recast the self as socially and linguistically constituted. They claimed that the reflective powers considered by the Renaissance and Enlightenment thinkers to give human individuals free agency, were constructed by the very language and culture that restricts those powers because words themselves have no stable meaning; without a stable centre the self itself is destabilised and decentred and in a constant state of reconstitution.

"It is a matter of depriving the subject (or its substitute) of its role as originator, and of analysing the subject as a variable and complex function of discourse... The author has been decentred, that is, relegated to linguistic structure - a subject position not a centre. In p[lace of a centre is an author that creates a clearing."(Foucault, 1984)*(118)*

It is into this new reality of the mid 20th Century that such simple definitions as offered by Richard Brilliant at the start of this review, begin to become particularly problematic largely because the mimetic imperative of the traditional portrait seemed to offer an authoritative view of the human subject within the context of the Cartesian view of self; a representation of a reality 'out there', and this view of the self had been thoroughly undermined by the new theorists. The portrait genre, in its imperative to convey an authentic likeness of the sitter both in their inner psyche and external features, was placed in an untenable position as centre of a storm of debates about the nature of reality and identity. It could have been the end of portraiture as a genre however, instead, the portrait artist's dilemma about the nature of the self to be represented became the perfect place to deconstruct and subvert prior thinking about the definition of the self and to engage in new ways of thinking about the intersection between portraits and human identity.

"Conceptions of subjectivity and identity have been challenged, mimetic conceptions of representation have been undermined in all sorts of ways. This has led to the implausibility of the intertwinement of bourgeois subjectivity with mimetic representation but not to the death of the genre itself... The project of portraying someone in his/her individual originality or quality of essence has come to an end. Bur portraiture as a genre has become the form of new conceptions of subjectivity and new notions of representation."(Van Alphen, 1977)*(254)*

The abstraction and impressionism of Picasso and Matisse, the expressionists Kokoshka, Munch, Beckman, Sheile; through to the un-personed postmodern portraits of Sherman, Lee, Close; the celebrity constructions of Warhol; and the desecrated faces of Bacon; the creation of one's face and body image as a 'good likeness' no longer seemed to be the imperative. After all, a face that can be changed with plastic surgery or digital manipulation, makeup and even hair style can hardly be believed as truth. The developments in science, too, played their part - no portrait of a face that can be so easily manipulated can compete with the inarguable DNA test. No longer does society see our 'good likeness', our external images, as revealing; even passports and security clearance cards use magnetic strips and computer facial recognition technology to identify the holder; the image presented is rarely looked at.

"The idea now seems to be that the face hides so much of the person's reality that the true markers of autobiographic revelation are anything but the person's face." (Seigel, 2005)(73)

Rather, the contemporary portrait has moved far from the classic definitions, to a place that questions the traditional markers of 'good' portraiture by deconstructing the concept of the existence of a solid identity that has its outward manifestation in the face and body of the sitter.

"Through (portraiture) we realise how powerful a vehicle of postmodern concerns the portrait's paradoxes have become" (Wendy Steiner, 1987)*(171)*

All that was once accepted, was (and is) now under the probe of the portrait form.

Face

Mimetic portrayal, one would think, would be the first aspect of contemporary portraits to be cast aside along with Cartesian views of reality, subjectivity and representation - and chief amongst the markers of mimesis is the face. The face traditionally, was the central place for representation of both the external 'good likeness' and the internal workings of the mind from pre-Renaissance onward, and the powers encapsulated in the representation of the face were particularly amplified by J.C Lavater's Essays on Physiognomy (1774-78) that offered a scientific codification of the face. Lavater believed each face had a physical semiotic code with a message and the science of physiognomy was the
"science of knowledge of the correspondence between the external and the internal man, the visible superficies and the invisible contents" (Lavater,J.C 1774-78 quoted in Welchman, 1988) Lavater believed, with the correct representation of a face, *"each perfect portrait is an important painting since it displays the human mind with the peculiarities of personal character. In such we contemplate a being in which understanding, inclinations, sensations, passions, good and bad qualities of mind and heart are mingled in a manner peculiar to itself... (Lavater, 1789)171 (quoted in* (Brilliant, 2000)*(34-35*) and if the viewer understands the scientific code of facial properties, the ideal of portraits can be achieved via the art of *"presenting, on the first glance of an eye, the form of a man by traits, which it would be impossible to convey by words."*(Lavater, 1789)

Charles Le Brun, the court painter to Louis XIV took these studies to his portraits and they became the guide for portrait painters for at least the next 100 years. He followed Descartes in claiming the centre of the soul-body interaction was in the pineal gland which makes its feeling most apparent in expressions in the face, particularly the eyebrows. Franz Joseph Gall (1810), followed with his 'science' of phrenology, codifying the bumps and shape of the head; and Charles Bell (1806) and Duchenne de Boulogne both developed theories of measuring the expressions of the face culminating in both the eugenics of Francis Galton (1870s) and Charles Darwin's who saw identity as being wholly a unique impersonal genetic blueprint and concluded in his work The Expression of Emotions in Man and Animals (1899) that many facial expressions of emotion were universal across cultures.

Of course, we look at these ideas now and are amused by the naivety of the conclusions drawn and the authority the face was granted based on the ideas presented; faces have played a part in political, monocratic and theocratic power, they have placed themselves with God, they have subjugated populations and races via their study as 'types', and now the face has become a playground for postmodern artists to trivialise, subvert, endlessly reproduce and distort. None the less, rather than having abandoned faces, we still follow our Darwinian biology and attend to the expressions of the face even though, intellectually, we have abandoned the idea that the face can reveal a true self. It continues to be rare indeed, even in the postmodern 21st Century and with all the artists mentioned above, to find a portrait without at least some manifestation of a bodily part, and more usually it is a face.

It was probably Picasso's Portrait of Gertrude Stein, that was the beginning of the suppression of the mimetic imperative for portraiture. The face was a mask and yet it still bore the hallmarks of a portrait - an outline of hands, face and body. Even in Picasso's Portrait of Stein there is still much information to marks it as a portrait... there is still an "analogical plenitude" as Barthes calls it.

"The standard of likeness cannot be maintained in the object portrait with any consistency, but the expectation that we can potentially or actually recognise an individual in a portrait makes the genre what it is"(Soussloff C. M., 2006) *(6)*

The film and screen printed, repeated portraits of Warhol - the "ur-postmodernist" according to Anthony Grudin (Grudin, 2014) - empty of meaning and feeling except as an expression of the surface engagement of consumer celebrity, are clearly not concerned with the traditional need to portray some manifestation of an inner identity of the sitter, however they are still very much engaged with the face as marker of the portrait form.
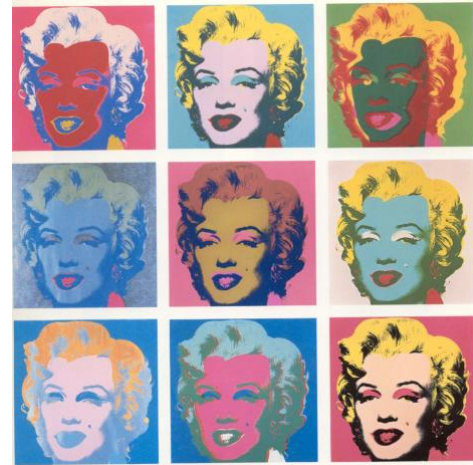
Cindy Sherman's portraits, are also in the classic form of a portrait - face, body, expression clearly portrayed. However, while they are images of the artist herself, they are not actually 'her' - Cindy Sherman. In fact, they are simulacra in the true sense, with no reality outside the image and while there is much debate as to whether they are self portraits, none the less most contend that they are portraits because the image, with face and body, so clearly sits within the portrait form.

Not so with "Portrait of Ross in LA" by Felix Gonzales-Torres (1991) which is a pile of sweets wrapped in cellophane placed in the corner of the gallery. (Siegel, 2014) It tells us a simple story of Ross - sweet, colourful, much loved, lives or has lived, in LA; one part of Ross's character. Clearly there is no face here and in fact the only way we would know it to be a portrait is because it is tellingly and necessarily titled "Portrait of Ross in LA"

Is a title enough to define a portrait?
"Portrait of Ross in LA" immediately says to me this is a portrait; I don't know Ross - to me it looks like a pile of sweets - but I believe this is a representation of Ross if the artist says it is.

"Self Portrait with Violinist" 2009

Another instance, is this a portrait of Carla? There is no face and yet, it tells many things about the subject. The most immediate observation – it is called "Self Portrait with Violinist" and she is filming herself and a violinist in a mirror; the room and the subjects are casual, dishevelled even, with a sense of early morning light through the window, suggesting intimacy. It's not a lot we learn, but as much as many portraits with a face – she is a filmmaker with intimate knowledge of music and a violinist.

Wendy Steiner, in her article Intertextuality in Painting speaks directly to the importance of the additions and interactions of other subtexts; usually titles, but also other elements such as composition and style.

"... few paintings of any period are ever received by the public without a title, and moreover one with the authority of the modern, intentional label. Generic or subject titles thus gain considerable importance in the work's reception ... the title immediately implicates the work in an intertextual matrix whose relations reflect the most complicated conceptions of pictorial interconnection.... And titles, using the same verbal material as the allied literary source, establish this intertextual relation all the more clearly... Important as titles might be, pictorial intertextuality need not depend on them. Any aspect of a painting that becomes established as a recognizable entity can be echoed by other artists to semantic effect.."
(Wendy Steiner, 1985)*(57-60)*

Jaireth Subhash speaks of this in relation to the 'narrative' that can come with a title:
" The presence of a person, a proper name, in an image adds the possibility of appending a biography to it. With biography comes the narrative added into and around the image. A portrait is both a visualized narrative and a narrativized visual." (Subhash Jaireth, 2003)*(45)*

The Voyeur Series, while still working minimally as a series of portraits, is enhanced considerably in depth and meaning with the addition of a title and narrative to each portrait, in text form.
(Thackrah, 2017)

And Derrida in his work The Truth in Painting, devotes a chapter to the portrait of Walter Benjamin in which he speaks at length 'around' the title of the portrait, Retratto di Walter Benjamin and the phenomena that is created because the portrait names an author whose text has become a legend; that is Walter Benjamin's seminal work "The Work of Art in the Age of Mechanical Reproduction" which becomes in relation to the portrait, *"a dependent piece played, analysed, interpreted by the <u>portrait</u>. Which nonetheless, looks at the author" (p175)*
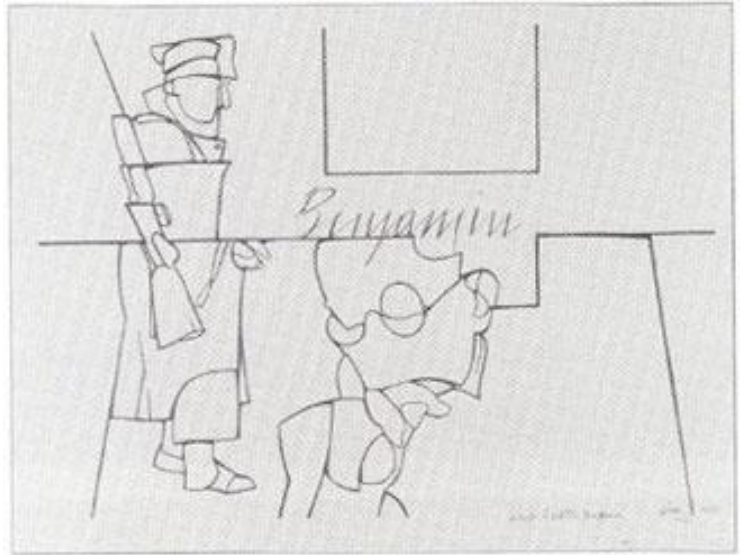
The portrait, by Valerio Adami, shows Benjamin turned away and decentred, not whole, with the name 'Benjamin' in the centre and complete. Hence Derrida says:
"When the face begins to disappear, or as here, no longer to occupy the top of centre, the legend becomes necessary... <u>Disappeared</u> is the subject. What has disappeared <u>appears</u>, absent in the very place of the commemorative monument, returning to the empty place marked by his name. Art of the <u>cenotaph</u>." (Derrida, 1987)(178)

As Barthe contends, text can act as an anchor to meaning. It is a *"parasitic message designed to connate the image"* (Barthes, 1977d)(25) and this is certainly what a title or narrative text can do in defining a portrait, even if there is no recognisable face. In some ways this is no different than almost all portraits; within portraits are placed objects and other markers, clothes, hairstyle; the artist chooses to use certain colours, or style of brush strokes; to copy traditional forms or poses; all these taken as a whole connote the status, relationships, characteristics, wealth, passion, preoccupations and inner life of the sitter. A painting can define a character quite adequately without a face. The important role the face, or body part plays in a portrait is rather to define this image as a 'portrait' just as a title or text will connate an image as a 'portrait'. That is all...

