

SHIFTING TEMPORAL PLANES: AFFECTIVE TEMPORALITY IN IMMERSIVE AUDIO-PHOTOGRAPHIC INSTALLATION ART

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Abstract:

This paper explores the temporal implications of audio-photographic art which is defined as a creative practice that utilizes sound and photographic images in an effort to create immersive, affective installations. When presented in an immersive context, I contend that the temporal dissonance between still image and sound opens up a space between the materials. This conceptual space between the materials becomes a site of interaction between art and participant, sound and image, stasis and movement.

Drawing on my own creative practice and the theoretical work of Roland Barthes, Jonathan Kramer and Eleni Ikoniadou I set out the differences in temporality between sound and photography. Using this as the basis of this work, I then go on to show how the space between is created through the clashing of multiple shifting temporal planes in the perception of the participant and how this complex temporality can create an immersive, transcendent temporal effect.¹

Keywords: sound, transcendence, maximalism, temporality, memory.

¹ This paper is a modified excerpt of my PhD project *The Space Between: Time, Memory and Transcendence in Audio-Photographic Art* (Santamas, H., 2015). Early drafts of parts of the first section were published in *Innovation in Music* (Santamas, H., 2014a).

Some of the most profound experiences of art I have ever had are ones in which my perception of time has changed. In these instances I am submerged in time, it washes over me like the tide, pushing me one way, and then pulling me another. My body becomes part of its expansions and contractions, more sensitive to feelings and affective aesthetics. I believe that the friction between the contrasting temporalities of sound and photography in installation art is an entry point to this immersive, affected state. This simultaneous use of sound and still photography as equal materials in my creative practice is what I determine as audio-photographic art. Using the theories of Roland Barthes, Jonathan Kramer and Eleni Ikoniadou, I will demonstrate how the simultaneous stasis and movement through time in my work opens up a temporal space between the audio and the visual. This affective space goes beyond phonography and photography as individual temporal media but brings them together in a single intense affective experience rooted in memory, emotion and transcendent rhythmic time. I will refer to this space as the *space between*.

The second section of this paper will address the practical concerns of creating the affective space with reference to pieces I created as part of my PhD portfolio. In order to understand what this *space between* sound and still image constitutes and how it manifests itself, a more in depth look at the way time works in phonography and photography is necessary.

In his phenomenological study of photography *Camera Lucida* (2000), Roland Barthes claimed that the photograph is a ‘defeat of time’, capturing a single moment, trapping it inside a frame, its pure essence or noeme as ‘that-has-been’. Barthes goes on to explain the temporal difference between static and moving images:

What founds the nature of Photography is the pose. The physical duration of this pose is of little consequence; even in the interval of a millionth of a second ... there has still been a pose, for the pose is not, here, the attitude of the target or even a technique of the Operator, but the term of an “intention” of reading: looking at a photograph. I inevitably include in my scrutiny the thought of that instant, however brief, in which a real thing happened to be motionless in front of the eye. I project the present photograph’s immobility upon the past shot, and it is this arrest which constitutes the pose. This explains why the Photograph’s noeme deteriorates when this Photograph is animated and becomes cinema: in the Photograph, something has posed in front of the tiny hole and has remained there forever (that is my feeling); but in cinema, something has passed in front of this same tiny hole: the pose is swept away and denied by the continuous series of images: it is a different phenomenology, and therefore a different art which begins here, though derived from the first one. (Barthes, 2000, p.78)

Barthes’ analysis highlights a key difference between the perception of photography and the moving image; the distinction between his use of ‘pose’ and ‘passing’ is in movement through time. Here, Barthes draws a temporal distinction between the

media rather than a spatial one. This can be further applied to the temporal difference between the 'passing' of sound through time and the 'pose' of the photograph. Where the recorded light of the photograph repeats infinitely through time within a spatial frame, sound moves from one point in time to another. This leads to a fundamentally different phenomenological experience of each medium.

Where Barthes conceives of the photograph as an arrest of a shot in time, Jonathan Kramer conceives of music as a creator of time through a succession of events.

... time itself can (be made to) move, or refuse to move, in more than one "direction": Not an objective time out there, beyond ourselves, but the very personal time created within us as we listen deeply to music. (Kramer, 1988, p.6)

For Kramer, the time music creates is not just a singular time but multiple forms of temporality that are able to create a number of different temporal effects through movement. This creation of temporality is separate to the measured time in which the piece takes place but occurs simultaneously to it within the music (Kramer, 1988). If photography is time repeated then phonography therefore can be seen as time reconstituted.

