Abstract

Echoing the spatial turns across the humanities, this chapter applies post-Bergsonian conceptions of space via Deleuze and Guttari, Massumi and Massey, to explore how a spatial conception might provide novel perspectives to conceive and understand the audiovisual.

Spatial concepts embrace subjectivity, multiplicity, movement, haptics and tactility, and afford readings of audiovisual practice that frame sound and image associations, not in abstract conceptual terms – synchronisation, difference or contrast – but in terms of embodied experience, movement and potentiality.

Critiqued via practice research, this chapter brings together spatial ideas with established concepts from electroacoustic music and audiovisual composition, to build a novel framework for representing the audiovisual. One which has the potential to be applied to a wide range of sound and image media, from experimental audiovisual film, to sound design and narrative film soundtracks.

The primacy of temporal sync is challenged, established concepts of gesture and texture reframed in light of the spatial; and potentiality and anticipation positioned as more representative terminologies for reflecting the unity of sound and image within audiovisual practices.

Through spatiality we have the potential to dissolve the binarism between sound and image and access an understanding of audiovisual affect, which underpins both audience experience and composition of sound and image works.

4 Audiovisual spaces

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Audiovisual spaces

Spatiality, experience and potentiality in audiovisual composition

Andrew Knight-Hill

Introduction

At the outset it is vital to assert clearly that this chapter is not primarily concerned with panoramic space – the spatial positioning or movement of sounds within a stereo or multichannel sound field – but with perceptual space, and the use of spatial concepts and metaphors as frameworks or drivers for audiovisual composition.

Audiovisual space is an attempt to seek to reconceptualise sound and image relationships, not as oppositional strands of media which entwine themselves around one another, but as complementary dimensions of a unified audiovisual space. Applying spatial concepts from a variety of disciplines, this chapter seeks to set out a framework within which we can recontextualise audiovisual works in order to access new understandings about them.

> [We seek] the moment where their combination begins to sing out [. . .] where audiovisual correspondences dissolve and turn instantaneously into audiovisual music.
>
> (Sergei Eisenstein in Robertson 2009: 201)

Temporal frameworks

Tools of creation for audiovisual and electroacoustic works tend to foreground the temporal. Both digital audio workstations and offline video editors proffer an array of simultaneous systems of

measurement, each dividing continuous temporal flow into discrete units – a metricisation of materials. The adoption of waveform visualisation for sound materials further prioritises temporal information over that of spectral makeup, and thus a time-based understanding of materials is again foregrounded.[1] This process flattens the materials of audiovisual works, collapsing them into abstract unembodied and de-spatialised markers on a timeline. Our very tools of production therefore encourage a temporal approach to the management and development of media.

This, in turn, affects the way in which we conceive of and discuss the creation of works. As has been argued by Phillip Tagg, fixation upon poiesis and discussion of the technical realisation of works can often obscure or mask our understandings of the work's aesthesic result (Tagg 2011; Hill 2013). We are frequently returned to the two-dimensionality of the timeline – discussing technologies and tools: plugins, processes, procedures and clips – instead of the experience of the work itself. Temporally led discussion of creative practices encourages fixation upon the physical signals of the work, building blocks which may underpin, but are very much distinct from, the resultant work the perceived experience.

Many theories of audiovisuality primarily frame themselves in relation to the temporal. For example, Michel Chion's terminologies frequently take their definitions from moments of temporal synchronisation:

- audiovisual phrasing = temporalisation, synchronisation, vectorisation;

- concomitance = simultaneous perception of sounds and images;

- dissonance = pairing of sounds and images at a point in time;

- point of synchronisation = moment of synchresis;

- synchresis = fusion of simultaneous seen and heard.