While I'm inclined to agree with Marcia Pointon when she says *"above all it is the face that is understood to define portraiture",* I take this statement in its broadest possible context. Rather than the face being a necessary component of a portrait, I see that the face can act to define a portrait <u>for the viewer</u>, to place it within a historical context and tradition, just as a title and other human artefacts and subtexts can. However, the face is <u>not</u> an intrinsic and essential part of a portrait in itself. Hence, I would add, as she does herself *"the question of making a likeness is the beginning and not an end to a work of portraiture"* (Pointon, 2013)(7 &19) In other words, a 'good likeness' to a sitter's face or bodily form is neither a necessary precondition nor a guarantee of a true reality within a work of portraiture. Rather the literature clearly supports the view that with the interaction of subtext, any form can be completed or modified and via this intertextual relationship, can be defined as a portrait. However, the effective depiction of a true reality is a more complex proposition, one that requires deeper questioning

DOCUMENTARY (Portraiture) REVIEW:

Documentary portraiture and high art portraiture sit in a similar dialectic miasma where the main issue since the 20th Century, has been the question of realism. Film's problematic dialectic between the claims of scientific evidence based reality and the subjective expression of the filmmaker, mirrors that of high art portraiture, where the portrait is expected to be offering as close to a mimetic representation of the subject as the artist's ability allows. Looking at the history of film and film theorising, we can see the issues argued in a concertinaed version; a dialectic that plays out over a hundred years, from the first public showing of film by the Lumiere brothers in 1895, instead of five hundred years since modern art portraiture began in the Renaissance.

For both art forms, mimetic representation has been conflated with the reality or truth of the referent. This conflation and the attending debate has been more marked in documentary film than art portraiture and one of the reasons I will discuss here; that is that the work is presented with mimetic images and sound in the form of evidence, with the use of archival and seemingly accurate capturing of reality 'as it happens' as well as interpretation of the image in the form of an authoritative voice-over and interviews. It is these 'supplementary components' as Christian Metz calls them, incorporated into the time-based motion of film, that most renders its power in appearing to mirror reality.

Walter Benjamin as early as 1928 writes in One-Way Street:
"... the difficulties which photography caused traditional aesthetics were mere child's play as compared to those raised by film... with its devices of slow motion and enlargement, it reveals the secret.... Details of structure, cellular tissue, ... all this is in its origins more native to the camera than the atmospheric language or the soulful portrait." (Benjamin, 1997)(p243)

Perhaps what best illustrates the excitement that came with the beginnings of the fledgling film industry is to quote Andre Bazin whose essay The Ontology of the Photographic Image is considered a seminal work in early film theory. Bazin's central and continuing theme was his belief in film's unique ability, and a corresponding almost religious calling, to capture and re-present reality. He said of the film image,

"No matter how fuzzy, distorted or discoloured, no matter how lacking in documentary value the image may be, it shares, by virtue of the very process of its becoming, the being of the model of which it is the reproduction; it is the model ... Viewed in this perspective, the cinema is objectivity in time"
(Bazin, 1958)(p8)
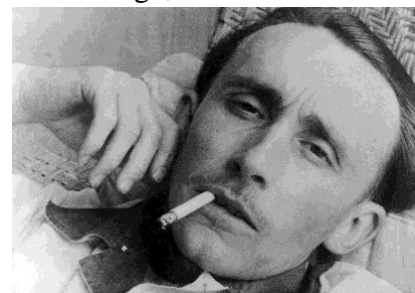
And,
"Photography and cinema are discoveries that satisfy, once and for all and in its very essence, our obsession with realism... No matter how skilful the painter, his work was always in fee to an inescapable subjectivity. The fact that the human hand intervened cast a shadow of doubt over the image.... For the first time (with photography) between the originating object and its reproduction there intervenes only the instrumentality of a non-living agent."
(Bazin, 1958)(p7)

In this he also talks of the difference between art practise and filmmaking which directly speaks to my particular interest in this dissertation. His belief in the primacy of realism that thereby grants film superiority over painting is something I will return to later in this review, offering an argument that it is art's very subjectivity that relieves it of the burden of objectivity and gives it its strength and poetry.

Benjamin, in his later essay The Work of Art in the Age of Mechanical Reproduction adds:

"Compared to painting, it is the infinitely more detailed presentation of the situation that gives the performance portrayed on the screen its greater analysability" (Benjamin, 1936) (p28) and I would add, when the instrument (the camera) is enshrined as the ideal of scientific transparency this detailed presentation of reality can very easily provide a deeper more convincing canvas in which to turn unreality into a *pretence* of reality.

Christian Metz, the pioneering film scholar, offers a similar idea to the one stated above, that the seeming reality is just that - an unreality.

"What is indexical is the mode of production itself, the principle of the taking. And at this point, after all, a film is only a series of photographs. But it is more precisely a series with supplementary components as well, so that the unfolding as such tends to become more important than the link of each image with its referent. This property is very often exploited by the narrative, the initially indexical power of the cinema turning it frequently into a realist guarantee for the unreal." (Metz, 1985b) *(p82)*

Jean Mitry, in his treatise Esthetique et Psychologie du Cinema (1963-65), written not long after Bazin declared his views so strongly, countered with his view that it is not possible to view film images separate from the filmmaker who put them there. It is that filmmaker who is directing the viewer to see that particular image and it is the filmmaker who is able to play with, and arrange them according to his motivations. (Mitry, 1998) This argument has continued, alive and well, in to the 21st Century.
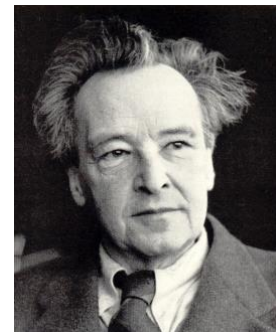
Hence, film has been a fertile ground, like portraiture, to question the legitimacy of this notion. The fragmenting and deconstructing of the 'truth' of direct observational documentary mirrors that of portraiture. The rise of portraiture as the playground of post-modern artists wishing to deconstruct the tradition has run in tandem with the philosophical theorising surrounding documentary filmmaking.

Traditionally, both documentary portraits and high art portraiture have the same imperative; to create a realistic mimetic representation of an individual 'out there'; to offer a satisfying sign or image that best represents the signified and in the case of both, it is not only the surface representation that is required, but, in order for it to have a richer meaning, a sense of

the subject's inner identity - Walter Benjamin's 'aura' (Benjamin, 1997) or their 'air' as Barthes so succinctly and poetically describes in his Camera Lucida, *" the air is unanalysable (once I can doubt I deviate from the Photograph which is by nature totally evidence...) The air is not a schematic, intellectual datum...nor a simple analogy...as is 'likeness'. No, the air is that exorbitant thing which induces from body to soul..."* (Barthes, 2000) (p109). All this, needs to be captured in the portrait by the artist and both art forms require this third party to, by their active force in this endeavour, bring into existence this image/sign/representation; in the case of art portraiture it is the artist, the portrayer; in the case of documentary portraits it is the filmmaker. So not only does the viewer have to question the accuracy of the camera itself when determining the veracity of the portrait/sign but an even more problematic question comes in to play; in what way does the subjectivity of the artist / filmmaker effect the portrait / sign.

Documentary Authenticity
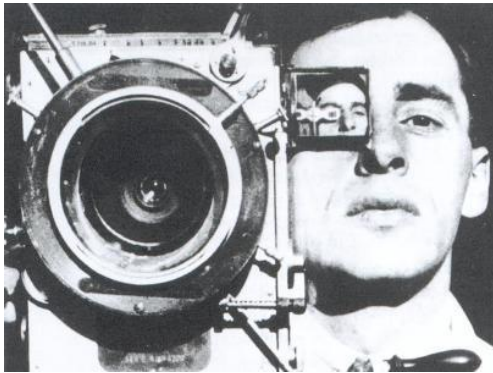
As early as the 1920s the Soviet filmmakers, led by Dziga Vertov, were promoting the idea that the camera was a scientific instrument capable of truthfully recording indexical reality as it happened. His newsreel series created with Elizabeth Svivlova and Mikhael Kaufman was called Kino-Pravda or Camera-Truth, as testament to their aspirations. Unfortunately aspirations were all they could be. As Eisenstein pointed out

"Absolute realism is by no means the correct form of perception. It is simply the function of a certain form of social structure. Following a state monarchy, a state uniformity of thought is implanted." (Eisenstein, 1949)(p35)


Eisenstein, Vertov and their Soviet counterparts, used montage to shape and construct meaning in their work. Eisenstein explains his theory of montage and the power it gives the filmmaker to direct the viewers understanding of meaning away from the simple perception of two unproblematic shots, into another understanding altogether.

"Two film pieces of any kind placed together, inevitable combine into a new concept, a new quality arising out of that juxtaposition"(Eisenstein, 1943)*(p14)*

It was an understanding of the film image that filmmakers were able to exploit to great effect, ranging from subtle, perhaps unconscious motivations, to others, and I think of Leni Riefenstahl's documentary portraits of Hitler during the third Reich as an extreme example, with an unashamed desire to subvert.
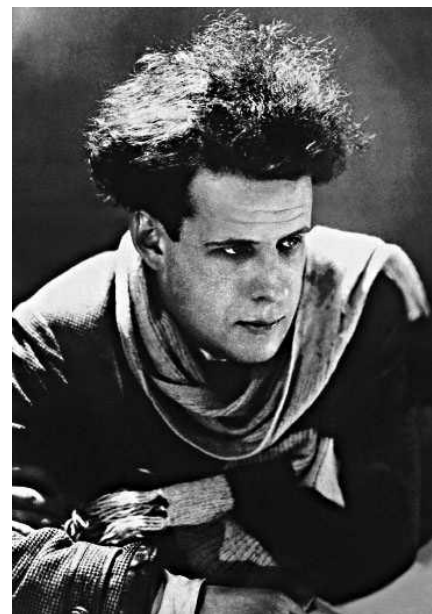
Grierson
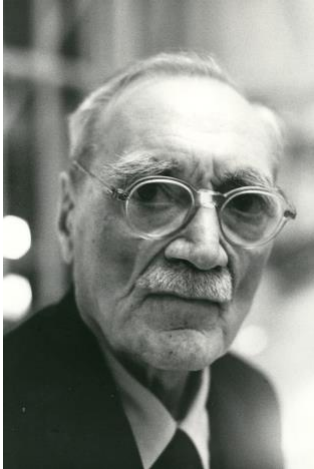
John Grierson, in 1930s Britain, was of the former kind. He promoted documentary as a film form and, with the institutional support of the British government, was able to secure a strong niche for documentary, as well as an audience to view it. Grierson defined documentary as the *'creative treatment of actuality'*. John Corner wonders, as have most late 20th Century theorists, just how much 'actuality' might we expect to survive the 'creative treatment'? (Corner, 1996) It appears for Grierson, the concept of 'actuality' wasn't questioned.[2] Grierson considered film could only interpret reality and not be mimesis however he also considered the viewer should be convinced of the illusion of reality in order to make the narrative as powerful as possible. (Grierson, 1966)

And for this purpose, the Cartesian definition of reality as being something 'out there' that could be represented, either by painting, photography or film, 'in here', that is, inside ourselves, was paramount. It was the authoritative voice of the expository style documentary that most enabled these documentary makers to achieve their ends of constructed 'reality' and hence was most championed by the Griersonians. Bill Nichols in his Introduction to Documentary, outlines six modes of documentary with the expository mode being the most commonly seen on broadcast media and most expected by its audience. These documentaries rely heavily on an informing logic and a narrative carried by interviews, a voice-of-god commentary and as-it-happened footage, and are most able to offer the impression of objectivity and truth. (Nichols, 2010)

Cinema Verite and Direct Cinema

As smaller and less obtrusive camera and sound equipment was developed in the 1960s, both Cinema Verite and Direct Cinema developed as a style. It was certainly with this technical development that the film portraiture genre flowered.

In defining the genre of documentary portraiture I will follow Paul Arthur's definition that distinguishes between a film biography and the less encountered form of film portraiture in which *"the stress is always on the performance of piquant stories rather than on a diachronic, inclusive unfolding of biographical information... (and that) there is an implicit, frequently foregrounded, reciprocity between the act of filming (and editing) and a subject's enactment of self before the camera."* (Arthur, 2003) (p96) Much like historical traditional portraiture took as its subjects, individuals of wealth and status, film portraits tended to feature celebrities; musicians, athletes, actors, politicians, artists. However there was a small trend in Cinema Verite and the Avant-Garde, to democratise portraiture and feature subjects that were 'everyday protagonists' and it is these portraits that hold the most interest for this research. As Arthur contends, in contrast to the contested and subverted area of facial re-presentation in traditional portraiture, film portraiture began to emerge at this time to *"reconfigure the face as the hub of shifting, performative expressions of transient identity"(p114)* These portraits privilege fairly uneventful scenes, in which complex structures are dropped in favour of an experience that seems to unfold in the present. *"Longer takes and relatively straightforward handling of the camera are preferred over the use of*

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[2] Although Brian Winston does talk at length that at the time Grierson undertook his education, a distinction would have been made between 'reality' being abstract and general and 'actuality', being the perception in the phenomenological sense (Winston, 2008))

montage . . . [while] temporal arrangements of shots or scenes abjure dramatic development or rhythmic articulation." (p95)

Arthur names Bruce Baille's film *Mr Hayashi* (Baillie, 1961) as the first Avant-Garde film portrait (as opposed to Cinema Verite) where he unashamedly uses subjective photography, evocative non-diegetic music and style that is reflective and intimate; a type of film portraiture for which I will argue as the review progresses.