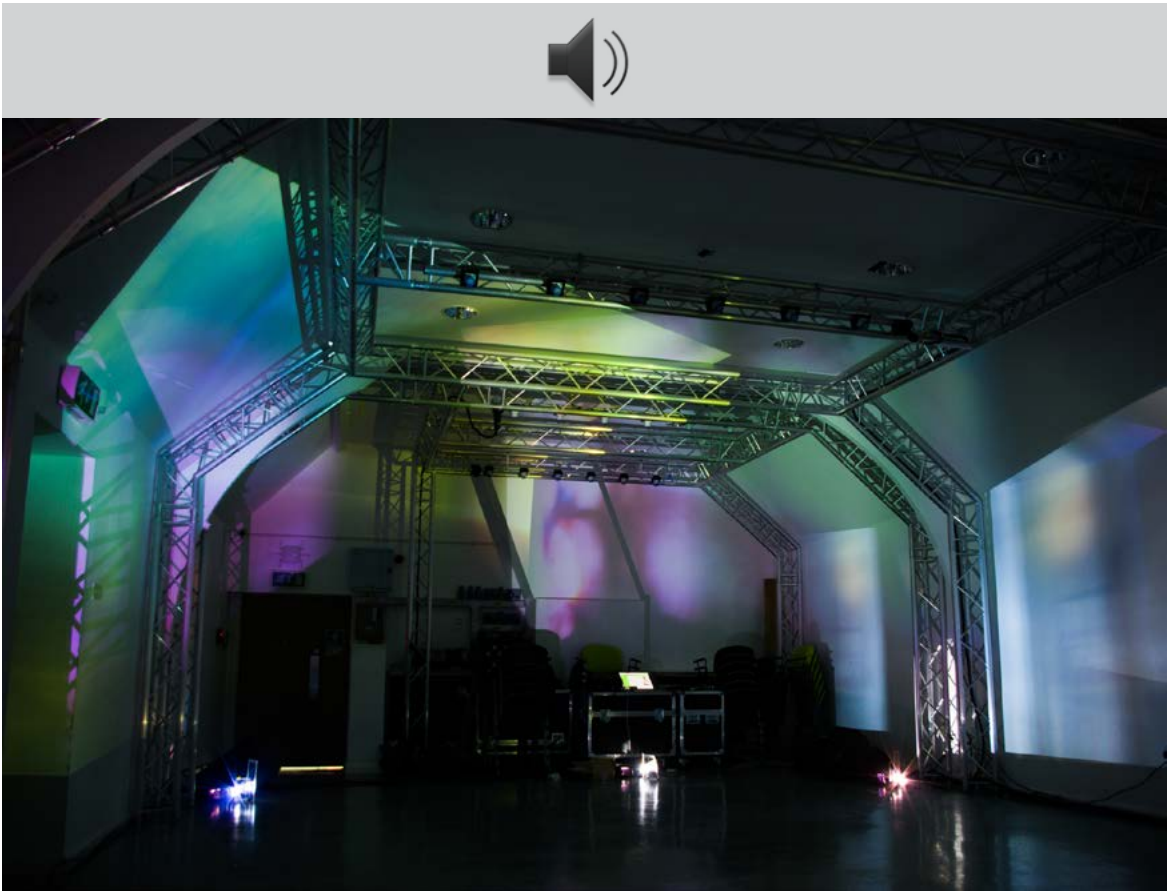


Figure 1 - 'City Colours' (Santamas, H., 2014b) at the University of Huddersfield, 2015.'

Audio-photographic art brings together both time repeated and time reconstituted. This temporal experience is not just of the present but also inevitably encompasses the past as each material is a fragment or assemblage of fragments of the past repeated or reconstituted. The experience of this clash of stasis and movement between still image and sound by the participant, results in the temporal make-up of the piece developing into a complex web of shifting temporal planes. The body is held by dense drones slowly dissolving into repeating waves of colors and shapes and back again; each colliding with the other, informing, conflicting, autonomous and yet part of a whole. The experience of temporality within each fragment of recorded time is inherent in its presentation; light repeating within a spatial frame or sound moving within a temporal frame. Through the flux in temporality, audio-photographic pieces operate on a new level of time beyond the internal time and historicity of the materials, that of rhythmic time.

