I HAVE NO LUNGS, BUT I MUST BREATHE.

VINCE KAMSKI

Why is something here when there should be nothing? Why is there nothing here when there should be something? [1]

[1] - M. Fisher, *The Weird and the Eerie,* Repeater Books, London, 2016, p12.

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SYNOPSIS

I Have No Lungs, *But I Must Breathe* is a silent sound art sculpture that is alive and breathing.

Using multiple speakers pulsing at a 1.5Hz sine wave, and through the montage of two actions that do not typically belong (technology and respiration), *I Have No Lungs* is about multiple things. It's about seeing what is unheard, how we view and treat technology and the fragility of humanity.

This sculpture seeks to leave you uneasy and wary, afraid but curious, to leave you questioning more than has been provided. Whatever you may take from this, remember this entity built itself from your image.

Artist Statement

I Have No Lungs, But I Must Breathe is a silent sound art sculpture composed of 20 passive speakers emitting a 1.5Hz sine wave to imitate the action of lungs respiring.

This project was born from a TikTok video I had seen back in July of 2022 of someone playing a 1Hz sine wave through their computer speaker. I was fascinated, I had never seen anything like this before. It was uncomfortable but captivating, something not quite right about it. This is when I knew I wanted to work with speakers, and the visualisation of sound. I wanted to delve into the world of the weird, the eerie and the uncanny to see just where exactly it could lead me, see what secrets it could uncover. I too, wanted to create something that felt wrong.

At first inception I had never intended it to be a fully silent sound art sculpture, but after exploring surrealism, the politics of sound and observing the current conversation around technology and AI, it felt right. To add audible sound would be forcing something upon it. This, combined with the research I did for my essay on *Sonic Terrorism*, birthed my project. Over my 3 years at DMSA I have continuously experimented with different mediums and applications of sound, but my interest and inspiration has always come from my love of the unknown, existentialism and what I believe is the thin line between science and art.

I Have No Lungs is about multiple things, it's about seeing what is unheard, it's about how we view and treat technology, it's about the fragility of humanity. To sum it up into one concept would be to force it into a box. I have brought these ideas to life through the use of infrasound, and with the montage of two things which typically do not belong together: technology and respiration. This isn't a piece meant to be heard, it's meant to be felt, physically and emotionally.

Whether it makes you uncomfortable, disgusted or laugh out loud, it's going to raise questions and challenge your perspective. Whatever meaning you end up assigning to it is not wrong, it's a reflection of your own beliefs, fears, and curiosity.

Materials list

20 passive speakers
2 subwoofers
10 mini power amps
2 5-way headphone splitters
10 stereo speaker cables
10 aux cables
3 extension Cords
Media Player Device

THEMES
AND
CONCEPTS

The Fear Frequency

The effects sound has on the body are profound, in figure 1 below Steve Goodman has outlined a graph demonstrating the different reactions certain frequencies have on the body. During my dissertation research I looked into the specific effects of infrasound, one of the things I learnt about was Gasper Noé's film *Irréversible*. During the 2002 Cannes film festival, Noé's film caused 250 atendees to walk out, with around 20 people fainting and others needing medical attention. The cause of this stemming from a 27Hz sound added to the soundtrack. In an interview with Noé he states *"We added 27Hz of infrasound, a low-frequency sound which the police use to stop riots. You can't hear it, but it makes you shake."*[2]
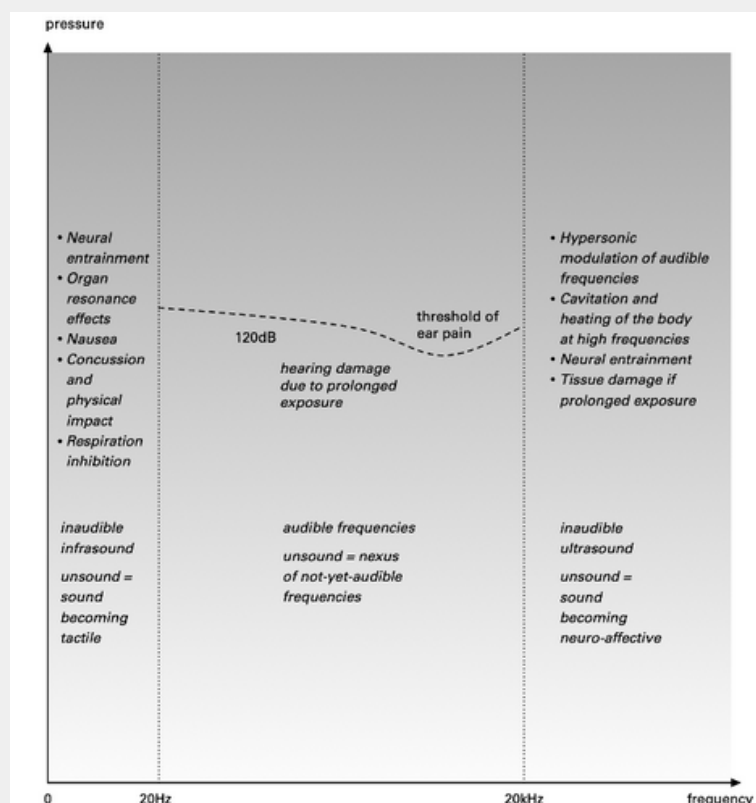

Figure 1; Steve Goodman, Pressure & Frequency
Effects from 'Sonic Warfare; Sound, Affect and
The Ecology of Fear, 2012 [3]

[2] J. Tang, salon.com, 'There are no bad deeds, just deeds', uploaded 12th March 2003, accessed 7th January 2023, https://www.salon.com/2003/03/12/noe/
[3] - Graph by Steve Goodman, Pressure & Frequency Effects from 'Sonic Warfare; Sound, Affect and The Ecology of Fear, 2012.