The Direct Cinema filmmakers strove to distance themselves from Grierson's constructed, Expository style and capture life in the raw.

"One hundred and thirty years after Francois Atago claimed the camera for science, the documentary purists ...implicitly reasserted that claim on behalf of the lightweight Auricon and the Eclair. In such hands, the camera was nothing more than an instrument of scientific inscription producing evidence objective enough to be 'judged' by a spectator. the claim was that of science" (Winston, 2008)(p152)

Their claim, not unreasonably, was that they as filmmakers were now able to come as close to unobtrusive and transparent as possible, thereby enabling the capture of unmediated real life as it happened. The technique of unobtrusive observation that was employed certainly distanced the filmmakers from the earlier Grierson approach to documentary making and moved some way toward a less constructed documentary, however their claim to thereby capture raw truth was flawed. Even prior to editing, the filmmakers chose the subject and chose the shots; what was absent in the shooting and finished film was as powerful as what was present. The editing was an even more powerful source of subjective intervention on the part of the filmmaker because the editing was done with great care often to bring out the single, through-line narrative. As appealing as it appeared, right from the start the claims of direct observational truth ran into trouble. It was clear to anyone with perceptive ability that there must have been a subjective mind behind the camera and yet that fact was not made obvious to the viewer. Titicut Follies by Wiseman, made in 1967, while appearing to all intents to be simply observational, was heavily criticised for the emotional violence of what he chose to film. (Wiseman, 1967)

Barthes points out that an historical narrative told without an obvious subjective voice or rhetoric could have an even more covert and hence powerful inauthenticity. This equally applied to documentaries whose content claimed to be historical truth. For the naive viewer, the deception was particularly problematic.

"At the level of discourse, objectivity, or absence of any clues to the narrator, turns out to be a particular form of fiction, the result of what might be called the referential illusion, where the historian (filmmaker) *tries to give the impression that the referent is speaking for itself...historical discourse does not follow reality, it only signifies it; it asserts at every moment; this Happened, but the meaning conveyed is only that someone is making that assertion. "* (Barthes, 1970) (p154)

In response to this ambiguity of truth the French documentary makers developed a style of documentary making called Cinema Verite, whereby the filmmaker made their mediating presence obvious by placing themselves in the film; the films essentially were 'signed' by the filmmaker in the same way as an art work. In this way, Cinema Verite filmmakers were able to claim, not unreasonably, that what they were capturing was the objective truth of their own subjectivity. Agnes Varda's portrait film are a prime example of the director/writer placing herself clearly within the frame. (Varda, 2008)

This claim had its own problematic issues as Winston points out:
"Direct cinema, for all its caveats, aspired to be 'a fly on the wall'. Cinema Verite as Henry Breitrose noted (1986. p47) wanted to be a "fly in the soup...visible for all to notice". Cinema Verite might luxuriate in revealing its processes, allowing for a claim that the work is personal, 'signed' and mediated in an open above-board fashion; but the gesture becomes hollow because the spirit of Arago yet hovers over the enterprise urging us to believe that what we see is evidence, evidence of documentarists making a documentary" (Winston, 2008)(p188)

But Winston says, despite thinking Direct Cinema and Cinema Verite finally solved the problems related to the truth claims of documentary, it, within 2 decades with the coming of deconstructive thinking, was shown to be flawed.

"By the mid-1970s, it was increasingly apparent to some critics... that the new equipment and observational techniques were no more capable of 'actuality' than were the old machines and the business of reconstruction. But without 'actuality' what could the documentary be? Claiming the real was both its essence and its bane". (Winston, 2008)(p221)

Into the 21st Century
Not only did the strength of arguments pointing out the effects of institutional compliance on the resulting truth of documentary become stronger as the century drew to a close, but the very basis of the belief that had held art and philosophical thinking for 500 years, the belief that there was a reality 'out there', a signified, that could be captured identically by a signifier image, was called into question. What was shown to be true was only *seemingly* true, and this was particularly so in documentary.

Minha-ha, filmmaker and film theorist suggests that in a democratic country, the 'regime in power' manifests in a subtle but no less effective way, as the form of documentary making most likely to be funded by funding bodies; most demanded by broadcasters to meet audience demands for advertisers, and most expected by viewers.

"In a completely catalogued world, cinema is often produced, induced and extended according to the regime in power" (Minh-ha, T, 1990)(p76)

She suggests that this is one of the main reasons why the broadcast documentary form has been so resistant to change.
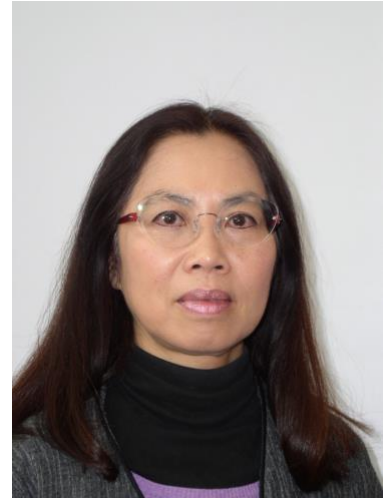
"It puts the social function of film <u>on the market</u>. It takes real people and real problems from the real world and <u>deals with them</u>. It <u>sets a value</u> on intimate observation"(Minh-ha, T, 1990) (Minh-ha's emphasis)(p79)

Film festivals and festival prizes also favour documentaries in this style, where the quality of the film is judged by the subject matter rather than other aesthetic and philosophical considerations. Interestingly, Henry Breitrose pointed to this linking of subject matter to the judgement of the quality of film in an article written in 1964 where he said Cinema Verite or Direct Cinema films *" ...become trapped into dependence on the nature of the subject. The films, generally, are as good as their subjects are interesting... The problem is really whether the subject fits the form... The truth of an event, then, can be seen using the cinema-verite technique only when the event is such that its meaning is externally evident and self-structured.... Objectivity in film, remains as big a myth as it ever was."* (Breitrose, 1964)(p39-40)

Documentary portraiture, which became more prolific with the Direct Cinema and Cinema Verite filmmakers from the 1960s onwards, also was subject to this dependence on a carefully chosen subject. Almost without exception, the documentary portraits made and seen have featured celebrities as their subjects - musicians, artists, actors, sportspeople. It was (and still is) the films that feature subjects that address the prevailing issue or celebrities of the day in a way that reduces the subject to an easily consumed TV format that most capture the attention, the funding and the prizes.

Even more subtle than the influence of funding sources and commissioning agendas and the lure of film festival prizes, Brian Winston points out, is the effect of 500 years of Western art culture. He sees the apparatus for photography and the style of images captured, as being part of Western culture and Bourgeois political culture by it logical extension. The Renaissance era focused on the development of single point perspective in art which locked a viewer into a single viewing point. Perspective was seen as the sole means of representing reality and the single point the only position to view it. In a way, this was extended 'down the line' into politics, economics and social relations - there was only one position and viewpoint from which one can see 'truth'; there was no room for imagination; the 'truth' was delivered, pre-

packaged and ready-made to a passive audience. The same error was taken up by filmmakers. The common themes of life had become the essence of documentary 'truth'; the Hollywood style narrative structure of storyline and background was applied to documentary; shots and editing was done with a single perspective in mind and these elements were seen as being particularly and destructively bourgeois, leaving no room for the viewer to create their own perspective or meaning.[3] John Berger offers a different take on Renaissance perspective. While he agrees with Wilson's view on the pervasive power of perspective for conditioning consciousness, he believes the camera shifted that thought. The camera freed the viewer, the artist and the subject from time and space because film at least implied by its framing that all points could be seen at once and simultaneously.

"*Every drawing or painting that used perspective proposed to the spectator that he was the unique centre of the world. The camera, and more particularly the movie camera – demonstrated that there was no centre"* (J. Berger, 1972)(p18)

This shifting of perspective from centred to de-centred was a central idea in the de-constructive thinking of the late 20Ith Century where the concepts of reality, truth and objectivity have been chewed and debated to the point where all claims of objectivity in film portraiture, like art portraiture, have to be questioned. The ideas of Derrida, Foucault, Deleuze, Baudrillard are as important today to viewers and makers of both art and documentary portraits, as they were when they were first posited.
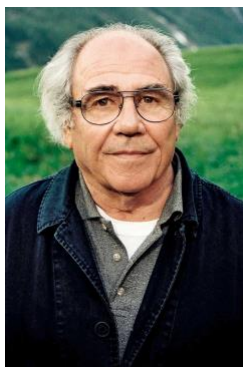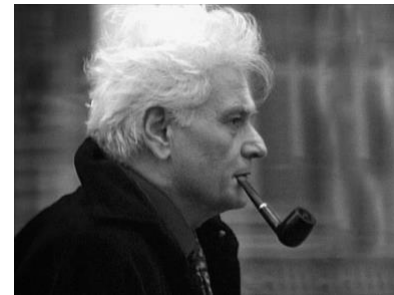
Baudrillard perhaps offers the most extreme of this view, contending that there is no reality to be represented, rather, that images are only a *"model of a real without origin or reality"* a *"simulcrum"*. *"Representation starts from the principle that the sign and the real are equivalent"* that the sign could exchange for something with meaning. However images or representations themselves are *"murderers of the real"*, never again able to exchange for what is real in a never ending ungrounded circle. (Baudrillard, 1988a)

And,

"Above all it is the reference principle of images which must be doubted, this strategy by means of which they always appear to refer to a real work, to real objects, and to reproduce something which is logically and chronologically anterior to themselves. None of this is true." (Baudrillard, 1988b)(p13)

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[3] Eisenstein in his Film Sense, also talks of perspective in painting, music and the corresponding parallels in montage and he rejoices in the richness multiple perspectives (or no perspective at all) can offer the viewer, allowing the film to be left open and unauthoritative. His central tenet is that film must evoke a process in the viewer, not give a final representation. The story, character or feeling must not be presented as a fixed, ready-made, a-priori given but must *"arise, develop, grow into other feelings – to live before the spectator"* (Eisenstein, 1943)(p 80, 24)

Michael Renov speaks of Derrida's ideas in his essay, claiming documentary film, when deconstructive thinking is applied, is not that different to fiction. The truth of documentary, and the reality it is claimed to portray when *"subjected to the heat and pressure of the creative imagination"* can no longer be considered as reality. "What is neither 'true' nor 'false' is reality." In other words, both truth and non-truth entail speech which implies a speaking subject and is thus constructed, unlike reality which, although it is cognitively constructed, it entails no spoken assertion. Reality simply 'is'. So as long as documentary is a discursive form, emerging from human consciousness, which indeed it is, it will be fictive. As he says,

"Truth's passage (with truth understood as propositional and provisional) is thus qualitatively akin to that of fiction"(Renov, 1993) *(p7)*
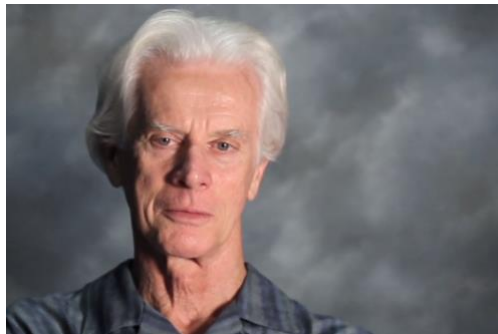
Bill Nichols draws our attention however, to the raw footage of Rodney King being beaten by the LA police officers taken in 1991 and broadcast numerous times. Accepting that there was no digital manipulation (and in this day it is not a given), there is no doubt this is *not* a simulation. However, if we were to add the discursive; that is, the additional edited frames and narrative structure of the many documentaries and commentaries that followed his killing, we can no longer claim to be presenting reality. (Nichols, 1993)(p190)

Stuart Hall, the cultural theorist, sums up the power of discursive visual images created by human consciousness, on the viewer
"Visual discourse is particularly vulnerable in this way because the systems of visual recognition on which they depend are so widely available in any culture that they appear to involve no intervention of coding, selection or arrangement. They appear to reproduce the actual trace of reality in the images they transmit" (Hall, 1997)(p222)
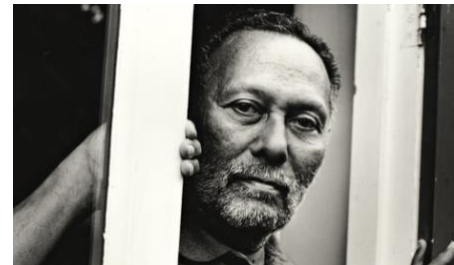
Reality, perhaps yes, in the Derridean sense, can be captured in raw footage, but the arguments appear to fall decidedly in favour of the view that created discursive 'truth' can only ever be personal, fluctuating and unreliable.

The differing expectations of artist and filmmaker

The debates in both art forms around the issues of reality/truth and the depiction of such in portraiture come from different places. For visual art practise, the changing discussions around identity theory, particularly with changes in the late 20th Century have created the most discussion. For documentary, the main thrust for the arguments around its ability or not, to depict truth and reality comes from two places; economic and political influences and the covert nature of the filmmaker's subjectivity.