(Chion 2009)[2]

Likewise, Nicholas Cook's metaphor model – and similarity and difference tests – are predicated upon isolating an individual moment in time, a point at which one can draw an analysis of the binary

relationship between audiovisual materials (Cook 2001). Eisenstein's quote above – while signalling the dissolution of sound and image into an audiovisual whole – still describes this process in relation to a specific moment, or point, in time. Similarly, notions of audiovisual counterpoint – extended from the Western classical tradition – are often applied as metaphor for audiovisual relationship. While it might be possible for such a similie to discuss patterns within time that could represent multiple species layers, there is no escaping the fact that the contrapuntal system is based upon metric grid-based structures – that Trevor Wishart refers to as the "lattice of the pitch duration paradigm" (Wishart 1996: 23) – which cannot help but atomise continuious audiovisual flow into discrete and isolated points in time (see Battey 2015). Adam Basanta's three-dimensional model of audiovisual relations, which he refers to as a 'spatial model', is likewise restricted by its temporal contrapuntal focus; he strains to include spatial concepts, but the empowered temporal elements always overcome them (Basanta 2013: 34). In film sound studies, the diegetic is frequently defined and constructed through implied source bonding, a result of temporal congruence, but such a definition often masks the expressive potential of these sounds within the construction of filmic narrative; they are frequently relegated to mere markers of action in time (see Knight-Hill 2019).

These examples are not exhaustive, but give an overview of the range of theoretical positions and contexts in which temporality forms the main framework for conceiving audiovisual relationships. Of course, almost all of these models and approaches try desperately to represent the richness of the audiovisual experience, but their temporal bias hampers their ability to describe the diverse potentiality in sound and image relationships, resulting in vague and non-specific terminologies (e.g. added value (Chion 1994), emergent meaning (Cook 2001), fantastic gap (Stillwell 2007). Primacy of the temporal abstracts the audiovisual experience into a series of striated points, denying us the opportunity to discuss, engage with and understand the full potential of sound/image experiences.

Of course, temporal frameworks are not only implicit in analysis of the audiovisual. Doreen Massey thoroughly critiques wide-ranging perspectives on time and space, invoking Grossberg who asserts "the bifurcation of time and space, and the privileging of time over space was perhaps the crucial founding moment of western philosophy. It enabled the deferral of ontology and the reduction of the real to consciousness, experience, meaning and history" (Grossberg in Massey 2005: 58). Thus,

temporal primacy facilitates a dematerialisation of the real and its fragmentation into isolated and frozen time-spaces. Temporality re-enforces dichotomies of the mind and the body, thought and experience. As Constantin Boundas states "the great dualism inherited from the classical rationalists and empiricists – matter and mind – is repositioned now on the distinction between duration and space" (Boundas in Massey 2005: 58). Thus, time and space become key battlegrounds in wide-ranging philosophical disputes between structuralist and post-structuralist schools of thought. Temporality lends itself towards the insular and the conceptual, the formalist and structural, while space lends itself towards the external, embodied and the experiential. As Massey asserts, "If experience is not an internalised succession of sensations (pure temporality) but a multiplicity of things and relations, then its spatiality is as significant as its temporal dimension" (Massey 2005: 58).

This re-assertion of spatiality provides an opportunity to reconnect with experience, to overcome the classic mind and body dualism through an integrated phenomenological and embodied understanding of our engagement with sounds and images.

Space-time

The fundamental vectoral nature of sounds and moving images ensures that they can never be accurately defined through conceptions which seek to identify and discuss the audiovisual via individual snapshots of single moments in time. Electroacoustic audiovisual works – and even the increasingly prevalent timbral orchestral scores in narrative film – use materials which often do not conform to a "clear temporal lattice around which to organise [their] qualities" (Battey 2015: 29). Thus, temporal frameworks for analysis are immediately impoverished when they attempt to analyse the activity and affect of these planes and masses of sound.

A direct example of this paradox is the representation of a moving, flowing audiovisual work with a single image. A compelling snapshot of one moment in time is one of the hardest things to isolate from an audiovisual work; this is because the essence of the work is dynamic; embodied within movement. A still image can only ever stand as an impoverished indicator of the full audiovisual experience.

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Figure 4.1 Still image from *GONG* (Dir. David Leister).