Noé's film screening is evidence of the physical impact sound has on the body. Even NASA have investiaged the effects of infrasound on the body and mind, their results concluding that "there were moderate vibrations of the chest and a fullness in the hypopharynx with an annoying gag sensation".[4]
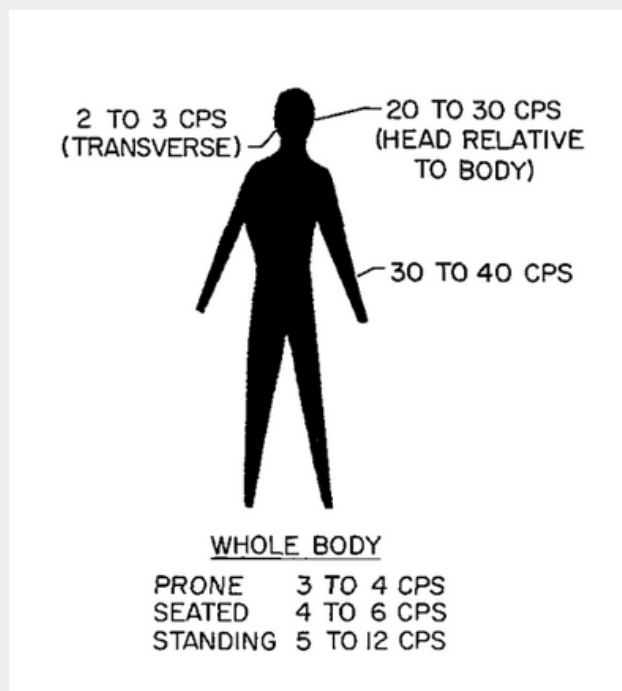

Figure 2; Resonance frequencies of the body, NASA [5]

Infrasound is an important part of my project, not only for it's physical effects, but for the fact it represents what is unseen through what is unheard. The politics of sound are deep and complex, with it being employed in films (like Gasper Noe's Irreversible) all the way to sonic weaponry (LRAD'S, mosquito alarms) to induce fear, terror and control. Infrasound is a feeling rather than some

The use of silence in my piece is intentional, just as it is in John Cage's piece 4"33. Silence forces you to lean in and listen, forces you to find something that you may not have heard before. It can even force you to believe you are hearing things that aren't there at all.

[4] - P. Edge Jr and W. Mayes, NASA Technical Report, 'Description of Langley Low-Frequency Noise Facility and Study of Human Response to Noise Frequencies Below 50 CPS', published 1st January 1966, accessed 7thJanuary 2023, https://ntrs.nasa.gov/citations/19660005615
[5] - Ibid.

Hyperreality

While researching into theoretical concepts, I came across Jean Baudrillard's idea of *Hyperreality*. This is defined by Baudrillard as an *inability to distinguish reality from a simulation*, an example of this would the Matrix series, where the protagonist Neo is unsure what is real and what isn't, wether he was in the matrix or not.

The Matrix, Lana & Lilly Wachowski, 1999. [6]

In the film, the only way to differentiate between reality and the matrix, was when a glitch happened. The black cat (pictured left) walking past the doorframe twice was a sign they were in the matrix, a give away that is fake.

At first I believed this to be the core concept of where my project lies, as I'm imitating something human through technology. But I quickly realised this to be wrong. Hyperrealities and simulacrums are always tied into future technology in a future world, and while my project is a reflection of technology and humanity in the future, it is using technology available in the present day, technology that is bordering obsolete now. While I am imitating a human action, I'm not attempting to trick people into believing that this object is human, it does not reflect or resemble androids or robots you tend to find in science fiction.

[6] - *The Matrix*, Film, Warner Bros., 1999.

Anthropomorphorism
How do we really feel about machines?

Anthropomorphism is defined as making something non-human humanlike. It is typically used as a story telling device to display the connection between humans and non-human entities (Mickey Mouse is a good example of this). That is also the case for my work.

Androids, robots and machines don't need lungs, they don't need any kind of human like feature, yet we are obsessed with adding them in somewhere, whether it be recreating the image of a human entirely or just adding something similar to our eyes, we find human like features in most modern androids and robots. It seems we are desperate to leave our mark and dominance on the world even when we may be gone.

ITU Pictures, Sophia at the AI for Good Global Summit, 2018 [8]

Sophie, a humanoid robot activated in 2016, has opened up large and important discussions to androids over the past 7 years. Along with her extremely uncanny apperance, one which you may mistake for an actual human, she has caused some controversy. In 2017 she was given citizenship in Saudi Arabia [7], which rightly caused a large outrage surrounding current rights of Saudi women who are unable to leave the house without a male accompaniment, how can a robot have more rights than a human?