The strength and longevity of the style of broadcast documentary spearheaded by Grierson and the studios funded by government and other business interests, is testament to the effect funding can have on an art form. Film prepared for broadcast consumption, is an expensive pursuit.

While art, at various stages in its history, has been driven by the economic imperative of patronage, certainly in the 20 Century, with the beginning of independent government funding bodies, art has been able to wrest itself from being tied to sources that would strongly direct the final work. Unlike the production of film, creating small, independent art work is affordable and hence able to be created and shown to a wide audience without major financial support.

This has certainly altered the raison d'etre for both art forms. Art is able to take space for aesthetic and philosophical considerations and such musings are considered its major 'reason for being'. The artists aim is self-expression; the 'hand of the artist' is actively sought in a portrait and it is applauded.[4]

When the instrument (the camera) is enshrined as the ideal of transparency the link between the image and reality can very easily shrink to the point of unreality. And yet, as the scholars I have reviewed have argued, broadcast documentary is highly invested in appearing to be 'true'.

"If documentary drops its pretence to a superior representation of actuality, explicit or implicit promises of simplistic, evidentiary 'referential integrity' will no longer be need to be made... Unburdened by objectivity and 'actuality', film of the real world could be creatively treated without a hint of contradiction. The restrictive boundaries of the observational documentary strictly defined, would disappear" (Winston, 2008)(p290)"

Rather, filmmakers wishing to express a subjective truth can look toward the ideal of art practise, that is, where the artist's hand is obvious and applauded. It is art's very subjectivity that relieves it of the burden of objective truth and gives it its strength and poetry. Documentary then, like art practise, becomes fiction; a fiction whose truth is purely personal; creating portraits that are 'signed' unashamedly by the filmmaker/artist; at once, portraits equally of the portrayed, the portrayer and the viewer.

Problematising the Literature: The Gap:

I am attempting, in my research, to offer a broader cross disciplinary approach incorporating visual arts, documentary film and music/sound. While utilising sound and music within its form, the available sound world has been sorely neglected and relegated to an almost invisible position within the documentary portrait. The visual arts increase the invisibility to silence. It would seem then, that an obvious area to address is the sound world of human expressiveness that has been neglected in portraiture to date. While the eyes have long been

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[4] Indeed the more famous the 'hand' the more it is applauded financially

considered the 'windows to the soul' as the multitude of portraits and literature about portraiture paying homage to this maxim attest, I suggest the sound world that the ears perceive can fill a gap in portraiture that has hitherto been neglected.

To both art and documentary portraiture, could be added significant, time-based, sound and music. I contend sound and music could offer portraiture a new and legitimate text, one that can embody the traditions and ambitions of portraiture and carry them through to create a meaningful and satisfying expanded portraiture for the 21 Century.

MUSIC/SOUND[5] LITERATURE REVIEW

We live in a world dominated by the visual; media in general prioritises the visually perceptible - advertising, film, TV, tablets and computers, visual art, projections - our eyes dominate to the neglect of hearing.[6] As film theorist Christian Metz pointed out, our physiology and perceptive hierarchy holds us in thrall to sight; sight that signifies being, space and presence; while sound, which is spatially vague and with no solid form, signifies absence of the material and as such can only have the status of a secondary "attribute" in relation to the primary visual and tactile "substance". (Metz, 1985a) Audio has become an experience that has been denied us in its totality through framing the world as something that is seen. (Schedel & Uroskie, 2011) Henri Lefebvre (1991) wrote:

"The visual gains the upper hand over the other senses, all impressions derived from taste, smell, touch and even hearing first lose clarity, then fade away altogether ... part of the object and what it offers comes to be taken for the whole.(Lefebre, 1991; quoted in Schedel & Uroskie, 2011) *(p143)*

Sound is intangible; it possesses no materiality, yet resonates in our head and in the space around us. From 3 months after conception, while still in utero, we can hear but we cannot see; sound dominates; the mother's heartbeat, the swish of her blood, her breath, her deep bodily sounds, her voice, muted and gentle; and yet at the moment of birth, the other senses take over, particularly the visual, spot lit by the glare of the hospital lights. Walter Murch, the acclaimed sound designer puts it eloquently:

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[5] For the purposes of this research I will largely use the combined word 'music/sound' to cover anything on the soundtrack. While acknowledging that sound, (as in non-diegetic, ambient or foley which has an ability to re-present in the conventional sense however limited) has different characteristics to music (which comes with cultural and ontological attachments and no re-presenting ability), for the purposes of my research and creative projects, I will be considering the soundtrack as a single organically structured entity in which the three basic types of film sound - music, voice and sound effects will form a coherent whole. Where necessary for a specific point, I will acknowledge the specific characteristics of the elements of the soundtrack.

[6] In fact, visual dominance over audio and other senses has been frequently scientifically demonstrated. eg. (Posner, M.I & Nissen, M.J & Klein, 1976; C. Spence, 2009) however there are a few studies that show some factors can mediate this dominance. eg. (Sinnett, Spence, & Soto-Faraco, 2007)
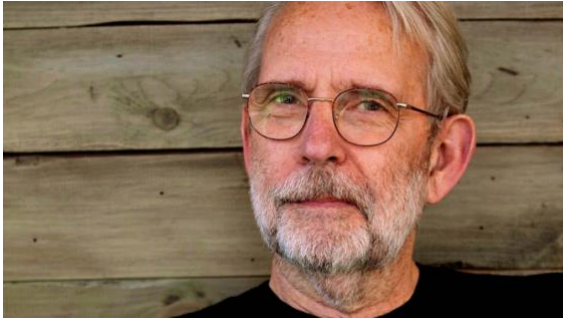
"Birth brings with it the sudden and simultaneous ignition of the other four senses, and an intense competition for the throne that Sound had claimed as hers. The most notable pretender is the darting and insistent Sight, who dubs himself King as if the throne had been standing vacant, waiting for him. Ever discreet, Sound pulls a veil of oblivion across her reign and withdraws into the shadows, keeping a watchful eye on the braggart Sight. If she gives up her throne, it is doubtful that she gives up her crown..."

Murch here is talking about sound in relation to multimedia, specifically music/sound paired with film which, unless we are trained musicians especially interested in the music/sound, is relegated to that part of our consciousness that does not actively investigate its characteristics. And not only does sound retreat into the background of our senses, but film sound/music has also floundered in the background of scholarly observation and exploration:

"For it is also part of Sound's effacement that she respectfully declines to be interviewed, and previous writers on film have, with uncharacteristic circumspection, largely respected her wishes." (Murch, 1994)*(ix)*

Why do we prioritise the sight and treat sound with slight regard? Marshall McLuhan suggests it was the invention of printing, a technology that prioritised sight along linear, perspectival and sequential lines, that brought about the reordering of perceptual priorities from the pre-printing era where the world was organised by aural experiences. (McLuhan, 1962) Murch, however, has a decidedly more charming explanation; he believes it's because we heard for so long, our mother's song from the warmth of the womb but were denied vision of her face. This created a strength of longing that only withholding can create. Once we left the womb, we lost the intense unity with the mother and the exclusive lilting of her song, yet we now had the mother's face to delight in; one is the price to be paid for the other.

But why need it be one or the other? I will try to tempt Queen Sound/Music out of the shadows and to firmly take her place in the realm of portraiture at least, where she can share the throne, and the portrait, with the delightful face of the (m)other.

Representation 1

Music/sound has always been recognized to be a peculiarly non-representational art, because it lacks the reference characteristic of words and images; that is, as a signifier or sign that stands for some other thing outside of itself. Neither single sounds nor music composed, are signifiers; they cannot convey explicit semantic meaning. They do not, for the most part,

depict or stand for some other thing. Langer says the visual arts make space and the objects with in it, visible, however with music and sound, *"at once we are in a different kingdom. The mirror of the world, the horizon of the human domain, and all tangible realities are gone. Objects become a blur, all sight irrelevant"* (Langer, 1953) (p104)

Unlike images and text, music/sound is immersive - we cannot 'shut our ears' - the sound surrounds us and passes through our bodies. For this reason, music/sound has long eluded the analysis that has surrounded the visual arts in terms of representation, signification and reality and, as a result, has been considered to be purely formal and abstract. Many philosophers have seen music as the 'ideal'; the 'absolute'; the one that offers us 'significant form' precisely because its entirely abstract nature leads it to be most suited to expressing emotions as opposed to the visual arts and portraiture which are highly representational and viewed in terms of their correspondence to external reality. Kandinsky brought his view to it in 1914, but it is just as relevant today:

"A painter . . . in his longing to express his inner life cannot but envy the ease with which music, the most non-material of the arts today, achieves this end. He naturally seeks to apply the methods of music to his own art" (Kandinsky, 1914)

Christoph Cox explains that historically, music's non-representational status has led it to be construed in two distinct ways; as expressive of pure subjective emotions or as the objective representation of the mathematical principles of the universe - Musica Universalis. The composer and theorist R. Murray Schafer (Schafer, 1994) traces these to the two Greek myths concerning the origin of music. One myth led to Descartes's view who wrote in 1618 that music's *"aim is to please and to arouse various emotions in us"* (Descarte, 1961)(p11): while Leibniz 100 years later would claim that the beauty of music *"consists only in the harmonies of numbers and in a calculation that we are not aware of, but which the soul nevertheless carries out"* (Leibniz, 1989)(p212)

As the 20th century progressed, the mathematical perspective gained traction with Cage and Stockhausen and their colleagues deliberately rejecting the emotions of the tonal romanticism that went before. Cage famously used number series or the throws of die and the I Ching to write his music, Stockhausen used the Fibonacci series, Xanakis the computer, to make decisions regarding compositions.[7]

I will talk more about the musical effects of the objective, mathematical view later in this review. For now, I will review music's grounding in the emotions.

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[7] Evidence of divine proportions of which the Masons were familiar can also be found in Mozart who was himself a Mason.

Emotion

While visual art's main area of controversy is the one already discussed in the portrait review, that of imitation, Susanne Langer sees music's main characteristic and source of argument, is its marked somatic effect; its relationship to the emotions and meaning This is not an unusual view. A recurrent theme in the history of music scholarship is that music somehow symbolises human emotions.

Music is the *"tonal analogue of emotive life"* because it bears such a logical similarity to the forms and causes of human feeling - *"forms of growth and attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement... the greatness and brevity and eternal passing of everything vitally felt"* (Langer, 1953)(p27)

Music philosophers Stephen Davies, with Nicholas Cook and Peter Kivy all argue for what one could call the 'appearance' of emotions in music rather the theories that claim music arouses or contains emotions; it's a position one could call *"appearance emotionalism"* (S. Davies, 2011)(p7) which corresponds with Cook's claim that music offers the 'appearance' of emotions much like a man can 'appear' sad. (Cook, 1998)

"These expressive appearances are not emotions that are felt, take objects, involve desires or beliefs. They are not occurrent emotions at all. They are emergent properties of the things to which they are attributed" (S. Davies, 1994) (p228)

The music does not contain the emotions, nor does it necessarily create emotions (though it can at times) but rather it is music's resemblance to the *"temporally unfolding dynamic structure and configurations of human behaviour associated with the expression of emotion ... it is expressive because we experience it as possessing a dynamic character relating it to humanly expressive behaviour"* (p10) and it is deliberately created to have those attributes. We, as listeners, then tend to resonate or mirror the emotional tenor of the music. (S. Davies, 2011) (p47) Davies claims, and I might as well quote him as many others including music psychologists, that

"...music is capable of expressing a fairly limited number of emotional types, but that it can express these objectively, so that suitable skilled and situated listeners agree highly in attributing them to music." (p11)

More contemporary theorists and philosophers have extended this thinking and I will come to this soon. However, at this point it is important to explore the theme of music's ability to convey emotions further, into the realm of music psychology.

Psychology

As I research the literature focusing on sound/music. I observe there are two broad categories; those theorists, including the few I have briefly touched on above, who see music within the larger sphere of the philosophy of fine arts; and the large body of work proliferating particularly from the 1980s onward, on the psychology and cognitive aspects of music/sound.

Much of the literature focused on music/sound comes from the psychological perspective. This is understandable given the intangibility of music as an art form compared to the other

high arts of painting, sculpture and even film which can visually re-present space and the objects within it. For sound, all tangible objects are reduced to imagination alone. Instead, the 'art' of music has often been studied as measurements - acoustic vibrations, ratios, structures and sequences - and the effect those measurable elements have on human cognition.

As Langer says

"...however recalcitrant painting or poetry may be to scientific treatment, music at least could be comprehended and handled under relatively simple natural laws which might then extend one's understanding, through analogy, to less abstract and less transparent arts. Again and again, attempts have been made to explain musical invention by the physical complexity of tones themselves, and find the laws and limits of composition on a basis of ratios or mathematical sequences ..." (Langer, 1953)(p105)

Studies focused on the psychology of music have proliferated in the last 40 years since the early 1980s. Prior to this the studies tended to fall into the psychometric and acoustic areas with some of the more well-known texts being Seashores work in 1938 (Seashore, 1938) and later Lundin (Lundin, 1967) and Shuter-Dyson & Gabriel (Shuter-Dyson, R & Gabriel, 1981) Susanne Langer comments negatively as early as 1953 on the artificial and narrow perspective these studies on music offered, in her seminal work on music and art. Both John Davies (J. Davies, 1978) and Diana Deutsch (Deutsch, 1982) changed the course of the study of music toward cognitive psychology and this tradition continues into the present day.