In her analysis of *Stimuline* (Clauss & Pook, 2008) Eleni Ikoniadou identifies how time in digital installation art can have an affective rhythmic temporality (2012). *Stimuline* is a digital installation where rhythmic sounds are tapped out on the participants' bodies, their bodies becoming resonators. Ikoniadou posits that its time occurs on two levels. The first is the chronological, felt through the awareness of the physical tapping of the body and a more abstract, spectral time felt through 'a layer of non-conscious affect'. The latter of which causes a variety of effects in perception including bodily apparitions, transformation of the

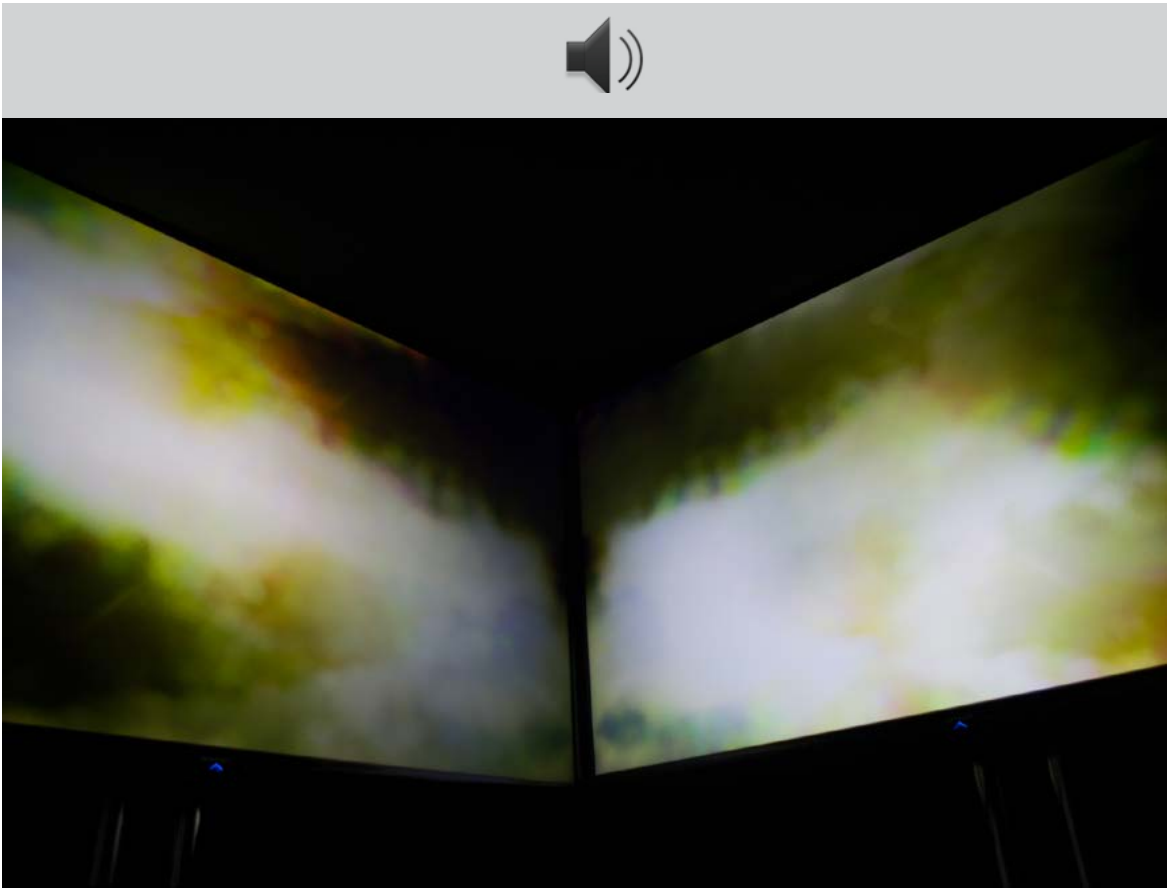


Figure 2 - 'The third iteration of Escapism' (Santamas, H., 2015) at the University of Huddersfield, 2015.'

external space and access to an ‘inner space’ (Ikoniadou, 2012). This spectral non-conscious effect is triggered through a seemingly limitless, patternless maximal repetition of rhythmic taps and of coded ‘microscopic movements that are not fully given in spatiotemporal actuality’ (Ikoniadou, 2012).

The two layers of time in *Stimuline* are perceived to come together through a ‘temporal inter-rhythmicity’, a rhythmic time that weaves together chronological and spectral time through a dreamlike state (Ikoniadou, 2012). Time overwhelms the participant; their body becomes part of the installation’s whole, another resonator in a web of code. As the participant becomes a part of the piece, time is experienced as past, present and future all at once, memories from the past and potential futures coming together in a single instant; here the body is ‘Non-reacting, non-perceiving but enduring the reality of time’, motionless in the dreamlike state (Ikoniadou, 2012).

