

NORMAN SHAW

Answers to *Sounding Drawing* questions

1. I understand this project as an exploration of the ways in which one sensory medium can be translated into another – in this case, how visual data can be translated into sonic data.

For me, the challenge is to find sounds which in some way can be heard as analogues to particular visual forms in the drawings, whilst also translating spatiality into temporality.

2. 'Sounding' to me means the act of 'hearing' certain phenomena which are not necessarily sonic.

In terms of my practice, this relates to a concept of 'the sonorous', which is a method of sounding various phenomena – in my case landscape, myth, and the unrepresentable.

'Drawing' to me is an act of sorcery, where the line strives to mark out a liminal space between knowing and obscuring.

3. Yes I do use experimentation in my practice. This could mean a kind of game-playing where the rules are consciously bent, or where a particular outcome cannot be predicted nor determined by preceding processes. It could also mean acting beyond consensus, genres, traditions, and models.

4. Time/temporality is an issue within this work. Drawings are, of course, not time-based, yet could be read as temporal signifiers (ie through linearity or spatiality).

Sound is time-based, yet this characteristic can be considered from various angles: In linear terms, there is the actual duration of the piece, and there is the tempo of the piece. Furthermore, we could also consider spatial aspects such as momentum, density, and intensity.