My overall criticism corresponds to Langer's; that this work and its literature pursues goals that are unrelated to the major questions in the philosophy of music and its place within art and philosophical theory and instead is narrowly focused on the minutiae of musical experience, almost exclusively tonal music, and its artificial measurement in laboratory settings. Most of this work bears no relation to the context in which I am exploring the ability of music to be a satisfying 'sound brush' directed by the portrait artist's hand. None the less, as it will emerge, there are some interesting findings in the more recent research hence I will include some of the more relevant work in this area, that supports my main starting point which is that sound/music is able to convey emotion and particular kinds of meaning and as such, is a relevant and effective tool to use on the digital canvas to portray a subject.

a. Identity

I will begin with a brief review of music/sound as it relates to identity before moving on the review the literature from music/sound and emotions, and finally returning to music/sound in relation to film and other media.

Despite the psychological dominance of the visual in our lives, the digital world of today is crowded with sound and music. Studies (Hargreaves, D. J. Hargreaves, J. J & North, 2012; John A. Sloboda, O'Neill, & Ivaldi, 2001) show that today's adults typically experience music in one way or another for 40% of their waking lives and another study (Lamont, 2008) concluded that children experience music in an astounding 80% of their wakeful hours; via multimedia devices in their toys as well as TV, DVD and computer games. Hargreaves et al believe that while the areas of cognitive and emotional aspects of music psychology have been well studied, the social aspects and, in particular the role music plays in forming and developing an individual's sense of identity has been neglected. Post-modern identity theory, sees identity not as coherent, self-contained and pervasive, but rather instead in a constant flux of construction and re-construction determined by our social interactions particularly via

language. The study writers postulate that music is similar to language in its ability to determine and mark identity.

Their studies have located different ways people engage in music that amount to a "network of associations" or their "inner musical libraries" and as a consequence, *"people's musical identities are determined and influenced by these networks which are based on their accumulated lifetimes experience of different music, all of which are further associated with socially and culturally-situated experience"* (Hargreaves, D. J. Hargreaves, J. J & North, 2012) (p170)

Folkestad (Folkestad, 2012) has coined the phrase "the personal inner musical library" - a phrase I like because it points to the idea that we all, as individuals, hold within our mind and body, a plenitude of past musical experiences that are present and accessible even when they aren't explicitly in focus. He uses it in relation to the inner library that a composer may draw on to enrich their creativity and imagination, but by inference, we all, even non-musicians, hold within ourselves our inner musical library - the 'soundtrack of our life' - that can be accessed and used in a portrait.

In other words, music and identity are in a slow, intimate dance throughout our lives; the continual fluctuations of identity will interweave with one's experience and identification with genres of music and sounds, both mirroring and constructing our sense of self.

b. Emotion

As early as 1956 Leonard Meyer proposed music had the ability to affect the emotions of a listener via the action of fulfilled or suspended musical expectations; that is, that the confirmation and violation of musical expectations produces emotions in the listener. He based his ideas on John Dewey's conflict theory of emotion where he stated that *"emotion or affect is aroused when a tendency to respond is arrested or inhibited "* (Quoted in Meyer 1956 p22) Meyer applied this theory to music, claiming music could act as the stimulus to activate a tendency, and through the course of the musical work, both inhibit that tendency and also provide meaningful resolutions, thus triggering emotions.

"Affect or emotion-felt is aroused when an expectation - a tendency to respond - activated by the musical stimulus situation, is temporarily inhibited or permanently blocked." (Meyer, 1956) (p31)

It was Meyer's ideas that formed the inspiration for many psychological studies that were to come in the following decades and the combined evidence is quite compelling that music can induce a wide range of both simple and complex emotions.

Sloboda (Sloboda, 1991) found that specific musical structures lead to specific psychophysiological reactions, and he showed that new or unexpected harmonies, as Meyer had claimed, *can* make listeners shiver with emotion, and Koelsch (Koelsch, 2005), extended the findings on music and emotion and determined that
(1) music was capable of inducing emotions with a strong intensity,
(2) such emotions could usually be induced quite consistently across subjects

(3) music could induce not only unpleasant, but also pleasant emotions

Various measurements of the components of emotion have been systematically studied over the years which point to the clear evidence that the emotions evoked by music are 'real' and not just some specific type of musically induced emotion. For instance, Sloboda & O'Neill (John A. Sloboda et al., 2001) reported that emotions were felt subjectively and could be described; Koelsch et al (Koelsch, Fritz, Cramon, Müller, & Friederici, 2006) showed that the emotion centres of the brain were activated with music; Becker ((Becker, 2004) showed that measurable facial expressions were induced by music; North et al (North, Tarrant, & Hargreaves, 2004), showed music could induce people to action - either to help others, buy a product or to dance. All things that any listener to music could confidently state from their own personal experience.

It was these and other studies that confirmed Meyer's initial claims, but another study in 2008 (Juslin & Västfjäll, 2008) extended the single mechanism Meyer offered as to *how* music induced the emotions, that of an interrupted musical expectation, to include five others: 1. as an unconscious brain stem reflex, 2. as evaluative conditioning because of prior happy associations with the music, 3. as emotional contagion or mirroring of the perceived musical expression while listening, 4. via visual imagery induced while listening and 5. via memory of events related to the music.

c. Meaning

It was a ground breaking study by Koelsch et al in 2004 that changed the thinking with regard to music and meaning. (Koelsch et al., 2004)

Previously, Meyer considered that music did not have referential meaning outside itself, as language did, but rather an embodied meaning; that is

"a musical stimulus (be it a tone and phrase or a whole section) has meaning because it points to and makes us expect another musical event." (p35)

But as for referential meaning, most music philosophers and psychologists alike agreed that music had no semantic content. For instance, Kivy said

"Unlike random noise, or even ordered, periodic sound, music is quasi-syntactical; and where you have something like syntax we have one of the necessary properties of language. That is why music so often gives the strong impression of being meaningful ...but although musical meaning may exist in theory, it does not exist as a reality of listening..." (Kivy, 1990a)(Kivy, 1990b)

And Susanne Langer claims that while music has many elements, like words, that can be perceived and that come together to form a complex whole, like sentences and phrases, those elements are not words that denote a thing, rather the elements have no meaning in themselves; no thing that they as symbols directly refer to:

"Just as music is only loosely and inexactly called a language, so its symbolic function is only loosely called meaning, because the factor of conventional reference is missing from it" (Langer, 1953) p31);

Stephen Davies also contends that music is not meaningful because it is not a symbol aimed at denotation; nor is it depictive like painting; and it doesn't express the emotions of the composer; its power is not in the ability to move the listener, because all these ideas fall outside the boundaries of the music itself:

"The relationship between parts of a musical work are relationships of implication that should not be conflated with the linguistic or semiological notions of reference, denotation or signification" (S. Davies, 1994, 2011)*(p73)*

And Diana Raffman
"Music may be intended but it isn't intentional: it isn't <u>about</u> anything ... music does not refer or bear truth..."(Raffman, 1993) *(p41)*

Semantics is a key feature of language but there was no evidence that music could elicit brain mechanisms related to processing meaning as language could, indeed, as I've stated, most music philosophers and linguists would have rejected the notion that music could transfer specific semantic concepts. However, Koelsch's study began to open the way to the possibility that music/sound can have extra-musical meaning (that is, meaning outside itself) Their study showed that physiological measurements[8] were triggered by music in the same way as they were by language. These measurements showed, not that a musical sound directly represented something (we couldn't order a take-away for instance) but that the processing required for matching a conceptual meaning to a musical sound was elicited in the same way and with the same strength and consistency across different test participants, as when the concept was matched to a word.

Later studies showed that extremely short (250 msecs) musical excerpts and also unidentifiable sounds could elicit semantic processing (N400) and emotional responses, indicating that they occur automatically and prior to the brain being able to verbalise or name the sound. (Daltrozzo, Schön, & Scho, 2008; Orgs, Lange, Dombrowski, & Heil, 2006; Schön, Ystad, Kronland-Martinet, & Besson, 2010) The assumption from this was that it was the music or sound *itself,* not the listeners identifying and/or naming of the music/sound, that conveys the meaning. From this can be taken that it is not the verbalising the sound nor the musical structure (harmony) alone that conveys meaning, but a more likely candidate is the timbre of the sound/music. One study in particular, particularly emphasised this point when it showed that a single unrecognisable sound, even when presented to the listener outside of a musical context, could convey meaningful concepts. (Painter & Koelsch, 2011)

There is no doubt then, that music and sound can convey extra-musical meaning in a similar fashion to other domains, such as language. The question arises, how culturally specific are these findings. Could emotions and meaning be conveyed to listeners not previously exposed

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[8] The measurement used for electrical activity in the brain observed when an individual is processing semantic meaning in language and music, is the N400 which is a component of the event-related brain potential (ERP) measured by electroencephalography (EEG). It was discovered to be related to semantic processing and first began to be used in 1980. This is the method that has been used in most studies since then to measure the normal brain response to words and other potentially meaningful stimuli, in this case music/sounds.

to Western music? Two studies I will note here, have dealt with this issue. The first (T. Fritz et al., 2009) dealt with emotion and showed that listeners who were naive to Western music *could* recognize the basic emotional expressions in Western music; the second, (T. H. Fritz, Schmude, Jentschke, Friederici, & Koelsch, 2013) dealt with meaning and showed that meaning across cultures was culture specific. The results showed that the meanings understood by the Mafa, an ethnic group from northern Cameroon, and Western listeners were different, but that the within the Mafa themselves, the meanings conveyed by music were consistent.

Diana Raffman in her book Language, Music and Mind, has tried to develop a model of music as a form of language to explain its ability, despite its obvious inability to re-present, to carry meaning. She quotes Gardner who offers the idea that music and language might have shared a common ancestry:

"Many scholars suspect that linguistic and musical expression and communication had common origins and, in fact, split off from one another several hundred thousand, or perhaps even a million years ago" (Gardner, 1983)(Quoted in (Raffman, 1993) 15.

It was Lerdahl and Jackendoff (Lerdahl, F & Jackendoff, 1983) who wrote what is considered to be the paradigmatic reference to the theory that there are links between linguistic and musical structure.[9] They used basic Chomskian linguistic theory to analyse and propose that the generative grammar for music is very similar to language's structure of syntax, semantics and phonology. They postulated that there is a *"largely unconscious knowledge which the experienced listener brings to music and which allows him to organise musical sounds into coherent patterns"* (Jackendoff, 1977)(884) These coherent patterns or structures are somewhat equivalent to the syntax of language. A similar observation had been made by Susanne Langer:

"we are so deeply impressed with the paragon of symbolic form, namely language, that we naturally carry its characteristics over into our conceptions and expectations of any other mode" (Langer, 1953)(28-29)

But this quasi grammatical structure that is being referred to by Lerdahl, Jackendoff, Sloboda and Raffman is more than a fanciful wish to find parallels; it is rather a set of specific operations which, if applied to tonal music, yield a complete description of the music backed up by strong empirical results. It appears the structure is unconsciously stored by the listeners, allowing them to establish representations that shape music perception. It's this structure that sets music apart from the other non-linguistic arts:

"... what sets music apart, lending it unique kinship to language, is its apparent possession of grammatical structure - or, more properly, the listener's apparent possession of (domain-specific) psychological rules for apprehending that structure" (Raffman, 1993)(p41)

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[9] It seems their research was first inspired by a lecture and book written by Leonard Bernstein in 1973. I mention this because I'm heartened that an empirical, scholarly study can emerge from the principles offered by a non-scholarly practising musician who has, as Jackendoff states, a deep intuitive understanding of music. (Jackendoff, 1977)

John Sloboda, in his book Exploring the Musical Mind, (J. Sloboda, 2005) has taken Raffman's, Lerdahl's and Jackendoff's ideas and developed them. Sloboda adds to the theory stating that the purely structural model is *"merely the skeleton and framework on which the flesh and blood must be put" (p166);* and that flesh and blood are the *"dynamic sensations of flux, tension, expectations fulfilled or violated"* in music. It's this animation that creates the semantics or meaning conveyed by music because while *"the structural description does not refer to anything outside the music, the dynamic aspects do so refer, if only by analogy." (p170)*

While it can convincingly be argued that music and language share a similar generative grammatical structure, it is the idea of the *ineffability* of the meaning generated that holds the most appeal for my work, and it's this ineffability that perhaps is what Sloboda is talking about when he speaks of the dynamic aspects that place the meaningful flesh on the bones in music, which is equally ineffable.