Figure 4.1 can never represent the dynamic movement of audiovisual gestures at play within the film *GONG*, nor can it display multiplicity – the individual trajectories which are entwined, evolving and shifting independently within the one work. This abstracted point in time obscures the evolution of materials and the complexes of association built to operate through potention and retention in audiences' perceptions of the work. As Gilles Deleuze and Felix Guattari state, "[in painting] the line does not go from one point to another, but runs between points", [while music] rests on transversals that continually escape from the coordinates or punctual systems functioning as musical codes at a given moment" (Deleuze and Guattari 1987: 298–299). Thus, to seek to understand audiovisual works as a series of isolated moments in time is, by definition, grossly abstracting. As Brian Massumi asserts, to define fluid motion in such a way presents only an impoverished dimension of reality, "in so doing we are thinking away its dynamic unity, the continuity of its movements" (Massumi 2002: 6).

Empirical research in embodied cognition further supports these assertions, as evidenced by Arne Cox:

• What we perceive are states, changes of state and differences between states, along with the temporality in our experience of these perceptions.

(Cox 2016: 133)

• Temporality is integral to experience, but the concept of temporal motion is derivative and illusory.

(Cox 2016: 120)

• A habitual focus on linearity can inhibit appreciation of features such as texture, timbre and a sense of relative weight.

(Cox 2016: 122)

The site of expression is found not within a breakdown of individual moments, but within trajectories constructed by spatial transitions. Temporal congruences are perceived as an emergent quality of movement. Therefore, temporality is a construct derived from our recognition of changes in space; a way of conceptualising and rationalising changes of form, perspective, relationship and position.

This reappreciation of space is not a total denial of temporality, but a counter to the dominance of time-space, which is insular and limited. Instead, space-time is open to textures and forms and materiality. Space embraces subjectivity and the multiplicity of trajectories (Massey 2005: 59).

If we want to fully understand the audiovisual we can no longer discuss binary states of A or B at particular moments in time. Instead we must find ways to embrace the continuous trajectories which emerge and flow into one another through an audiovisual work. To co-opt Edgard Varèse "the movement of sound-masses, of shifting planes, [. . . *can* and will take] the place of linear counterpoint" (Varèse in Cox and Warner 2004 17, *my addition*).

Experiential space and touch

Spatial notions of the audiovisual are not new. Space frequently appears as a key parameter in discussions of expanded cinema and experimental film practice (in which projectors or light-sources are combined to cast images and project into and around a physical space, e.g. Oskar Fischinger's *Raumlichtkunst* (literally, Space Light Art). Film sound concepts, developed within the context of narrative film, discuss notions of on-screen and off-screen space, implying fields beyond the image, articulated by sound – for example, Chion's 'superfield' (1994) and Mark Kerrins (2011) 'ultrafield'.[3] But while the consideration of space has long existed within the cinema, all of these concepts dispose themselves in relation to the frame of the image with its inherent visual and temporal primacy. As Kathryn Kalinak notes:

> While the film was projected from the rear of the hall to the screen at the front, so music played at the front was projected backwards over the audience and "through a kind of transference or slippage between sound and image, the depth created by the sound is transferred to the flat surface of the image".

(Kalinak in Cooke 2008: 6)

In this reading, the projection of sound onto image provides a spatial pull – sound constructs offscreen space, complementing the image, and audiovisuality comes into existence – but it is visually driven, with this limited spatiality simply manifesting itself upon the 'flat surface of the image'. Through Kalinak's implication, the audiovisual is a mere extrusion upon the image, framed as formal physical articulation of panoramic space. This is an extension of the striated, the image remains distanced while the sound strains to draw it closer to the audience. It is not a truly engaged audiovisual experience, but one fixated upon the materials of construction, the physical signals as opposed to the perceived object.

In contrast, Alexander Sesonske considers the phenomenological experience, "a film [. . .] provides its own space to replace that of our normal visual field. [O]nly sight and hearing are fully active, and the totality of the audio-visual world present" (Sesonske 1973: 400). This is a space distinct from the formalistic 'real' of the external world; a spatial domain which is affective, tactile, kinaesthetic and continuous. A domain of audiovisual space constructed within the mind of the audience member, in which the senses of sight and hearing take on a hyperposition, embodying experience for all sensory modalities. This 'virtual' audiovisual space replaces our 'normal' visual field, surpassing the striated distance of the optical world, constructing a smooth and haptic experience[4] (Deluze and Guattari 1987: 493). This is a phenomenological space. One which is not formalistic but relational. It allows us to transcend the auditorium or the gallery and to be completely immersed within the work. It is a space of experience.