I have experienced the dreamlike state that Ikoniadou identifies in *Stimuline* in many different pieces of art. One instance that particularly stands out is seeing My Bloody Valentine extend the noise section of ‘You Made Me Realise’ in a live performance at ‘The Roundhouse’ in 2008 for much more than twenty minutes (My Bloody Valentine, 1991). The affective experience was characterized by its repetition and its extremity. Strobe lights on and around the stage flashed near constantly, sometimes in regular rhythms, sometimes in more unpredictable formations. At times, short sped up videos of no more than a few seconds in length were looped over several minutes each, the same snapshots of time repeated over and over in fast forward. The sound was a visceral wall of barely changing guitar and cymbal noise, played so loud that it could be felt in every part of my body, resonating through the floor and through the air. The repetition of the videos and strobes, in combination with the gut shaking volume of the sound swallowed me up and I became part of the constellation of rhythmic sound and light, overwhelmed by time. It was experiences like this which encouraged me to pursue temporal transcendence in my work and explore the temporal possibilities of audio-photographic art.

Audio-photographic art, like digital installation, can create the same dreamlike temporal effect. In my own audio-photographic installations such as *City Colours* (2014b) [1] [2] or *Escapism* (2015) [3] [4] rhythmic time is present in the repetitive maximalism of sound and still images. However, the space between could simply be a representational space between the materials as opposed to a transcendent space in its own right. Rhythmic perception between the media when presented together in installation art adds a new temporal layer in the internal temporality of the work.

In its very make up, audio-photographic work is not one of a linear measurable time but a complex web of multiple temporalities connected in perception by rhythm. It is a web of stasis and movement, each material repeating a different piece of the past. These temporalities are brought together simultaneously in audio-photographic art, combining the captured movement and stasis of the internal time of the components and histories and memories of the participants. The tiny movements in perception of these different temporalities create a rhythmic time of their own in addition to that of the coded make-up of the pieces. This temporal friction between stasis and movement and the multitude of tiny rhythmic movements in perception it generates can create an entry point to the dreamlike state as the participant is overwhelmed by time. It is a rhythm that is grounded in the within times of its origins, the ‘pose’ of photography and the ‘passing’ of recorded sound. Sound that is simultaneously static, repeating ad infinitum, whilst also shifting and changing, the two times not opposed but existing in tandem in the dreamlike state.

The incorporation of simultaneous multiple temporalities heightens the intensity of the dreamlike time through its further reiteration of past, present and future at once. Furthermore, audio-photographic rhythmic time encompasses the phenomenological

effects of recorded time, the ‘*that-has-been*’, ‘*this-will-be*’ and ‘*this-is-being*’ of phonography and photography. The stillness that allows us to linger, no matter how briefly, on the tiny details of a frame of time trapped in stasis or the movement of the reconstitution of the past, creating new interpretations of lived experience. This is not only an entry point to the dreamlike state of past, present and future but also includes the memorial properties of the audio-photographic materials. This establishes an affective temporality which is not just a product of the piece’s aesthetics but is borne out of a relationship between the aesthetics of the piece and the perceptions of the participant. It is a rhythmic time that cannot exist without both the piece and the participant and which will be unique to each person who experiences it.

The creation of audio-photographic rhythmic time in the perception of the participant is what opens up the *space between*. It is not just a figurative space but one that exists within the aesthetics of the work, going beyond being just a literal physical space. For Ikoniadou, digital rhythmic time exists between the ‘double reality of time’ (chronological time and spectral time) in *Stimuline*. Ikoniadou writes that:

The dreamlike states (or precognition), connecting perception and world, suggest that there are gaps or breaks in the succession of actual movements, images and spaces, as they appear through the senses. Rhythmic/direct/middle time resides in these discrepancies. (Ikoniadou, 2012, p.271)

It is therefore the gaps between the simultaneous temporalities of photography and phonography where audio-photographic rhythmic time exists. The audio-photographic piece then works not just on the level of the actuality of the materials presented but also in the space between the materials. This space between is where affective time and memory come together in the dreamlike state.

The inherent memorial qualities of the *space between* distinguishes it from other related forms of ritual ecstasy, for example group orientated dance music culture. Rupert Till’s study of electronic dance music culture (or EDMC) in *Pop Cult* (Till, 2010) documents a similar temporally transcendental effect in the experience of dance music. Here, it is not just the maximal nature of the music (loud, repetitive beats) that leads to an ecstatic state but rather this is amplified by the taking of perception altering drugs, in particular Ecstasy or MDMA. Furthermore, similar to the *space between*, the participants in EDMC feel like they become a part of a greater whole, losing their subjectivity and becoming a part of the music. Till goes on to show however, that the outcome of this is a sense of community. He argues that the spaces in which this culture thrived exist specifically in opposition to an individual experience. As the participants become a part of the whole, merging into a greater ‘connectedness’, the individual is erased: ‘The destroying of the self allows a bonding with the group’. The *space between* as an inherently memorial space through its materials cannot then be the same affective experience as ritual ecstasy through dance music. Each individual’s personal experience of the world will give rise to a perception of the materials that is never identical to another. My work intentionally aims to create an effect which allows for the experiences of the individual. In the *space between* subjectivity is simultaneously both lost and the very fabric of the affective space.