Raffman says that music's similar structure to language makes us believe there is something being conveyed by the music that we hear; and not only that, but we have an innate desire to *speak* it:

"...since music (more than the other non-linguistic arts) is kin to language in certain important respects, an expressivist conception might account in part for the impulse to <u>*tell*</u> *what we know of a musical work... " (p41)*

But the problem is, the <u>ineffability</u> of what we know about the music we hear, and particularly the nuance ineffability of both the composition <u>and</u> the performance of the work which gives the work the *"evanescent corona shimmering around the structural frame of the piece"* (p97) This meaning that we sense so strongly and wish to speak of, cannot be put into words. Langer says:

"It seems particularly difficult for our literal minds to grasp the idea that anything can be known which cannot be named ... but this ...is really the strength of music expressiveness: that music articulates the forms that language cannot set forth" (Langer, 1942) (p198)
Perhaps John Dewey sums it up in its simplest terms:

"If all meaning could be adequately expressed by words, the arts of painting and music would not exist" (Dewey, 1934 quoted in Raffman p2)

Raffman sees three forms of musical ineffability:
Structural: which is the listeners understanding of the structure of music. In the same way that language is structured, so too is music however, we don't always have the words to explain the structure.
Feeling: comes from the sensory perception of the felt character of the music; a feeling that cannot be expressed adequately.

Nuance: is the most ineffable where the listener is consciously aware of nuances heard but cannot put them into words because they are heard at too shallow a level, before representations can be applied. This is the most ineffable of the meanings, because it's the one that carries meaning which cannot be spoken.

Stephen Davies mounts an argument against Raffman's idea of ineffability. He claims that Raffman makes no distinction between a Beethoven Symphony and breaking glass or a Rembrandt and wallpaper when she talks of the sensory perception of nuance as being ineffable. (S. Davies, 2011) But by my reading Raffman does draw a clear distinction by pointing out that it is music alone amongst all the arts that has this quasi-linguistic grammar and hence in which the nuance meaning and its ineffability is most apparent.

Music Alone

All the studies I've just outlined have been exploring music/sound in the ideal form postulated by Peter Kivy - that of "music alone" (Kivy, 1990a). We have been asking, can 'music alone' convey emotion; can it convey meaning? In summary, in reading the many psychological studies, we can safely conclude that music/sound can convey both emotion and meaning via a complex process, taking into account the structural properties of music, the personal and cultural background of the listener, the physiological, aesthetic and emotional experience of the listener, and the timbre of the sounds heard. The similarity to language is also a factor that gives music a meaning that the other arts can't convey, however it appears this meaning is in part ineffable and can't be translated either into direct representations or words.

But can it create a satisfying portrait? In terms of music alone forming the sole medium for a satisfying portrait, Joshua Walden wrote a charming article about the musical portraits composed by CPE Bach between 1754 and 1757 that gives a clear, and obvious perspective on this. In eighteenth-century Germany, instrumental music was seen as a plausible medium for portraiture because it was commonly considered that music, of all the arts, could best depict the abstract elements of the sitter's persona. Hence Bach believed music could portray character analogous to painting. However, it was quite clear that the music alone could not create a convincing and recognisable portrait and what was in fact the only sign that these musical portraits were indeed portraits, was their title. As Karol Berger explains *"Mimetic music considers language, whether explicitly present or implied, to be the essential component of the music."* (K. Berger, 2000; quoted in Walden, 2009 383) That is, like Portrait of Ross, mentioned earlier, it was the title that was the essential element defining the mimetic function of the musical portrait; the music itself was not able to depict a sitter nor even identify the work as a portrait.

This seems as good a point as any to repeat my initial reservations about many of these psychological studies; that is, while offering compelling results, one must question the narrow focus and artificially isolated conditions of the laboratory and ask - can the 'music alone' that formed the main element of these studies, actually exist? Nicholas Cook offers a

conclusion that I must agree with; that in the world external to the laboratory, there is no such thing as 'music alone'. He asserts: *"pure music it seems, is an aesthetician's (and music theorists) fiction: the real thing unites itself promiscuously with any other media that are available"* (Cook, 1998)(p92)

Susanne Langer, coming from another perspective, also could be seen to support this view when she names music as an *"unconsummated symbol";* that is a symbolic representation that is missing the final moment of representation or meaning. As such, music is constantly urging toward consummation and it achieves this by attaching to other media - most commonly text as story or title or program notes; image, usually as film; and other sound such as voice or sound effects.[10] It is this that finally consummates the symbol of music and offers a satisfying meaning. As Cook concludes 'music alone' cannot exist and by this model, the key to meaning in music is not found in music alone but within all the elements (media) that make up a musical discourse:

"... whatever music's contribution to cross-media interaction, what is involved is a dynamic process: the reciprocal transfer of attributes that give rise to a meaning constructed, not just reproduced, by multimedia." (p97)

In the next section I will explore further music/sound's interaction with other media, particularly film.

Music & Film

The scholarly imposition of boundaries created by the long institutional separation of the academic disciplines around musicology, music philosophy and music psychology as I have just outlined, and film music studies, have created an historical and ideological chasm between the disciplines. Whereas the field of musicology came from the European, classical 'ideal' of absolute music and its research questioning tended to be narrowly focused on the internal structures of 'music alone' (Kivy, 1990b), film studies, because of the prioritising of image, tended to ignore music/ sound altogether. Sound has made inroads into the scholarly literature of film studies, but primarily in terms of the voice and, to a lesser extent, sound effects. Music has been left out almost completely; the main writings on film music were practical texts for and/or by film composers themselves. It was not until the 1990s that scholars began to look at sound/music in more depth and begin to postulate the possibility of a cross-disciplinary perspective. In these last two decades, studies of film music have risen from practically nothing to at least a small but significant number, incorporating perspectives from cultural theory, musicology, psychology and other disciplines. (Stilwell, 2002)

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[10] Barthes, too, speaks of this with his exploration of the way one media becomes attached to another (in Barthe's example it was text) and works as an 'anchor' to perform the operation of focusing (and directing in the case of advertising) the meaning of any other media. (Barthes, 1977b)

Eisenstein, on the cusp of the birth of the sound film, wrote extensively about the way the image and music could interact, well before the Hollywood juggernaut overwhelmed filmmaking. To read his Statement on sound in film, which called for the non-synchronisation of sound with image, written in 1928, is an enlightening exercise when we observe that only 17 years later, Adorno and Eisler were in Hollywood vainly critiquing the 'rules' of film composition which heavily demanded music's synchronisation and subservience to the film image; 'rules' that had become so ingrained by that time as to be considered obvious and unquestioned. In his Statement, Eisenstein called valiantly (and with no success as it turned out because even he altered his stance as Hollywood film sound became more pervasive) for film sound to be *"... directed along the line of its distinct non-synchronisation with the visual images... (this) contrapuntal method of constructing the sound film will not only not weaken the International Cinema, but will bring its significance to unprecedented power and cultural height"* (Eisenstein's emphasis)(Eisenstein, 1949) (258-259)

Adorno's & Eisler's book Composing for the Films (Adorno & Eisler 1947) was ground breaking and sadly alone, in its criticism of the 'culture industry' as it existed (and still does). They argued that film had become standardised for mass consumption and its value judged solely in terms of its exchange value in the market.
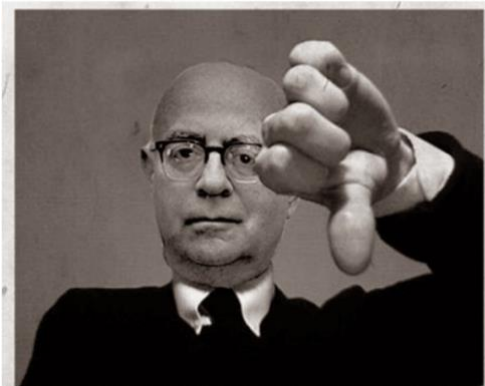
"The motion pictures are made to measure for their customers according to their real or supposed needs, and reproduce these needs. But at the same time the products that are most widespread and therefore closest to the public, are objectively more remote from the public, as regards the methods by which they are reproduced and the interests they represent.... the alleged will of the public is manifested only indirectly, through the box office receipts." (Adorno & Eisler 1947) (p58)

And it is film music that aids and abets this ignoble purpose by its purposeful masking the truth; that film is *not* real. Adorno and Eisler called for a film music practise that would lay the film's mediated nature bare. Instead film music masks it with its degenerated aesthetics; aesthetics that came about because it was forced to subvert its own internal form to that of the image track. The musical leitmotiv; the demand for music to be unobtrusive; the need to justify any obvious music with a visual device; stock music that is clichéd and overworked; and the overworked use of emotional tricks were all highlighted as ways the Hollywood soundtrack was forced to conform to its political/economic purpose.

Buhler and Neumeyer point out that ever since the publication of Composing for the Films, the discourse on film music has consciously followed the same two opposing paths; that is, those who are invested in the classic Hollywood ambition to preserve the filmic illusion, and those who see this as a blatant attempt to sustain the dominant ideology. These paths are divided by those who adhere to the Hollywood view of unobtrusive synchronisation of

sound/music to the image and those that advocate counterpoint, or sound/music that is distinct, attending to its own inner structures, meanings and temporality.

"Here the divide is cast in terms of a dichotomy between synchronization and counterpoint, or the degree of fit between music and the rest of the film (by which is usually meant the filmic narrative expressed by the image track and dialogue."(Buhler, J. Neumeyer, 1994) *(372)*

Put simply, synchronisation perpetuates the illusion, counterpoint creates tension. All classic Hollywood composers choose synchronisation and given the domination of the Hollywood paradigm throughout the world - in films, gaming, TV and other broadcast media - if a composer wants to earn a living she must comply.

Hence the main theme of Claudia Gorbman's 1987 book, Unheard Melodies (Gorbman, 1987), which clearly owes a legacy to Adorno and Eisler's earlier writings in her focus on music's often imperceptible, subversive contribution to the cinematic illusion. She outlines the classical Hollywood principles of composition, mixing and editing of film music by which most film composers work and they are in summary:
1. Invisibility - non-diegetic apparatus for recording must not be visible
2. Inaudibility - not to be heard consciously. Should be subordinate to dialogue, visuals and narrative
3. Signifier of emotion - must heighten emotion of narrative
4. Narrative Cuing - must give referential and narrative cues - hit points
5. Continuity - to provide continuity between shots and scenes
6. Unity - to fill narrative gaps and provide narrative structure
7. Violation - a score can violate rules but only at the service of any of the above.

Leonid Sabaneev summed it up and the rules still apply:

""It should always be remembered, as a first principle of aesthetics of music in the cinema, that logic requires music to give way to dialogue ... In general music should understand that it should nearly always remain in the background: it is, so to speak, a tonal figuration, the 'left hand' of the melody on the screen, and it is bad business when this left hand begins to creep into the foreground and obscure the melody" (Sabaneev, 1935) quoted in Claudia Gorbman, 1987)(p76)

Kalinak in her book Settling the Score outlines the persistence of the classical Hollywood rules of composition that demand synchronisation to support the illusion:

"The farther music and image drift from a kind of mutual dependency, the more potential there is for the disruption or even destruction of the cinematic illusion." (Kalinak, 1992) *(15)*

Caryl Flinn, takes a more critical view and in the process, explains that the music in the classic film score *"was supposed to 'repeat' the activity or mood of the film image and was not supposed to deviate from this nor draw attention to itself qua music"* (p. 34). She states the most pervasive general rule *"for classical (film) critics, it is really quite simple: bad cinema music is noticed; good scores are not" (p37)*.

If the music is noticed, it is unsuccessful because it cannot be *"considered an integrated element of the film"* (p36) and unintegrated music runs the danger of eclipsing the central narrative, thus transgressing one of the central tenets of classical film theory (p14). This effort to integrate music into the filmic whole mirrors the classic film's *"drive to produce cohesive, 'seamless' texts"* (p45). For the Hollywood film composers *"forms and elements of a text should all be, in the end, mutually reinforcing"* (Flinn, 1992) (p34)

Nicholas Cook, writing a few years after Gorbman, Kalinak and Flinn, take a broader view of music and its relationship to film; that of the entire sound world and the relationship of this to all the textual elements.

Nicholas Cook (Cook, 1998) talks to a theory of musical meaning that attempts to incorporate all that went before, including psychological work on music perception and the early music philosophers such as Meyer, Langer, Kivy etc.; that musical meaning is not an attribute of the intrinsic structure of music but is rather the result of the interaction between music/sound and other interpretive contexts such as image and text. He does this by emphasising, both as a starting point and the conclusion of his argument, that which I have already outlined - that there is no such thing as 'music alone' and hence the key to meaning in music cannot be searched for and attributed to music alone but must be viewed as a relationship between all the elements (media) that make up a musical discourse.

Studies have shown that image and narrative, when combined with music, are a significant and complex conveyer of both meaning and emotions with both media playing a part in the process. (Tan, S & Cohen, A & Lipscomb, S & Kendall, 2013) (Unz, D & Schwab, F & Monch, 2008) (Vuoskoski & Eerola, 2015) That is, when music, imagery and narrative are combined, they can offer together a significant and complex representation of both meaning and emotions. However, Cook says it is not just a simple mixing of the properties of each medium. Rather, it is an '*emergent*' process - something that is negotiated between the two media - and this he says is a defining attribute of multimedia*:*

"... the fact of juxtaposing image and music has the effect of drawing attention to the properties they share, and in this way constructing a new experience of each: the interpretation is in this sense emergent." (p73)

The important point being made is that the narrative and image is <u>not</u>, as the film industry contends, the most important element, rather the music/sound, image and narrative all work together to create meaning.