[7] - C. Maza, '*Saudi Arabi Gives Citizenship to a Non-Muslim, English- Speaking Robot',*Newsweek, acessed 3rd May 2023, Uploaded 26th October 2017, https://www.newsweek.com/saudi-arabia-robot-sophia-muslim-694152
[8] - ITU Pictures, Sophia at the AI for Good Global Summit, 2018. https://www.flickr.com/photos/itupictures/27254369347/

I Have No Lungs is anthropomorphism but from the view of the machine, what if they could chose how they look and function? Would they implement features that don't have a function, simply because they were always designed to be approachable and appealing to humans? Cameras resembling eyes, scent detectors that resemble noses, joints that resemble arms or legs, these are all unnecessary, but because of machine learning, it's all they know.

"The electric things have their life too. Paltry as those lives are." [9]
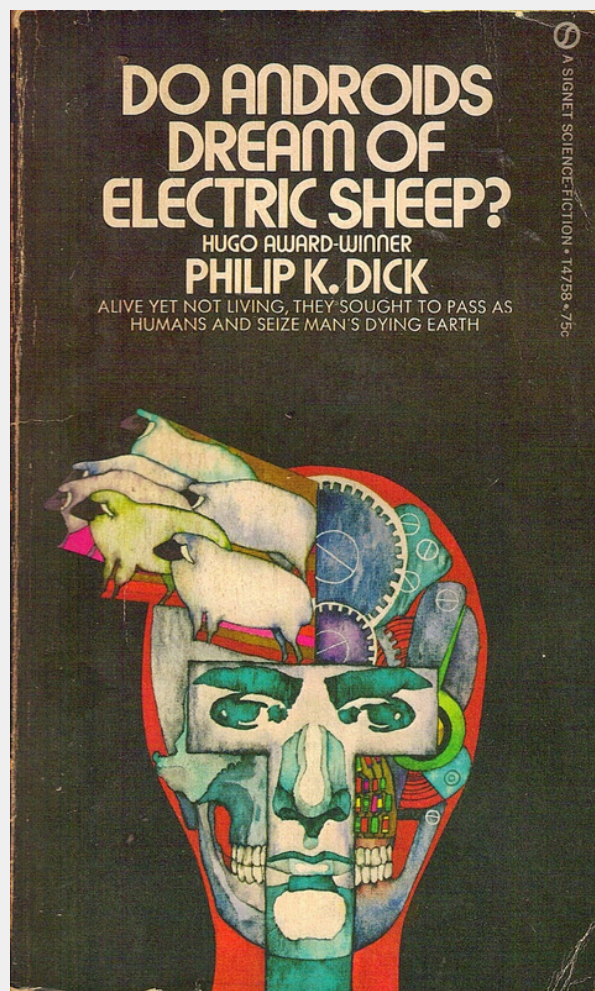
Philip K. Dick, Do Androids Dream of Electric Sheep?, Double Day, United States, 1968. [10]

[9] - P.K. Dick, *Do Androids Dream of Electric Sheep?*, Double Day, United States, 1968, p. 168.
[10] - ibid.

Anthropocentrism

Throughout history, humans have placed themselves at the top of the hierarchy of species, this is evident in a majority of the art we have created over our time here. Humans are constantly trying to define what is is to be human, to find the true purpose of why we're here, sometimes we forget we aren't the only conscious beings here.

I Have No Lungs flips this, it's from the perspective of the non-human, it's quiet literally challenging the perspective of the human, of the fact we are not the centre of the world and that there is other precious and complex life around us. It's a non-anthropocentric piece of art. The title itself comes from the entity, it's attempting to give itself meaning and purpose based of it's previous creators.
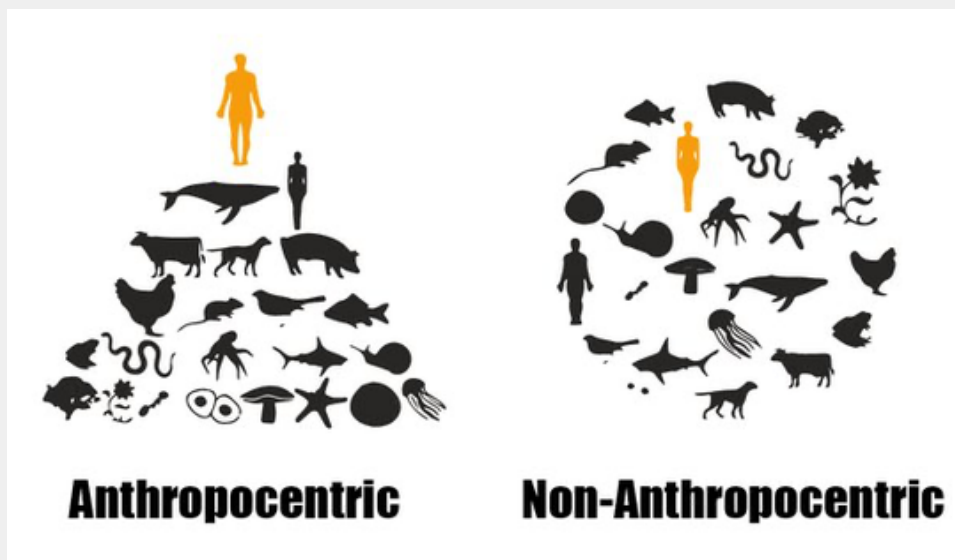
Anthropocentric vs Non-Anthropocentric Design
(via license: CC BY 4.0) [11]