Given the highly subjective nature of the experience of dreamlike time in the *space between*, the ‘loss of subjectivity’ that Ikoniadou (2012) highlights as an entry point to the dreamlike state in *Stimuline* should be explored. Ikoniadou’s description of a loss of subjectivity is not quite accurate in my experience. For example, during the audiovisual performance of ‘FeedCorn Ear’ (Niblock, 2013) at the Huddersfield Contemporary Music Festival, I fell into a dreamlike state. Past, present and future blurred together, video and sound depicting repetitive gestures of work (visual) and cello (sound) fell away into pure affect, color, movement, vibrations and tones. My body lost its agency and was beholden to this piece. Yet the feeling of this state was not

indeterminate, nor did it come solely from the materials of the piece, but from my own interpretation and memorial associations with it. The emotions I felt were related to previous similar experiences and triggered memories personal to me. Though I lost my subjectivity, it was at the same time the underpinning of the experience that I had.

When entering the dreamlike time, there is a perceived loss of subjectivity and yet simultaneously a heightening of it. The experience of the dreamlike state is entirely dependent on the individual's memories, emotions and perceptions of the world. The memories that form its fabric are drawn from the individual's past, present and future (Ikoniadou, 2012). Even the shared present of multiple participants inside the installation will be seen, heard and felt from different perspectives and interpreted through different pasts. Audio-photographic art takes this even further with the use of phonography and photography. It uses materials of recorded time which are directly linked to memory, not just through association, but through the knowledge that they depict a reality that has passed. The memorial experience of audio-photographic art therefore, must go beyond the duality of subjectivity/objectivity or activity/passivity.

The *space between* and the dreamlike state that forms its temporal and memorial experience is not just a simple passive/active relationship but one of immanence. In her paper 'Pasearse. Duration and the act of photographing' (2013), Stella Baraklianou demonstrates how the photograph is not simply an active or passive recording of time but one that is immanent, a cycle of effect in which the photographer and landscape enter into a non-linear relationship. In this relationship, the landscape affects the photographer, their emotions, and their movements. Concurrently, the photographer affects the landscape through their movements, their creative choices and their presence. The photograph is marked with this relationship; a product of the coming together of landscape, camera and photographer. The resultant image is a snapshot of one outcome of an infinite number of possibilities that could arise from the interaction (Baraklianou, 2013).

In audio-photographic art, the memorial immanence arises from the experiences of the participants in the dreamlike time of the *space between*. As the piece is experienced, the temporalities of the materials come together with the memories and histories of the participant, affecting the way in which it is perceived. The movement of the sound and the memorial associations it may come with which affect the perception of the photographic images, constantly reframing them. In the same way, the repetition of the image and the memorial associations that come with it anchor the perception of the sound against an assemblage of captured pieces of the past. Simultaneously, through its materials of recorded time, the piece may affect the participants through rhythmic time, triggering memories and entry into the dreamlike *space between*. The memorial experience of the *space between* is affected by the perception of the piece. The perception of the piece is affected by the memorial experience of the *space between* as past, present and future.

It is therefore, only partially accurate to claim a loss of subjectivity. The relationship between participant and piece is a non-linear affective relationship; the piece changing the participant as the participant changes the piece. The loss of subjectivity is then a shift in the dynamics of the relationship between participant and piece – the participant not losing subjectivity per se but rather altering the way in which they are subject. It is a hyper-immersed state in which the body is more open to affect whilst still being affective itself through the subconscious.

The immersed body in the *space between* is then a part of the piece itself as much as the materials. The rhythmic time within the assemblage of materials opens up a space for the body to not just be affected but to affect, filling the piece with memory and emotion. This unique temporality borne of stasis and movement is why my audio-photographic pieces such as *Escapism* (Figure 2 with soundtrack) and *City Colours* (Figure 1 with soundtrack) open up the *space between* and (for me), *Swell* (2014c)',

a moving audiovisual installation does not. Rhythmic audio-photographic time flows out of the gaps between the materials encompassing not just the effect of the dreamlike state but the memorial effect of recorded time too. For me, any transcendent effect in moving image comes from its materials, not from a space between them. For example, in Phill Niblock's live performances, a non-syncretic combination of loud drones and repetitive excerpts of his film *The Movement of People Working* (2003), the sound and image, though not directly synchronizing are bound by movement, thereby ensuring that there is no space between the materials that can be filled with memory in the same way.