French sound theorist, Michel Chion, from his standpoint as composer and filmmaker made a similar point to Cook's 'emergent process' in his book Audio-Vision which summarises much of his work. (Chion, 1994) His contention is that music addresses neither the eye nor ear separately but at one and the same time - what he calls the *'audio-visual illusion'* or the *'added value'* (p 112) that sound and image bring to each other. This departs from thinking that had gone before, in both film studies and music and visual arts theories, in which sound and visual are treated as distinct elements. His contention, put simply, is that sound and image act together to signify. Film employs a specific mode of perception he calls audio-vision, where the sound enriches an image in such a way as to create the impression that the image contained that information as a natural part of itself; the viewer believes it is already contained in the image in the first place. He calls this meaning creation *"added value"*.

"By added value 1 mean the expressive and informative value with which a sound enriches a given image so as to create the definite impression, in the immediate or remembered experience one has of that this information"(p112)

This works reciprocally in that the image can also add additional meanings to the sound, however the sound re-projects its added value back to the screen so we believe it is inherent in the image itself.

"Added value works reciprocally. Sound shows us the image differently than what the image shows alone, and the image likewise makes us hear sound differently than if the sound were ringing out in the dark. However, for all this reciprocity the screen remains the principal support of filmic perception. Transformed by the image it influences, sound ultimately re-projects onto the image the product of their mutual influences ... this added value is what gives the (eminently incorrect) impression that sound is unnecessary, that sound merely duplicates a meaning which in reality it brings about, either all on its own or by discrepancies between it and the lmage." (112) (122)

This is what Hollywood, if we take Eisler's and Adorno's more Marxist approach, has exploited to hide the action of music/sound in masking and creating the filmic illusion and Chion himself is not averse to arguing the same when he talks of the "insidious" use of sound:

"Due to natural factors of which we are all aware - the absence of anything like eyelids for the ears, the omni-directionality of hearing, and the physical nature of sound - but also owing to a lack of any real aural training in our culture, this "imposed-to-hear".... sound more than image has the ability to saturate and short-circuit our perception. The consequence for film is that sound, much more than the image, can become an insidious means of affective and semantic manipulation." (p34)

So, where lies the power of non-synchronous music? According to Chion it lies "in the gap" for Eisenstein it is the 4th dimension, Barthes the obtuse meaning. Both Eisenstein and Cook critique at length the synesthetic ideals of Kandinsky, Scriabin; synaesthesia being the extreme form of synchronicity. Eisenstein when writing of Kandinsky's Der Gelbe Klang

says *"The contents of this work cannot be satisfactorily conveyed due to the total absence of content"* (Eisenstein, 1943)(93) Cook explains that content or meaning comes from the interplay of tension between media; from the <u>difference</u> between them. If the sound and image correspond exactly, there is no tension and hence no meaningful content; all we have is pretty pictures and pleasant sounds. *"Whereas synaesthesia is predicated on similarity, then multimedia is predicated on difference..."* (Cook, 1998)(pg 55-56) and it is this difference that makes all the difference!

Eisenstein had also rejected synaesthesia as a viable basis for music and film and emphasised instead the need to forge meaningful correspondences between the media within a contextual organisation; a context that comes from the intervention of the filmmaker/composer: It is not necessary to always have tension, it is for the filmmaker/composer to determine what works for a specific art work.

"In art it is not the absolute relationships that are decisive, but those arbitrary relationships within a system of images dictated by the particular work of art" (Eisenstein, 1943)(p120)

For Chion, as explained by Murch, the filmmaker/composer, by choosing what to keep and what to eliminate or by associating sounds that don't match or even conflict with the image, they thereby invite the viewer to step into "the perceptual vacuum" and their imagination will follow.

"It is this movement "into the gap," to use Chion's phrase, that is in all probability the source of the added value mentioned earlier. Every successful metaphor is seen initially and briefly as a mistake, but then suddenly as a deeper truth about the thing named and our relationship to it. And the greater the metaphoric distance, or gap, between image and accompanying sound, the greater the value added" (Murch, 1994) *(pg xx)*

As Eisenstein eloquently puts it:

"Art begins the moment the creak of a boot occurs against a different visual shot and thus gives rise to corresponding associations..." It is at that point, Eisenstein says, the 4th dimension is revealed or as Barthes explains, *"the signifier is not filled out, it keeps a permanent state of depletion"* and thus the *"obtuse meaning"* can emerge; or as Chion would say the relationship between sound and image has been stretched in such a way as to create a tension between what is on the screen and what is in the mind of the viewer; we have moved "into the gap". It is this tension, mindfully created, that holds the power in an un-synchronistic sound and film relationship.

Buhler and Neumeyer state that the overwhelming requirement for composers to conform to synchronisation of their music to the image only confirms the view offered in many of the readings I've outlined in this review, that of the power of music to convey meaning and emotion on its own terms, separate to the film's visual elements. It would seem to explain why there is an overwhelming demand by the film industry to keep the music and sound 'in check'.

"What seems to animate the passion to discipline film music under the narrative order is a fear that an uncontrolled music might overtake and subvert the control of the central narrative. In this regard, we might consider why so many directors, despite having little or no musical training, nevertheless try to control the placement, character, and even themes of the music... The attempt to make music subservient to the narrative, to strike the narrating

voice of music mute, may have been prompted by a desire to avoid a crisis of moral authority... music may potentially raise its own narrating voice against the "truth" asserted by the image at any time. The danger is that music may do more than just supplement the image and indicate what those images cannot. Music may instead become an alternative site of moral authority." (380-381)

21st century

I am both an observer and a victim of the Hollywood soundtrack. Who hasn't paid their money at the door to sit through a film with the tears of joy or sorrow flowing as freely as the music swells in emotive crescendo, and left the theatre with a feeling of having had a fulfilling experience? However, at times that satisfying experience can leave one with a sense of nauseous unease. I agree with the critics of Hollywood and its domination. There is no doubt in my mind that by encouraging and increasing the identification with the intimate subject of the film, music/sound plays a part in increasing this identification and in so doing, masks the contradictions and the conscious construction, positing a wholeness designed to trick the viewer into believing they are 'seeing' a real subject. Equally important, it is the required emasculating of music's integral structure to the benefit of such ignoble purposes that needs scrutiny.

Although Hollywood film, TV and commercial media in general, has embraced music/sound and put it to work for its narrative and emotive ends, it has done so reluctantly, with the handcuffs tightly held, the walls around music's expansion well-guarded. As long as music/sound remains corralled behind high walls restraining its intrinsic properties and power, it will be ignored and neglected in the visual/film arts in general.

If we were able instead to embrace a broader conception of music/sound within the context of a true multimedia, music/sound would simply take its rightful place amongst the senses, sharing the throne with all the elements that make up the 'text' - perhaps a multi-headed hydra, at times loving at times warring, but always in dialogue.
For the next section, I will explore the broader conceptions of music/sound that have developed throughout the 20th and into the 21st Century, with a view to understanding where an expanded music/sound might be used in a multimedia that incorporates the art of portraiture.

We have been inhabiting the world of tonal music since the start of this review. Psychological studies as well as music philosophy and certainly film music sit comfortably within the tradition of Western tonality, usually pre-Debussy. Post modernism has come, and some would say gone, and yet it seems to have barely touched music and sound as it is used in commercial multimedia. Sound art, spearheaded by the Futurists at the turn of last century, Pierre Schaffer and the coming of recording in the 1930s held the most promise for a radical deconstruction of musical thinking, but both Noel Burch and Michel Chion have bemoaned the fact that music/sound has been slow to change, particularly in the film and commercial multimedia industry for the economic/political reasons I've outlined above.

Noel Burch in his Theory of Film Practise has lamented thus:

"...the evolution of film sound lags far behind that of the film image. Even in the most 'advanced' contemporary films, sound plays the role of 'poor relation' of the image: From the standpoint of its inherent possibilities, it participates in the experimental search for new forms only in the most minimal sort of way. The few experimenters who could remedy this situation have thus far not been given the means with which to do it" (Burch, 1969)(p100)

Kim-Cohen and Christoph Cox amongst others, more recently have outlined other reasons, apart from the economic imperatives of the film industry, for music/sound's languishing in the shadows both commercially as well as, they contend, within the academic establishment.[11] They believe sound has been neglected because the theoretical models that have been developed account only for textural and visual arts and so are inadequate for music. They contend it is the more theoretical areas that need attention, to integrate, expand and promote the disciple and practise of music/sound.[12] I will expand on this in the footnote below and move on to discuss the implications of post structural thinking on music and the implications for its ability to be an effective signifier in contemporary portraiture.

Representation 2

In Western music from the European cultural tradition, tonality was fully developed by the Renaissance around 1680. The music was quintessentially an expression of temporal linearity with the tonality of each phrase dependent on what went before and what was to come after;

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[11] The vast majority of academic departments teaching music are bound by their historical legacy and are either teaching performance and composition and more recently sound production for the commercial recording industry. More radical approaches to an art of music/sound have suffered particularly in this carve up of disciplines; as a medium it is ignored, except as part of these practical areas.

[12] Musicians and composers who have followed this narrative branch of music have created a niche for themselves that has taken them out of the main stream of academic discourse according to Kim-Cohen. He sees that these sound artists have developed a theory, separate from post structuralism of Derrida because they have chosen to see Schaefer's sonorous object as pure sound that precedes any aural experience of it as a signal that holds meaning. Rather they see sound as essentially nature; sound is seen as a direct encounter with waves created by a sounding object, an actual vibration of the body. This model allows sound to escape the dialectic of the visual that defines images and words as mere signifiers that have no thing-in-itself to signify. Cage perfectly summed up the attitude when he said in 1961 *"let sounds be themselves, rather than vehicles for man-made theories or expressions of human sentiments".* (Cage, 1973)(p10) and it was exactly this reframing of sound as being pre-language and therefore could not be talked about, that has created the theoretical dead end for sound/music artists according to Kim-Cohen:

"The suggestion of an unadulterated, untainted purity of experience prior to linguistic capture seeks a return to a never-present, Romanticized, pre- Enlightenment darkness ... if some stimuli actually convey an experiential effect that precedes linguistic processing, what are we to do with such experiences? ... If there is such a strata of experience, we must accept it mutely. It finds no voice in thought or discourse. Since there is nothing we can do with it, it seems wise to put it aside and concern ourselves with that of which we can speak." (Kim-Cohen, 2009)*(112)* I will choose not to engage in this debate, though I see it as one worth having.

with a beginning, and a middle, all moving as a process to a defined and expected cadence to close. The harmonic and melodic structure was highly hierarchical mirroring that of the classic narrative and visual structure of other arts. [13]

However, for the past few decades, post structuralism has undermined modernist thinking that had its genesis in the Renaissance; the one point perspective of two-dimensional art and the linear temporality of classical art music matched the Cartesian mode of thinking about truth and reality 'out there' and objects that can be represented by the significant form. Even the contemporary atonality of Stravinsky still sat within the linear temporality and formal minimalism of modernism when he said "music means nothing outside itself"(Stravinsky, 1956)

Late 20th Century semiotics, post structuralism, psychoanalysis and deconstruction rejected the naive idea that images and signs can represent or signify some reality in a pre-existing world out there; they rejected a world that manifests fixed concepts and materials to which these signs and images refer. They rejected closed systems with predicted outcomes and instead embraced chaos and loosely bound moments in time. Some artists working with music/sound have embraced these ideas however the academic engagement has been limited in both theory and practise, with post structural thinking and consequently, little academic or cultural support is given to musicians working in new music/sound.

The place to return to in music's evolution to find the first stirrings of this new thinking is to Russolo and the Futurists. According to Kim-Cohen.

"It is impossible to say precisely when and where the expansion of music began. Satie's furniture music? Russolo's Intonarumori? Cage's 4' 3 or Max Neuhaus's Listen, first presented in 1966, is certainly an expansion of Cage's already expanded notion that all sounds can be music." (Kim-Cohen, 2009)*(p108)*


In his seminal Futurist manifesto *The Art of Noises* in 1913, Russolo called for the liberation of music to include all kinds of sounds. "*We must break out of this limited circle of sounds and conquer the infinite variety of noise-sounds... Let us cross a large modern capital with our ears more sensitive than our eyes... the Art of Noises should not limit itself to an imitative reproduction. It will achieve its greatest emotional power in acoustical enjoyment itself, which the inspiration of the artist will know how to draw from the combining of noises.*" (Russolo, 2004)

It was no coincidence that sound recording developed around the same time as a radical shift was taking place in thinking. With the invention of magnetic tape in the

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[13] Portrait painting of the Renaissance too, parallels music, being highly hierarchical with the central figure in the prominent foreground highlighted by perspective, with the less important negative space as the background.