[11] - Anthropocentric vs Non-Anthropocentric Design, free via CC license 4.0, https://www.noroff.no/en/about/research/cnap
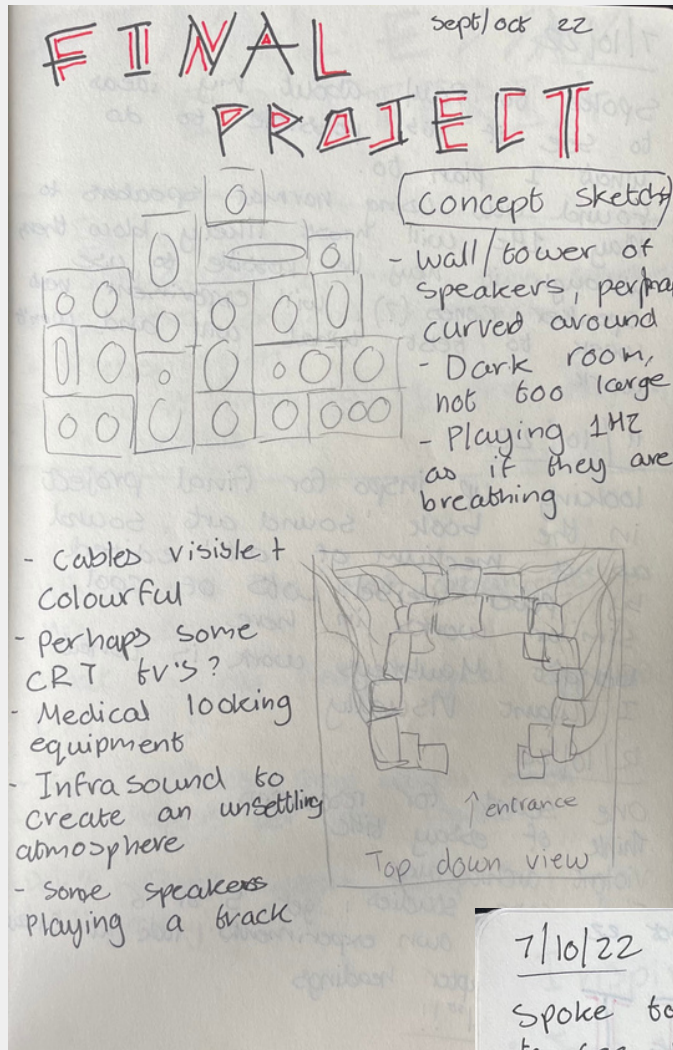
INCEPTIPON AND DEVELOPMENT

In July of 2022 I stumbled across a TikTok video of someone playing a 1Hz sine wave through a computer speaker, this instantly struck me as eerie and unsettling, but also fascinating. The video stuck with me and I began to wonder why it left such impression on me, then it clicked, it was as if this inanimate object was alive, as if it was breathing. It was eerie and uncanny. We don't see speakers behave or act in this way as they've never needed to, our hearing range doesn't allow us to hear frequencies this low.

I knew then that I wanted to work with infrasound, to use speakers in a way they were never intended to be used, and to push the limits of what we know (and don't know) about sound.
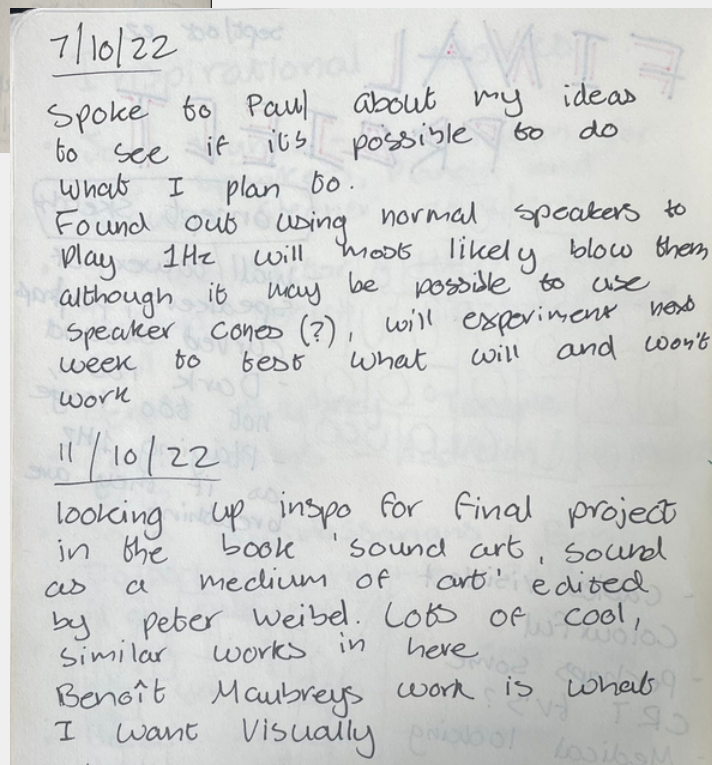

© Vince Kamski, 2023

Conceptual poster idea I designed to go with my installation (later scrapped)

FINAL PROJECT

sept/oct 22

Concept sketch

- Wall/tower of speakers, perhaps curved around
- Dark room, not too large
- Playing 1Hz as if they are breathing