Vivian Sobchack describes the process of engaging with film phenomenologically as an exchange between the body of the viewer and the body of the film, and in which the viewer participates in the production of the cinematic experience. "The viewer shares and performs cinematic space dialogically" (Sobchack 1992: 10–15). This is a rendering of experience that is embodied and physical. As Massumi describes, the body both moves and feels, and it can do both simultaniously. Thus, when the body experiences movement it can experience feeling (Massumi 2002: 15).[5] Cognitive research has long demonstrated that "neurons fire both when action is observed and when it is executed" (Cox 2016

24), thus stimulating vicarious impression of movements and textures; physical bodily response to incoming stimulus.

Such haptic experience is fundamental to audiovisual expression. The film *GONG* (Dir: David Leister) features the looped gesture of the Rank Organisation gong man repeatedly striking his instrument. [MEDIA EXAMPLE 4.1] Over the course of the film, four visual loops are layered and manipulated via coloured filters, and shifts in focus and zoom. In resonance, the soundtrack seeks to amplify the visual activity, embodying tactile experience of this iconic gong through closely recorded resonance textures, material gestures, as well as shifts in proximity and scale.

The soundtrack begins with the crackly distorted recording of the original optical sound, its rough, clipped and filtered nature highlighting the mechanics and mechanisms of reproduction (and the historic and cultural position of this iconic film clip). This has a distancing effect, engaging the viewer in a striated and detached examination of the film and the largely unprocessed (though yellow filtered) individual gong man. By drawing attention to the timbre of the low-fi optical sound, the mediated nature of the film is apparent, the audience is estranged from the image.

As the film evolves, shifts in visual focus and colour begin to abstract the gong man into amorphous shapes and forms. The soundtrack moves in sympathy, with the gradual introduction of high-fidelity close-up recordings of bowed tam tam and metallic surface scrapes. These new sonic materials are rich – spectrally full with clear transients – in stark contrast to the opening optical sound. Thus, as the focus in the image shifts, so too does the auditory focus.[6] The close microphone recordings of the tam tam draw the listener into apparent proximity with the sound object, the tactile timbres of scraping and bowing provide a highly material textured soundspace, while lower frequency resonances build up standing tones in the auditorium.

Formalistic spatialisation within the piece does not extend beyond stereo and yet the materials of the soundtrack evoke a strong sense of spatial engagement with the image. The expanded frequency range and the high materialising sound indicies[7] excite resonance with the audience, an affect that draws them in from distanced observation to close and immersed experience. As our embodiment in the world is inherently tactile and tactility is a key driver of spatial understanding, "a musical world that we tacitly create by way of embodied metaphoric reasoning" (Cox 2016: 108).[8] The scrape of metal upon

the tam tam surface embodies not just the mimetic sound, but also the tactile experience of that sound. We feel as if we too are touching and scraping on the surface of that iconic gong. This is a smooth embodied experience, as opposed to striated and distanced observation, "Smooth space is haptic, [. . .] intimate, in contact, close if not strictly speaking tactile" (Kassabian 2013: xvi). These haptic sounds act as a proxy for proprioception and tactility, the listener/viewer ebbs and flows with the resonances and rhythmic pulsing of the light and sound, not just on a surface level but as a deep embodiment, we move 'as the gong man' vicariously through the rhythm of the sonic textures, "proprioception effects a double translation of the subject and object into the body [. . .] a dimension of the flesh" (Massumi 2002: 59).