1930s came a generation of sampling and electronic modulations that saw a wholesale transformation of music/sound by composers beginning with Schaeffer, Cage and Stockhausen. It gave composers access to what John Cage called "the entire field of sound," making conventional distinctions between music and sounds increasingly irrelevant. In essence, all sounds became music and that music began to be seen, not in terms of a 'significant form' but rather as soundscapes inhabiting the world separate from their objects and separate from the cultural understanding of tonality; as a material substance, external to signification and representation and discursivity. Schaffer coined the term Musique Concréte in 1948, to differentiate the sounds he was creating that he considered to be base phenomena emerging naturally as a "sonorous object", from the classical music of the past, situated firmly in the realm of formalist modernity of harmony, rhythm and tonality.
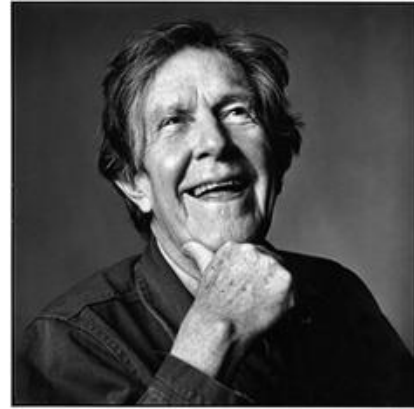
As Cox explains, the sonorous object was seen as *"not the instrument that produces it, not the medium in which it exists, and not the mind of the listener. Sounds are ontological particulars and individuals rather than qualities of objects or subjects. And this is why works of musique concrète are not re-presentations of objects in the world or of worldly sounds, but presentations of the sonorous object itself".* (Cox, 2011)(p156)

It was the proliferation of digital recording, in cohort with post structural thinking, that finally moved music theorising away from the modernism that went before.

Cox says

"The invention of the phonograph challenged musical notation as a recording apparatus, replacing the mute, static score with a form of recording that restored the aurality and temporality of sound. It captured not an idealized visual representation but actual musical performances" (Cox, 2011) *(154)*

Hence recorded sound/music can be seen as representations of those very sound objects, in the same was as a painting which captures a representation of a sitter posing or film that captures the movement of objects and subjects within space. There is a difference, but one merely of surface, not structure, which is that the captured film or painting is confined to the two dimensions of a canvas or screen, as opposed to the multi dimensionality of the sound recording which matches the original. As with painting and film, the sound literally must pass through the 'bottleneck of the signifier" (Kittler, 1999) subject to the artist's interpretation. In the case of music/sound, like film, it must pass through the bottleneck of the editing process, marked by the absence of what the composer chooses not to record, what the engineer chooses to adjust, to overlay, to extend, or to cut.

Fragments

As I move toward the end of this review and closer to the present, the readings become fragmented; each taking another road, a slight alteration in direction to send the traveller up a blind alley or to flower in an isolated outpost. Is this a reflection of my fragmented mind or perhaps a misdirected search for a meaningful method to pursue or should I simply surrender to the fragments, merging where possible, expanding and contracting, constantly in flux? I'm reminded of a quote from Gertrude Steiner about her literary portraits:

" I was making a continuous succession of the statements of what a person was until I had not many things but one thing" (W. Steiner, 1978) (p183)

Equally we could quote Barthes *"The text is a tissue of quotations drawn from innumerable centres of culture"* (Barthes, 1977) Or *"Out of the broken pieces of the self will come a subjectivity that acknowledges the fragmentation process, but which encompasses and embraces the parts and brings them into dialogue with each other"* (J. Spence, 1988)*(198)*

And Foucault states in reference to our identities: *"What was formally a visible fortress of order has now become the castle of our conscience"* (Foucault, 1965)*(21)*

There is nothing solid, there is no clear castle walls defining a single 'who we are' in the postmodern identity; all we have is the multiplicity of our own fragmented thoughts. Perhaps we will instead make many statements until we have, by the mere fact of their existence, one thing which is no-thing at all.

Paul Mumford comments on the fragmentation of postmodern society in reference to his own fragments of visual music:

"time no longer unfolded in a linear way and space was no longer governed by Cartesian laws ... the present was being understood from a bombardment of multiple perspectives of singular moments."

As discourse theory tells us, our personalities are assemblages of stories, beliefs, networks of connections that require a hyper-narrative to tell; that is a *"collection of small story pieces designed to be arranged in many different ways or told from different points of view. The production of these stories are a logic of reverse deconstruction - a re-construction"* (Mumford, 2009) *(155)*
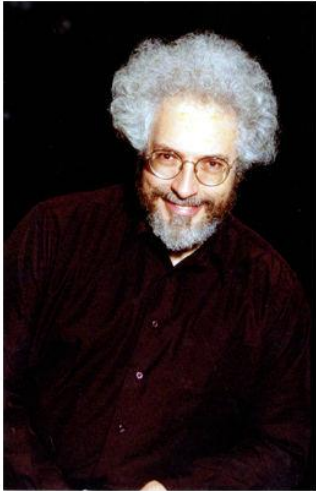
Kramer believes that since Freud discovered and explored the unconscious mind, postmodern art and music has used this as its main subject matter. The unconscious, dreams, mental states induced by drugs or mental illness, are timeless – they are not ordered temporally or linearly. The temporality of even the sane, unaffected mind is irrational, chaotic and seemingly a succession of moments held together by a random discontinuity. The conflict between clock time and the increasing discontinuities of our modern internal life have become more acute. The overload of digital distractions, internet, information technology, the urbanised society is disturbing, distracting, fragmenting. Music and art is reflecting this.

"Thought was surely as nonlinear in 1800 as it is today but now art (followed at a distance by popular entertainment) has moved from a logic that reflects the goal-oriented linearity of external life to an irrationality that reflects our shadowy, jumbled, totally personal interior lives... One symptom is that time representations in art are closer than ever before to our internal temporal processes" (Kramer, 1998)

Kramer suggests then that the best way to express the postmodern identity is with the "vertical time" of nonlinear "moment music" and it is recording technology that has given us the ability to do this. Moment music plays with linear time. Kramer calls the time created with this music *"vertical time"* where *"a single present is stretched out into an enormous duration, a potentially infinite 'now' ...the music exists between simultaneous layers of sound, not between successive gestures"* (p55) and is defined by stasis rather than process; that is, it is going nowhere, it just 'is; it is 'being' rather than 'becoming'; it doesn't 'begin' it 'starts'; it doesn't 'end' it 'stops'. Moment music is named by Stockhausen in his article Moment Form in which he explains the compositional procedures he used in Kontakte. He says:
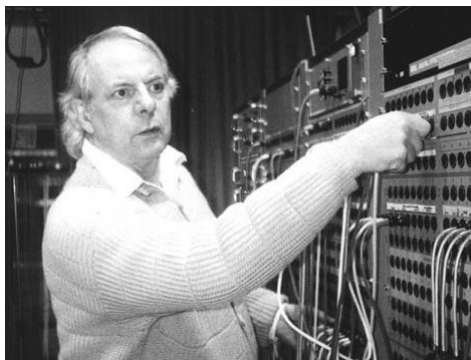
"Musical forms have been composed in recent years which are remote from the scheme of the finalistic (goal oriented) dramatic forms. These forms do not aim toward a climax, do not prepare the listener to expect a climax, and their structures do not contain the usual stages found in the development curve of a normal composition ...They are forms in a state of always having already commenced which could go on as they are for an eternity... Every present moment counts, as well as no moment at all: a given moment is not merely regarded as the consequence of the previous one and the prelude to the coming one, but as something individual, independent, and centred in itself, capable of existing on its own." (Stockhausen, 1963) quoted in Kramer, 1998)

Moment music reached its pinnacle in the late 1960s with Cage, Glass, La Monte Young, Stockhausen, Reich and Feldman to name a few, and certainly they owe their lineage to the Futurists. This form of music had its analogy in Western art. The rejection of perspective with the central figure in the foreground and the negative space as background is flattened out in contemporary art to become an abstract or cubist surface with shapes in a non-hierarchical

space; the empty space of equal importance to the shapes within usually distributed in a non-climactic way.

Noel Burch amid the flowering of "moment music" called for atonal music/sound to take its place within a multimedia art specifically to break the inescapable linear temporality, the hierarchical structure and ultimately to allow the form to become open and less dominated by the narrative. He says:

"Serial music, the most "open" form in the history of Western music, with its unprecedented rhythmical freedom and its use of timbres that classical musicians consider 'vulgar noises', seems uniquely suited to organic dialectical integration of music with sound effects, as well as the filmed image, whereas traditional tonal music with its predetermined forms, its strong tonal polarities, and its range of relatively homogenous tone colours can provide only an autonomous continuity alongside that of the images, merely running parallel to the dialogue and sound effects or accompanying the images with a musical synchronicity..." (Burch, 1969) (p99)

However, in multimedia and the film industry, the thinking remains somewhat bound to the economic paradigm; both the demands of a profit driven film, TV and gaming industry and in the bigger picture, to service the capitalist paradigm. As the economist Attali says:

"Everywhere codes analyze, mark, restrain, train, repress, and channel the primitive sounds of language, of the body, of tools, of objects, of the relations to self and others. All music, any organization of sounds is then a tool for the creation or consolidation of a community, of a totality. It is what links a power centre to its subjects, and thus, more generally, it is an attribute of power in all of its forms... Music and the musician essentially become either objects of consumption like everything else, recuperators of subversion, or meaningless noise.... What is called music today is all too often only a disguise for the monologue of power" (Attali, 2004)

I would like to question finally how the paradigm might shift with an abandonment of the historical, economic and ideological boundaries around the various forms of music.

Academic Disciplines

Writing the literature review to accompany my creative practise has been an enlightening experience on many levels but I mention one here of particular importance; that of academic disciplines and the divisions between them. Working across the divides between the disciplines - visual art, philosophy, music, psychology, music psychology, film music, musicology, documentary film theory, film theory began to be a strange and desperate task of attempting to understand the whole methodological field by tackling only the fragments.

Over the generations, the divisions between disciplines have been very different Shaw-Miller explained in his book Visible Deeds of Music that the tradition of aesthetics up to the 18th Century was not one that pursued the difference between the arts and music, *"seeking out and patrolling the borders between them"* Indeed the concepts of 'music' and 'visual art' have *"not only changed their meaning on a verbal level, but such surface changes of meaning signify deeper underlying cultural movements and trends"* (3-4) In other words our academic and common understanding of the disciplines, far from having finally reached their 'correct' delineations, have simply reached a point in the continuing flux of change that will continue into the future. (Shaw-Miller, 2002)

Shaw Miller claims that some more recent artists, for example the Fluxus artists and Cage, as *'notoriously definition-defying"* (209) and as such illustrate the early postmodern imperative to see, hear and create beyond the boundaries set up by the academy. It's worth turning to the work that Shaw-Miller quotes to further draw out the point - Barthe's From Work to Text

" Interdisciplinary activity, valued today as an important aspect of research, cannot be accomplished by simple confrontations between various specialized branches of knowledge. Interdisciplinary work is not a peaceful operation: it begins effectively when the solidarity of the old disciplines breaks down--a process made more violent, perhaps, by the jolts of fashion--to the benefit of a new object and a new language, neither of which is in the domain of those branches of knowledge that one calmly sought to confront." (Barthes, 1977a)

That new object is the 'text' which will replace the outmoded 'work".

Barthes calls for an overthrow of the single discipline 'work' in favour of a new object obtained by the subversive overturning the former categories; that of the 'text' which is *"a methodological field"* rather than a *"fragment of substance";* an *"activity of production"* rather than something that can be seen and held; that is *"radically symbolic"* rather than *"moderately symbolic (its symbolic runs out, comes to a halt";* and *"stereographically plural of meaning"* and has no need for the paternalistic *"respect"* required of an authored work but rather it is a *"network"* that can be extended and broken.

It would seem, contrary to the institutional delineations imposed by the commercial creative industries and academia, that there is not a huge difference between the visual/film arts and music. Hence Shaw-Miller has been moved to say *"music and art are similarly non-exclusive. Rather than conceiving of them as different in kind, it is helpful to view them as merely different in degree"* (141)

As Chion suggested, our human senses are carried via channels rather than existing within strict domains. Shaw-Miller adds, *"To conceive of music or art as simply, or exclusively, addressed to a single sense or medium fails to recognise that they are discourses; activities in concert with institutions, bodies, technologies and contexts"(p142)*

In the postmodern view, emphasis on the 'purity' of separate mediums is historical and ideological and far from 'the natural order'. What clearly is more relevant and workable in such a view is the context as a whole in which all the arts operate. It must be about the broader context in which we all work rather than the outmoded formal separation that Modernism embraced. As Cox states:

"This materialist theory of sound, then, suggests a way of rethinking the arts in general. Sound is not a world apart, a unique domain of non-signification and non-representation. Rather, sound and the sonic arts are firmly rooted in the material world and the powers, forces, intensities, and becomings of which it is composed... On the materialist account I have outlined here, sound is thoroughly immanent, differential, and ever in flux. Indeed, thinking about sound in this way provokes us to conceive difference beyond the domain of 'culture', signification, and representation, and to see these as particular manifestations of a broader differential field: the field of nature and matter themselves " (157)

To me it seems the solution is to attempt to break the boundaries altogether, not just between the various genres, styles and traditions of music/sound but between art forms themselves.

I would call for an embracing of a broader conception of music/sound within the context of a true multimedia. Music/sound could then take its rightful place amongst all senses, sharing the throne with the elements that make up the 'text' - image, words and temporal film and much like a multi-headed hydra, at times loving at times warring, but always in constant dialogue.

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