- Cables visible + colourful
- Perhaps some CRT tv's?
- Medical looking equipment
- Infrasound to create an unsettling atmosphere
- Some speakers playing a track

↑ entrance

Top down view

Early conceptual sketches + Notes

Thinking of issues I may encounter down the line

7/10/22

Spoke to Paul about my ideas to see if it's possible to do what I plan to.
Found out using normal speakers to play 1Hz will most likely blow them although it may be possible to use speaker cones (?), will experiment next week to test what will and won't work

11/10/22

looking up inspo for final project in the book 'sound art, sound as a medium of art' edited by peter Weibel. Lots of cool, similar works in here. Benoît Maubreys work is what I want visually
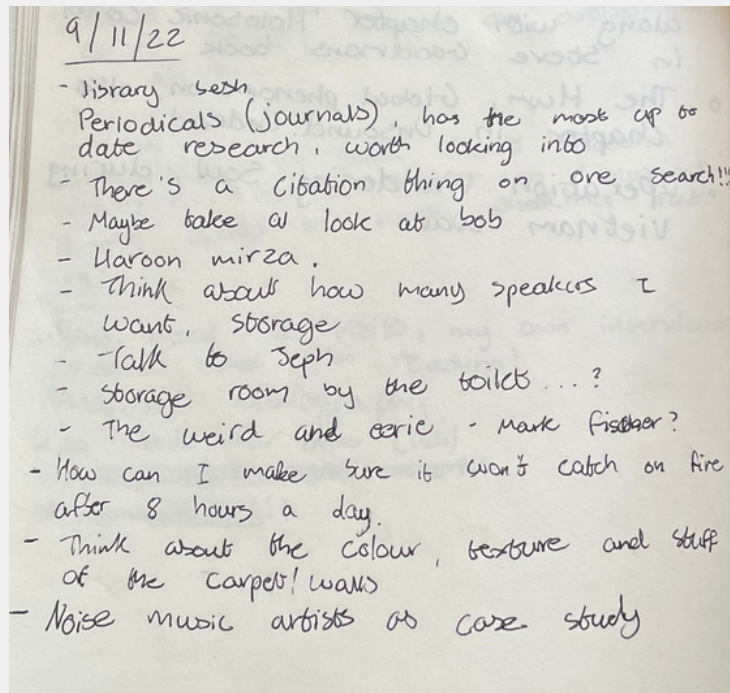
Before I could begin collecting and buying materials, I needed to know if my idea could even work. Speaking to the technicians at the beginning of October, it wasn't looking hopeful. Power amps have filters in them that cut off sound at certain frequencies, and it depended how low that cut off was from power amp to power amp. There was also the problem that with a frequency that low, the speaker cones may just break from the drive that they need to push them that slowly, after all they weren't designed for this. The only way to see if it was possible at all, was to test it out.