The temporality of audio-photographic art is not borne out of a succession of events or infinite repetition but a complex structure of interweaving temporalities pushed together by the artwork and the perception of it. It is a time rooted in the simultaneous rhythmic perception of phonography and photography. The rhythmic perception and dissonance between these temporalities opens up a *space between* the materials in which time is felt as an effect. This *space between* is inherent in audio-photographic art, it is an affective temporal structure which acts as the starting point from which to explore the possibilities of this medium.

Maximalism and Transcendental Aesthetics: immersive temporalities in practice

My favorite art envelopes me: the overwhelming size, deep reds and blacks and complex texture of Mark Rothko's *Seagram Murals* (1958); the large multi-layered photographs that tend towards abstraction of Idris Khan's *Every... Bernd and Hilla Becher Prison Type Gas Holders* (2004); and the thick slow shifting harmonies of Phill Niblock's *Touch Five* (2013), played at such volume that the sound physically shakes my body. Each of these pieces completely immerse me. An atmospheric, seemingly infinite audiovisual world unfolds both internally and externally. I seem to transcend time, left with the contents of my memories and imagination. These transcendent experiences are rare but their effects are long lasting. The atmosphere and memories they evoke forever associated with the works in my mind. Each subsequent experience of the art triggering a brief shadow of the atmosphere I felt and the memories that came with it.

What triggers the immersed, transcendent state is highly subjective however, when I have had these visceral experiences or been close to them – the aesthetics of the artists often share particular characteristics. Repetition, a sense of slow movement or stasis, layers of detail and minimal variation in source material; these characteristics necessitate a different way of looking and listening, a long form of experiencing the artworks. In this long form the detail that comes with experience is key; the textures and complex but subtle layers of color in the *Seagram Murals*, the slow shifting interwoven harmonics of Niblock (2013) and the seemingly endless layered repetition of Kahn (2004). Each piece draws me in, my perception fluttering between looking/listening and a more abstract plane, losing myself to memories, imagination and raw emotion. This is the dreamlike time that Ikoniadou identifies in *A Rhythmic Time for the Digital* (2012).

By using photography and sound I am attempting to open up the *space between* and trigger an audiovisual experience that is equivalent to, or goes beyond those that have influenced much of my work up to the present day. I create my art in the hope that, at a basic level, it can affect the people that interact with it whether the interaction is seeing, listening and analyzing or something more visceral, intuitive and bodily.

In music, the pieces which engender this type of experience have been theorized by Joanna Demers in her book *Listening Through The Noise* (2010). Here Demers identifies them as 'maximal music', a music so visceral and affective that through its 'liminal qualities' it enters the physical world and becomes object. She describes maximal music as,

... pieces that seem to change their surrounding environments and, especially, our own bodies. They are powerful, exerting their will to alter the way we listen. Their long durations and loud volumes test our limits of concentration and, in some cases, our tolerance for pain. These pieces confine their materials to drones, noises, and repetitive rhythmic patterns and often studiously avoid any other types of sounds that might distract from these elements. (Demers, 2010, p.92)

She goes on to explain that ‘one aspect they all share is a quality of excess, something appreciable only after long stretches of time’ or ‘perceived long durations’ (Demers, 2010). In each of these genres, the excess manifests itself in a number of ways; an excess of noise, an excess of drones, an excess of volume, an excess of time, an excess of repetition. Demers identifies important features of many maximal sound objects, ‘stasis’ and ‘negative beauty’. The former being exemplified best in drone and dub techno, the long washes of slowly shifting sound and/or repetitive rhythms creating the feeling of stasis despite their constant movement. The latter is represented in noise and shoegaze music, specifically the combination of noise, tonality and consonance with the ‘negative pleasure’ (Kant, 2000, p.129) and sense of the sublime that it inspires. Here Demers uses the Kantian notion of the sublime and its resultant ‘negative pleasure’,

... a pleasure that arises only indirectly, being generated, namely, by the feeling of a momentary inhibition of the vital powers and the immediately following and all the more powerful outpouring of them (Kant, 2000, pp.128 - 129)