Just after the point of climax, elements of the original distorted optical gong sound re-emerge, gradually increasing in volume and slowly pushing back against the audience's immersive engagement. The soundscape collapses back towards the screen as the documentary-like form of the original sample is re-revealed. The experience of *GONG* is not defined by specific points of audiovisual synchronisation, nor the distanced materiality of the various component elements on the cutting room floor (or within the media bin). It is an inherently haptic and tactile experience.[9]

Within this exposition, we can begin to conceive different fields of space, distinguished by notions of proximity. Cutting and Vishton propose that the space around the subject can be segmented into three circular egocentric regions that grade into one another:

1   Personal space. The zone immediately surrounding the observer's head, generally within arms-reach and slightly beyond. Typically, others are allowed to enter it only in situations of some intimacy or in situations of public necessity. Generally, within two metres.

2   Action space. The circular region just beyond personal space, a sphere of public action, within which we can move quickly within, talk to others, throw a projectile or undertake another, similar, interaction. Generally, between two and thirty metres.

3   Vista space. The space beyond this thirty-metre zone, where there is little immediate control, and perceptual cues are fairly consistent and lack depth.

(Cutting and Vishton 1995: 19–20)

These fields are fundamentally embodied, defined by our experience of interacting within the world. Thus, space constructed by audiovisual works cannot help but variously evoke these distinct spatial regions within its construct.

If we apply these spatial fields to *GONG* we can observe that the opening of degraded optical soundtrack operates to construct and elaborate the vista space, in which clearly defined gestures take place in a distanced space, clearly separated from the listener. The lack of high-frequency partials in this opening sonic material inherently signifies distance, and the amplitude of the sound was contained. This sound was also presented in its raw mono form, thus contained no phase differentials which might imply an impression of panoramic space.

As the materials of the work evolve, they transition into the audience's action space. Materials and resonances possessing higher dynamic range and rich spectral detail are complemented by increasing phase differentials, encoded via stereo capture, that give an impression of widening panoramic space, thus shifting the soundtrack towards the audience.

At the climax, metallic scrapes join the resonances to shift listening into the personal space. This transition is aided by the further increased spectral energy in the high-frequency registers (implying source proximity), as well as increases in amplitude which boost the lower registers to create resonant standing tones within the physical space of the auditorium. Such soundscapes invite the listener into a world of proximal attentive listening. In so doing, Shaviro highlights how such textural spatiality subverts the temporal narrative, "by entirely filling space, sound subverts the linear, sequential order of visual narrative" (Shaviro 2016: 375).

Framing the audiovisual experience spatially, we can begin to access an understanding of the communicative potential of the work as deeply embodied and visceral, either deployed for narrative purpose or for experiential effect. While rejecting the quantification of the temporal, the action of the soundtrack can still be qualified in a robust fashion. There is no distancing between the work and the audience – as with temporal fixation on abstract points of sync – and nor is there an othering of the component sound and image materials.

By its very definition, a point of synchronisation enforces difference and the separation of materials – this vs. that. Yes, materials are brought together, but they will always remain divided. The closer they get, the harder their dissimilarity pulls. True fusion of sound and image is always denied by temporally informed concepts of synchronisation.

In contrast, spatial framings of the audiovisual prioritise the affective experience over the conceptual, the materials of the work are not divided but actively unified into an experiential whole. Continuity, flow and movement are foregrounded.

Movement and potentiality

As Doreen Massey argues, space is not static, it is an ongoing production; manifold. The movement of tones is experienced as a potentiality of change, not resolved or concluded at a fixed point, but as a movement in flux, experienced by the audience (Massey 2005: 55). Thus, "rather than space being viewed as a container within which the world proceeds, space is seen as a co-product of those proceedings" (Thrift 2009: 96).[10] As Denis Smalley invokes via Lefebvre, "Physical space has no 'reality' without the energy that is deployed in it: energy modifies space or generates a new space" (Henri Lefebvre in Smalley 2007: 38). Audiovisual space is constructed through the articulation of sound and image materials, a dynamic flux of energies unfolding through time. The 'reality' of perceived space is a result of these materials and their articulation.