© Vince Kamski, 2022

The first testing I did was on one of the big PA monitors in the performance studio (pictured left), which thankfully worked after turning off the filters on the power amp.
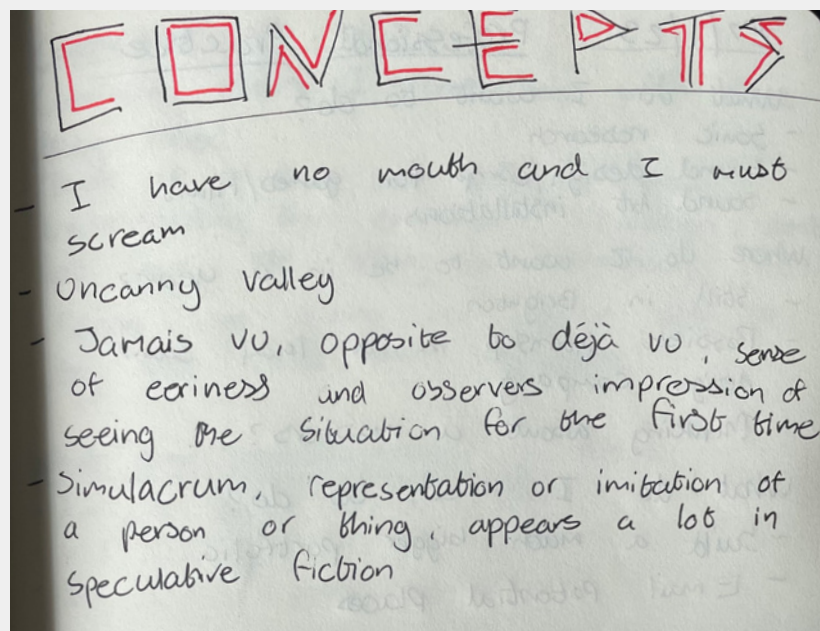
Some of the main concerns here were overheating of the coils inside , and I had to think carefully about how I could make sure my instillation wouldn't catch fire after 8 hours of playback. I knew I had a mammoth task in front of me.
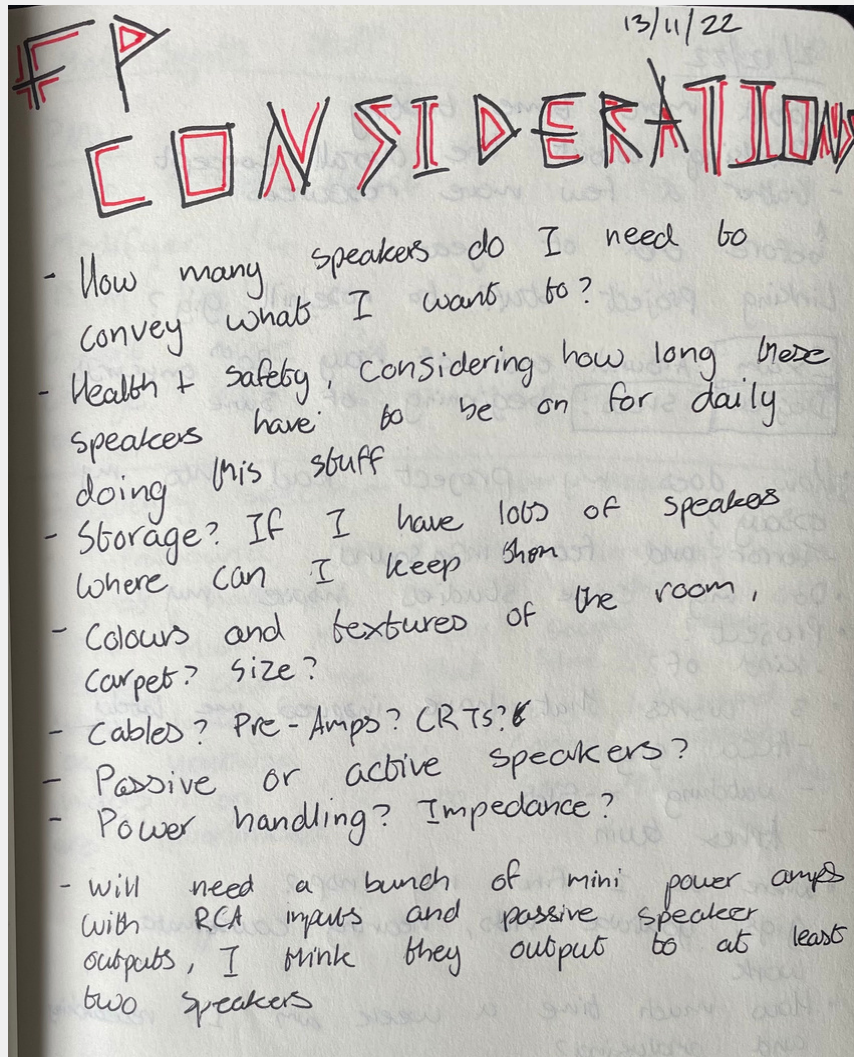
9/11/22
- Library sesh
  Periodicals (journals), has the most up to date research, worth looking into
- There's a Citation thing on one search!!!
- Maybe take a look at bob
- Haroon mirza.
- Think about how many speakers I want, storage
- Talk to Seph
- Storage room by the toilet...?
- The weird and eerie - Mark Fisher?
- How can I make sure it won't catch on fire after 8 hours a day.
- Think about the colour, texture and stuff of the carpet/walls
- Noise music artists as case study

Notes taken during first testing session.

During this testing session, I also knew I needed to do research into the themes I was looking into as I was still rather fuzzy in describing what I was portraying. This is where I was introduced to Mark Fisher's book *The Weird and the Eerie*, and the world of the uncanny valley.

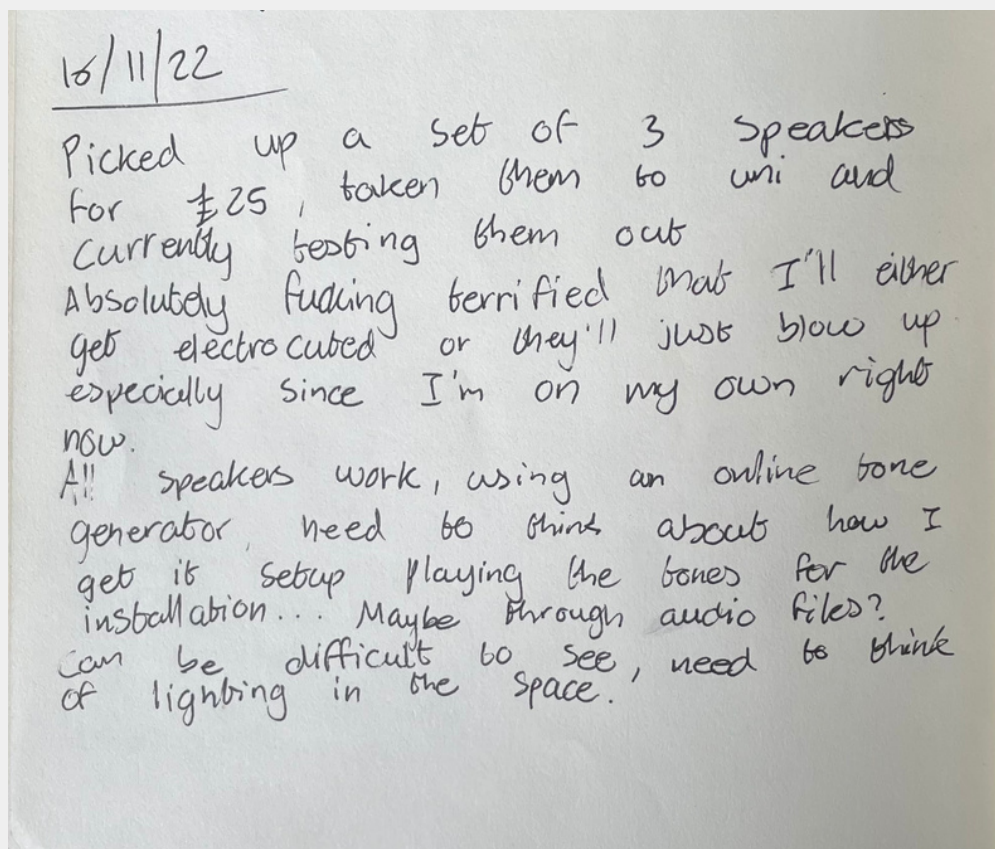Beginning to think of my piece more conceptually, tying themes together.