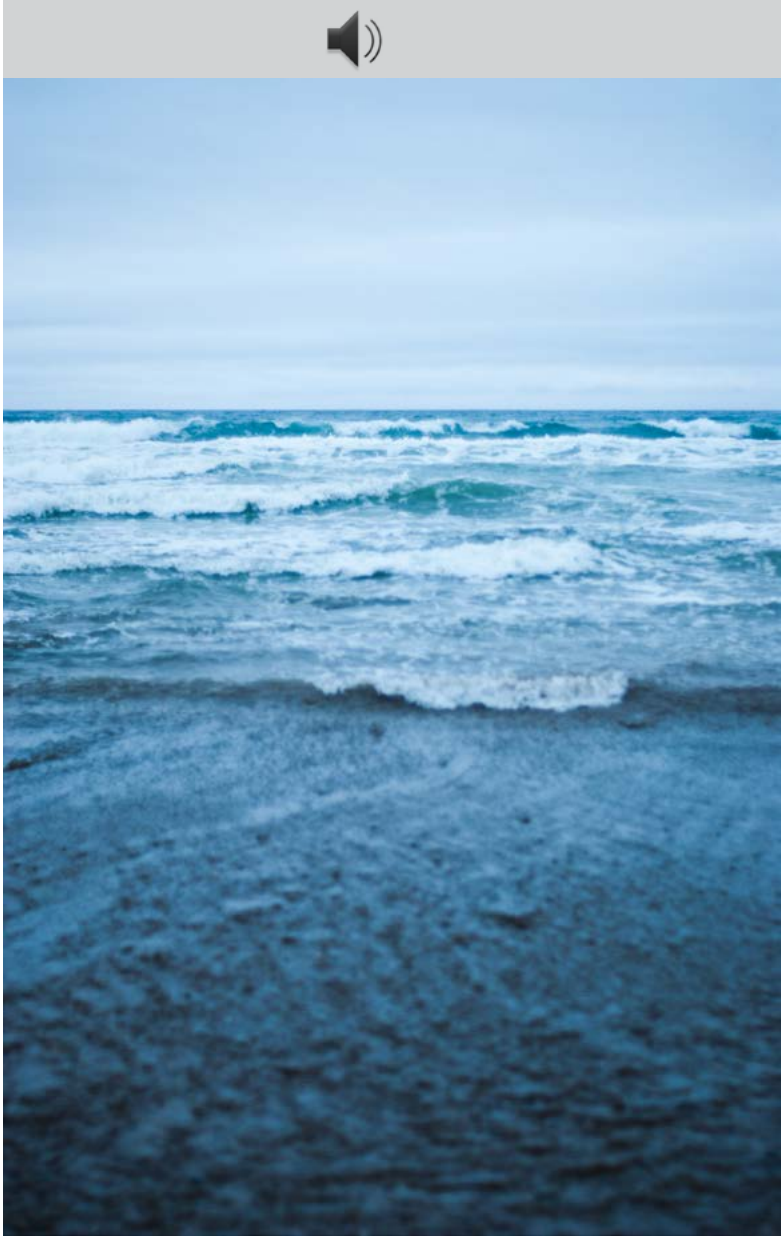


Figure 3 - ‘An image from ‘Sea’ on the album Waves (Santamas, H., 2013)’

In his writing on the sublime, Kant claims that it,

is to be found in a formless object insofar as limitlessness is represented in it, or at its instance, and yet it is also thought as a totality. (Kant, 2000, p.128)

The limitlessness in this case is represented by excesses in maximal objects. The perception of an excess of noise and time and the transgressions that they perpetuate can be experienced as limitlessness, pushing maximal sound objects into the realms of the sublime rather than the beautiful. Demers shows how the surpassing of limits into limitlessness is closely tied to Georges Bataille’s concept of transgression. In *Eroticism* (1962), Bataille discusses the nature of transgression and claims that for it to occur, the boundaries or taboo it breaks must be observed, thereby preserving the transgression as transgressive. For maximal sound objects to reach the limitlessness of the sublime, their usual aesthetic boundaries including fixed time and tonality must be both observed and perceived to be broken to experience the transgression therein qualifying their seeming limitlessness.

In the aural materials of my work I have used maximal techniques so that participants may access this transcendent temporality – what is referred to by Ikoniadou as the dreamlike state. Throughout all my pieces I have used excessive distortion, stacking multiple instances of the same or slightly different distortions, comb filters and EQs to completely distort the referent. I have also extensively used extreme delays, long reverbs and convolution to create slow moving or static drones throughout. These techniques were used in relatively conservative ways in my earlier work *Waves* (2012) (Figure 3 with soundtrack) but go on to characterize my aesthetic in subsequent pieces whilst becoming increasingly sophisticated in their implementation.