In the lexicon of electroacoustic music, the terms 'gesture' and 'texture' are frequently applied to describe the articulation of materials, (see for example within this volume, Chapters 1, 2, 7, 16).[11] While often conceived of temporally, these terms actually have far more to offer when conceptualised spatially. In Smalley's original formulation he clearly attributes a clear sense of temporality to gesture, and that of a de-temporalised space to texture. The assertive power of gesture is embodied – an affirmative action moving from point A to point B – while texture is ascribed laissez-faire – a passive state which "marks time", consumed by its own internal behaviour (Smalley 1986: 82). This is, of course, an example of the classic devaluation of space in favour of time. Smalley himself states that the relationship between gesture and texture should be considered as collaboration than antithesis, but the

temporal framing and of these terms actively obfuscate and complicate readings of his concept (Smalley 1986: 83). For clarity and renewed understanding, we must unpack texture and gesture through that which unifies them both – movement.

Gesture and texture are fundamentally defined by movement, they simply differ in the form of that movement. Gesture is externalised trajectory, while texture is internalised flux. This variation of movement is the reason why both are able to function along a unified continuum – between gesture carried and texture carried (Smalley 1986: 82). Temporal conception risks enforcing a binary division upon these forms – texture is static vs. gesture is dynamic – which denies their contiguous nature. One cannot assert that textures have no time, nor that gestures have no spatiality. Indeed, to define gesture as movement from point A to point B is to deny its continuity and affective form. As in quantum mechanics, where the position of an electron is defined by a probability within a region of space, movement is a "nondecomposable: a dynamic unity" and the "continuity of movement is of an order of reality other than the measurable divisible space it can be confirmed as having crossed" (Massumi 2002: 6). Thus, gestures and textures are simply different dispositions of energy in space. Such a reading allows us to conceive, not of discontinuous textural and gestural objects laid out within a striated form, but of continuous and changing articulations exuding a continuous flux of potential.

As described by Massey, spaces are manifold sites within which multiple "distinct trajectories co-exist. [. . .] Without space, no multiplicity; without multiplicity, no space" (Massey 2005: 9). Massumi argues that "sensation itself is the result of this multiplicity. Sensation is the registering of the multiplicity of potential connections in the singularity of a connection actually under way" (Massumi 2002: 93). Thus, communicative and interpretative potential is not a matter of objects at static points in time, but of potential energy unfolding in space through movement.

The audiovisual composition *VOID (2019*) is a film inspired by the notion of the 'non-place', thus it negates the object through its focus on nothingness and becomes, not a film about a thing (or things), but a film about the construction and articulation of space itself.[12] [INSERT MEDIA LINK HERE 4.2]

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Figure 4.2 *VOID* screenshot.

As Georges Perec states:

- The subject [. . .] is not the void exactly, but rather what is round about or inside it.

- To start with then, there isn't very much:

- nothingness, the impalpable, the virtually immaterial; extension, the external, what is external to us, what we move about in the midst of, our ambient milieu, the space around us.

(Perec 2008: i)

The visual materials of the work are deliberately static and unprocessed (Figure 4.2).[13] Space is articulated via forced perspective, unusual camera angles, articulation of scale (and, later, movements of light). Impressions of scale are deliberately perverted.[14] The viewer is presented macroscopic projections of individual details (for example: individual bolts or screws), placing these visual objects firmly forward into the action and personal spheres of the audience. The concrete reality of the images, in high-resolution, invoke an anticipation of tactility. This anticipation is engendered through the fact that their physical textural tactility is at first denied.[15] There is no sighting of flesh on inanimate form, and the sonic materials, likewise, reflect an inanimate soundscape of continuous droning machinery. Thus, the image remains detached, even though thrust into the personal space. We see the textures and we long to touch them, but the sonic materials of mechanical ventilation do not reciprocate this possibility. Thus, their audiovisual potential is unresolved. Anticipation is gradually built through the discourse of the film, before being finally shattered within the physical crash sequence [~ 6:36]. Highly tactile sonic materials are brutally combined with fast visual edits to explode the previous continuity of the image and our tactile disconnection from the space. We are overwhelmed with tangibility, resolving the anticipation built up through the preceding six minutes.[16]

Sonic materials in the work are primarily articulated through textural evolution. These materials focus inwards and yet, subtly articulated, they flow gently against the visual, their almost imperceptible

flowing movements providing a sense of trajectory and development across the robustly static images. Alternately shifting between a realistic aesthetic (almost documentary) and transformed abstraction (in which the harmonics from the various air conditioning units are extracted and amplified), the work actively deterritorialises the physical space of its source, embodying the notion of the democratised non-space which acts as the film's inspiration.[17] Mechanical units become pure tones which suffuse and immerse the audience, while perspectives shift as sounds are articulated into the personal space and pushed back into the vista. Articulation of movement through audiovisual materials transforms the physical space of the source location into spaces of experience.