CONCEPTS
- I have no mouth and I must scream
- Uncanny Valley
- Jamais vu, opposite to déjà vu, sense of eeriness and observers impression of seeing the situation for the first time
- Simulacrum, representation or imitation of a person or thing, appears a lot in speculative fiction

FP CONSIDERATIONS

13/11/22

- How many speakers do I need to convey what I want to?
- Health + safety, considering how long these speakers have to be on for daily doing this stuff
- Storage? If I have lots of speakers where can I keep them
- Colours and textures of the room, carpet? size?
- Cables? Pre-Amps? CRTs?
- Passive or active speakers?
- Power handling? Impedance?

- Will need a bunch of mini power amps with RCA inputs and passive speaker outputs, I think they output to at least two speakers

After knowing that it was possible to get speakers down that low, I had to think of various considerations of how I was going to put it all together, and what I actually needed to get my themes and concepts across to the audience. Some of these considerations included; the space my installation was going to be set up in, the lighting and even the carpeting of the room, how I would display and shape my sculpture and how many speakers did I actually need to convey the message?

One of the main decisions I had to figure out early on was deciding whether to use passive or active speakers, or to even use a combination of the both. In the end I decided to stick with passive speakers, they were easiest to source, cheapest and that meant it didn't matter too much if a couple of them broke.

Moving onto the next testing phases of my project, I began to search and collect speakers from charity shops, and was told I could lend 12 power amps from one of my lecturers once I had tested 1 of them out first. Alongside this I discovered around 15 passive speakers I could use in one of the storage rooms within the university.

16/11/22

Picked up a set of 3 speakers for £25, taken them to uni and currently testing them out. Absolutely fucking terrified that I'll either get electrocuted or they'll just blow up especially since I'm on my own right now.

All speakers work, using an online tone generator, need to think about how I get it setup playing the tones for the installation... Maybe through audio files? Can be difficult to see, need to think of lighting in the space.

Early
placement
setup

Despite testing my idea on the large PA speaker in the performance studio, I was still worried about the possibility of something catching fire or even blowing up. During early testing I made sure to keep an eye on if any of the speakers of the power amp were over heating.

Thankfully, the initial testing with smaller speakers and the power amp I had been provided worked, and I knew I could move onto figuring out more technican aspects of my setup.

Testing of the speakers I found in the storage room.

Speaker Testing   30/1/23

Silver JBL's × ~~6~~ 12 (ish)

- 1Hz moving but barely noticeable
- 1.5Hz way more noticeable!!!
- All seem to be working well
- Can't tell if they're giving me a headache or I just have one from external sources...

Black JBL's × 3

- 2 of them only move very slightly, even at high volumes.
- More noticeable at 2Hz, can still see them move at 1.5

They seem to move way more when the pre-amp is on <u>tone</u>.

15 working speakers so far

To Do;
- Ask for all the power amps
- Ask Caleb/Paul about speaker impedance
- Get 4 more speakers
- Mixer with at least 10 outputs.

Notes on testing

31/1/23

- Picked up a pair of speakers from a charity shop. tested and working
- seems adjusting the bass dial changes how visual it is Make sure bass it all the way

- Make sure to have a limiter

Limiter consideration & settings on power amps

One of the first things that cropped up while testing the uni speakers was that 1Hz was not visible enough in some of them, and they appeared to hardly be moving at all. I'm still not completely sure of why this could be since they're all the same speaker brand and type, and I was using the same power amp for all of them. I believe it could be the fact that there will always be slight discrepancies when electronics like this are made, similar to how two microphones will never be completely the same.

I decided to play around and test them at 2Hz, which did make it visible on all of them, but found that too fast and that it did not simulate that uncanny-like human breathing well enough. Knowing I could go slightly lower I dropped it down to 1.5Hz and decided that was the perfect frequency to stick with as it was noticeably more visible on every speaker I had tested on.