Demers’ analysis of maximal music goes some way to elucidating the conditions in which the shifts in perception I have experienced can happen. However, I believe it can be taken further and applied to image when reframed with temporality at its center. Whether ‘stasis’ or ‘negative beauty’, both sides of maximal sound objects are heavily temporal experiences that change the way in which the listener perceives time. In maximal sound, works such as Niblock’s ‘FeedCorn Ear’ (2013) it is possible to get lost in an apparent infinity of experience through stasis or the limitlessness of sublimity and transgression. This affective temporality does not just come from the aesthetics of movement through time however, but rather through the way the sound overwhelms space thereby creating a more bodily, visceral experience.

This is something that I have experienced with still image. For example, in the case of Rothko’s *Seagram Murals*, when viewed from a close vantage point as the artist intended, their size, depth of detail and repetition of color through space dominate the vision of the viewer, overwhelming them with its sheer scale and depth. This in turn creates the conditions for the viewer to completely lose themselves in its layered world, transcending their usual experience of time. For me, the temporal maximal effect here, comes from overwhelming the viewer in space through block color and scale. Idris Khan’s *Every... Bernd and Hilla Becher Prison Type Gas Holders* (2004) similarly overwhelms with its thick layers of deep black and repeated lines, although its size does not quite match the scale of the *Seagram Murals* it is still large at over two meters high. Furthermore, with both these images their scale, use of noise and clarity, and depth of detail mirrors the scale, noise and melody, and detail of maximal objects in sound. Khan’s photographic image however does not just parallel maximal sound’s aesthetics with space but through the aesthetics of photography creates a maximal experience through its temporality.

In *Camera Lucida* (2000), Barthes shows how the photograph can produce an overwhelming effect in the form of the temporal punctum. The punctum in this case being the ‘lacerating emphasis’ of photography’s unique attribute of ‘that-has-been’ and

the overwhelming of the viewer with simultaneous past, present and future: the captured time repeating in the present whilst showing ‘that-has-been’ and ‘this-will-be’. The nature of the photographic images as assemblages of captured fragments of time is important in the context of this temporal affect. Within the assemblage of fragments, the past, present and future is duplicated, distorted and layered. The overwhelming nature of the immediate temporality of the photograph becomes a multiplicity: still immediate but with a seemingly limitless depth of time. It is unclear where one fragment of time ends or begins; each image a construction of many pasts but with the immediacy of the overwhelming temporality of the photograph. This mass of temporality creates a visual and photographic maximalism.

In the visual components of my pieces I have attempted to use techniques which reproduce this kind of maximalism. Taking cues from both Rothko and Khan, in my more recent work, I have created complex layered maximal images. This was accomplished by distorting the referents through digital blurring, perspective and color shifting whilst layering multiple pieces of captured time and repeating them through space. Using graduated masks, I have built up the images by fading different elements of layers together to create a depth of detail, blurring the lines between temporalities. This technique was an attempt to create images with seemingly endless shapes and colors that blur together into a single entity to achieve the maximal effect and atmosphere intended through both space and time.

Maximalist techniques give my audio-photographic work a significant presence in space through the sheer physicality of the relative scale of the pieces. Whether through gut shaking volume or overwhelming size, the physical presence of the works envelop the participant, pulling them into their temporal structure, just as the maximal rhythmic tapping of *Stimuline* (Clauss & Pook, 2008) pulls its participants into the dreamlike state.

As previously discussed, research on dance music culture has shown similar experiences of temporal transcendence, disembodiment and loss of subjectivity through maximal sound (Till, 2010; Becker-Blease, 2004) (Becker-Blease, 2004). Interviews in both Till and Becker-Blease’s studies show that these types of altered states are however, far more focused on the body, repetitive physical movement in the form of dance and the joint experience of the crowd. In the case of EDMC, participants are drawn into the temporality through the repetitive beat of maximalist sound works and energetic dancing.

Dancing and music allow the body to be synchronized to the time domain of the music, the external clock of the repeating bass drum, pounding at a loud level, overloading the senses and entraining the body to its rhythms. (Till, 2010, p.156)

By contrast, the maximal sound world of audio-photographic art works in conjunction with the maximal temporality of the photographic image and the memories and experiences of the participants; with the ‘overloading of the senses’ occurring through physical sound, overwhelming temporality and a rush of memory. Maximal aesthetics are the physical manifestation of the complex temporal and aesthetic structures that form the audio-photographic work.

In my work I aim to create a transcendent temporal environment in which the audience can interact with the piece and their own memories, creating their own shifting interpretations of the material presented to them. The contrasting temporal aesthetics of photography and phonography are key to creating this interactive space between memory and atmosphere in the work. In my audio-photographic art, the *space between* is manifested through the use of both sonic and visual maximal aesthetics that engender an immersive consuming environment.

Endnotes

1 Video documentation of Swell can be found at https://youtu.be/lqBW_WoE2i0.

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