Even the strongest gestural moments within the work are an elaboration of the underlying spatial construct. The movement of tones articulate various fields of space, from distant and reverberant ambiences to sounds of action and activity (the crashing and falling of objects within the space), to the very close-up textural contact of scraping metal, or close mic recordings of fans and whirring ventilation. Thus, the work utilises material and transformation to articulate an affective space through its material form. Building intensity through resonation or interference, amplification or dampening, "filled with motion, vibratory motion, resonation" (Massumi 2002: 26).

Though this is a work that contains gestural movement, it cannot be described through a temporally led interpretation of gesture. Even the strongest sonic gesture within the work is so chaotic and complex that it is firmly located within a wider textural field. Neither is the work purely textural or static. The multiplicity of movements drive its forward progression, whilst simultaniously opening up and inviting the audience to project themselves forwards into the space it constructs.

VOID functions via the manipulation of potential, elaborating space as its primary construct, through movements which engender anticipation. Such dynamic terms are better able to represent the flux, multiplicity and constant motion activated through a spatial conception of the audiovisual, embracing movement and a unity of sound and image.

Temporally led conceptions of the audiovisual could never hope to capture the richness and the resonance of the experience constructed within an audiovisual work such as *VOID*. But by embracing spatiality, we can simultaneously engage subjectivity and embodied experience into our understanding of the action of materials within the work, while also redefining conceptions of those materials to

enable a coherent unification of forms through movement. Such a framework allows us to recognise the continuous flux of potential unfolding through the work, directing anticipation and drawing the audience into a unified audiovisual construct. We are not distanced from the work or its materials through abstraction, but proximal to them through our understanding.

Conclusion

Within this chapter we have begun to recontextualise established analytical understandings of the audiovisual via spatial frameworks. Novel perspectives afforded by the spatial have been demonstrated to overcome problematic binary constructs which frequently undermine phenomenological understandings and analysis of the audiovisual.

Thinking spatially inherently integrates the audience as a key participant within the work and frames communicative potential in terms of the experiential, embodied and visceral. This prioritisation of affective experience over the conceptual leads to richer understandings of the actions of materials and forms, connecting compositional practice directly to the resultant work, without mediation.

Within spatial frameworks, the materials of the work are not divided, but actively unified into an experiential whole. This negates challenges inherent within time-led conceptions of the audiovisual, such as the unavoidable distancing of sound and image material when conceptualised as sequential points of synchronisation. Temporally led binary conceptions of sound and image actively deny the full fusion of audiovisual material, and artificially obscure their continuous flows within the work. This leads to a masking of the fundamental actions of potential and anticipation; actions which underpin the experience of the work and directly drive and inform the compositional process. To obscure thus is to deny understanding of both poietic and aesthetic practices.

Through space, the continuity, flow and movement of the work is foregrounded. This has allowed for a reframing of the key concepts of gesture and texture, originating from electroacoustic music studies. Gesture and texture can be conceived spatially as different dispositions of movement – gesture as externalised trajectory; texture as internalised flux. Through spatial conception they are unified in movement, able to function seamlessly along a continuum of articulation, shifting smoothly

between contiguous forms, overcoming the challenges inherent within the binarism of their temporally informed conception.

The multiplicity of potential has been demonstrated as a key communicative function of sound and image relationships. Instead of abstracting the association of sound and image via striated points in time, we can use spatial frameworks to instead consider the unfolding of the audiovisual experience and the disposition of potentiality which underpins the affective power of sound and image associations. 'Potential' and 'anticipation' can be used as unifying terms to describe the development of audiovisual affect, replacing terms such as 'dissonance' and 'counterpoint' which risk implying conflict and difference.

Recalling Eisensten's assertion at the beginning of this chapter, I argue that we have been distracted. We should not really be seeking individual moments – points in time – at which sound and image combine and sing. Rather, we need to recognise that it is within spatiality that we are able to fully dissolve the binarism between sound and image. It is through space that we can best begin to access the full potentiality of audiovisuality; and that imagining works as audiovisual spaces offers us rich potential to understand, explain and access this long-held desire for an audiovisual music.

Notes

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1 Just as the parameters of traditional notation foreground the pitch and durational properties of sound at the expense of timbre.

2 This is of course not exclusive, Chion's horizontal relations do afford consideration to evolution and movement in/over time.

3 "The superfield [is] space created, in multitrack films, by ambient natural sounds, city noises, music and all sorts of rustlings that surround the visual space" (Chion 1994: 150). "The Ultrafield is the three-dimensional sonic environment of the diegetic world, continuously reoriented to match the camera's visual perspective" (Kerrins 2011: 92).

4 "Smooth is both the object of a close vision par excellence and the element of a haptic space (which may be as much visual or auditory as tactile). The Striated, on the contrary, relates to a more distant, vision and a more optical space" (Deluze and Guattari 1987: 493).

5 Massumi's ideas build upon those of Spinoza who defined the body in terms of "relations of movement and rest". "He wasn't referring to actual, extensive movements or stases. He was referring to a body's capacity to enter into relations of movement and rest. This capacity he spoke of as a power or potential to affect or be affected" (Massumi 2002: 15).

6 As Laura Marks observes, a lack of 'visual' focus can afford a transition to smooth experience, "haptic images pull the viewer close, too close to see properly" (Marks 2002: 16).

7 Materialising Sound Indicies (MSI) defined by Chion as, "aspects of sound that make palpable the materiality of its source and of the concrete conditions of its emission" (Chion 2009: 480).

8 Laura Marks describes the visual corollary of this experience via "haptic images [. . . that] encourage a bodily relationship between the viewer and the image" (Marks 2002: 3).

9 The sonic and visual components maintain their coherence through rhythmic similarities and common flows of movement.

10 This is not to negate time, because as Steven Feld asserts, "space is audibly fused with time in the progression and motion of tones" [and there is an indissoluble] "interpenetration of auditory space and time" (Feld 1996: 95).

11 'Gesture' and 'texture' are key terminologies within the field of electroacoustic music. Denis Smalley defined them thus: "Gesture is concerned with action directed away from a previous goal or towards a new goal", while Texture "is concerned with internal behaviour patterns [. . .] rapt in contemplation" (Smalley 1986: 82).

12 "The non-place never exists in pure form; places reconstitute themselves in it; relations are restored and resumed in it" (Marc Augé 1995: 64). The subject of the non-place also ironically invokes the negativity that is usually ascribed to space by temporally led perspectives.

13 Except for some minor colour correction and balancing, any visual 'effects' within the work are entirely analogue.

14 Perspectival space also is articulated sonically within the work, with some sounds proximal and others more distant. This shifting of the physical acoustic spaces of the environment adds to the spatially skewed impression experienced by the audience.

15 The construction of anticipation is inherrently embodied, as Massumi sets out, "Anticipation, which in a real and palpable way extends the actual moment beyond itself, superposing one moment upon the next, in a way that is not just thought but also bodily felt as a yearning, tending or tropism. [. . . Anticipation] is a registering of potential" (Massumi 2002: 91–92). This is a reflection of Husserl's potention and retention.

16 Concepts of potential and anticipation can be considered as replacements for the more commonly adopted notions of tension and resolution. While they represent forms of resonance that might otherwise be described as tension, they avoid the inevitable associations of conflict and difference.

17 "The deterritorializing element [in this case the sound] has the relative role of expression, and the deterritorialized element [the visual elements] the relative role of content" (Deleuze and Guattari 1987: 307).