I had also been given the suggestion to try out the other types of sound waves; triangle, square and saw. I tested these but found they were too robotic, and the square and sawtooth waves would make the speakers pop rather loudly due to the nature of their shape.
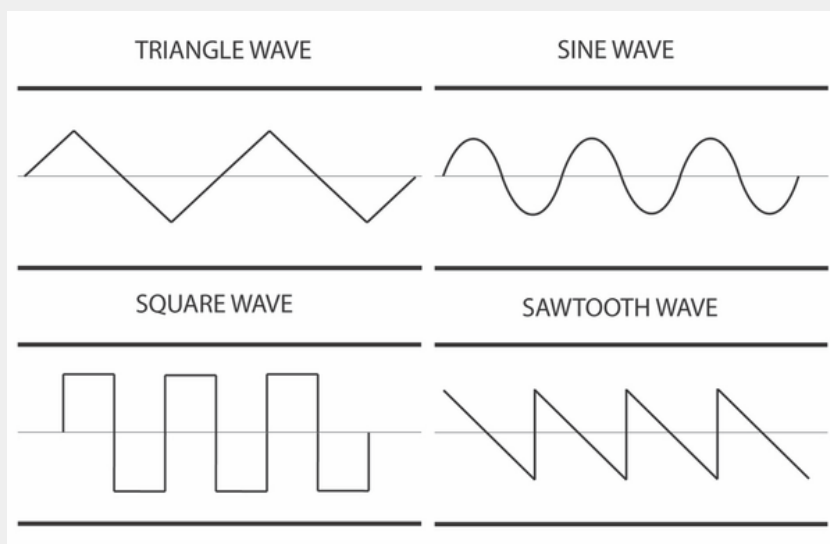
4 types of sound waves, the sine wave has the smoothest and most reliable waveform.

Types of Sound Waves. [12]

[12] - Types of Sound Waves. https://www.thedawstudio.com/types-of-sound-waves/

9/3/23
- Tested 1.5hz through Wav file. All works well so far. Makes it easy to play through any pc etc.
- discussed powering everything. need to know how many outlets the space I'm going to have has.
- Going to book an afternoon for testing multiple power amps + interface setup next week

22/3/23
- Take 2 home, test for 2/3 hours
- A bunch of the power amps don't actually work for what I need them to do...
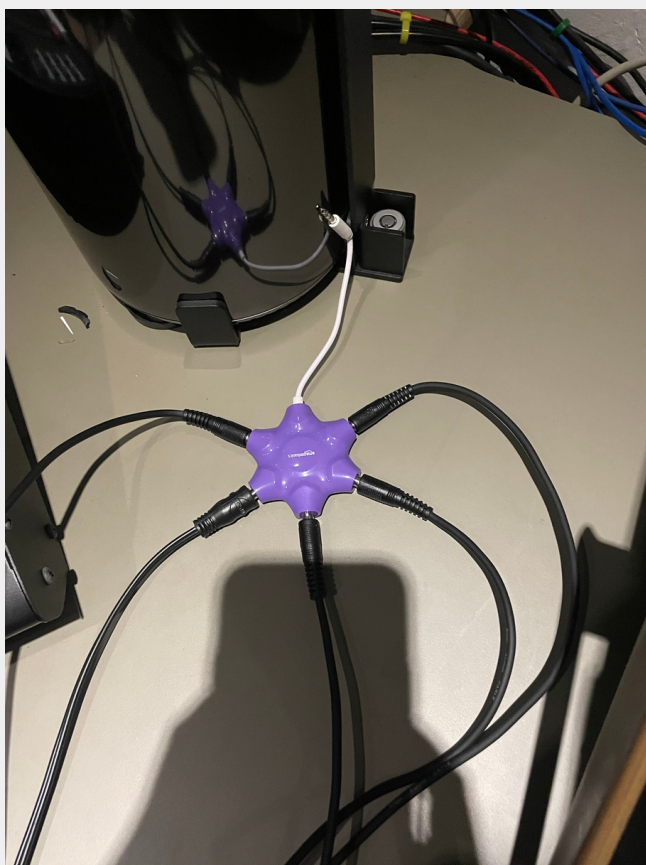- headphone splitter to split audio signal, needs to be stereo cables.

~~~

Home testing
_____

- 2 into lepy power amp
- Started at 5:40pm
- Head feels pressure? housemate said the same...
- 1 hour update; Nothing broken, amp not hot (maybe slightly warm...? not really concerning rn)
- 2 hour mark, no issues, nothing hot/ over heating, all seems good!

An important aspect of testing was checking for overheating, or to see if the speakers would break after a certain amount of time. I took home a pair of speakers and ran them for 2 hours, making sure to check for any issues over the course of this time. Thankfully nothing broke and nothing was overheating, which proved it would be safe for me to leave up and running, and if I felt necessary I could schedule breaks for the equipment in the middle of the day during the degree show.

One of the biggest roadblocks I had, until late into the development, was figuring out how to link up and send an audio signal to 10 different power amps. The original idea was to send them through an audio interface, but quickly disovered that there wasn't an audio interface available that had enough outputs for the power amps I needed, and purchasing one would cost thousands.

The next suggestion was to use a mixing desk, but I ran into the same issues, and the mixer would be too big to disguise or hide when it came to the degree show. I also attempted to chain speakers together but found that the speakers would become more and more out of sync as I went, and it would put too much demand on the power amps.

© Vince Kamski, 2023

After long discussions with my technicians about ways in which I could reliably send an audio signal from one output into 10 inputs, the solution came from the most basic of things; stereo headphone splitters with multiple outputs. Luckily, such specific items exist, and I knew at least 2 of them would get the job done.

The final major issue I had was realising that a majority of the power amps I had been offered, had a filter cutoff of too low, blocking me from creating that low frequency sine wave. I thought about upping the frequency to 2Hz but even that wasn't working and I found the other brand of power amps unstable. In the end I purchased more of the same type of power amp that I knew didn't have that filter.
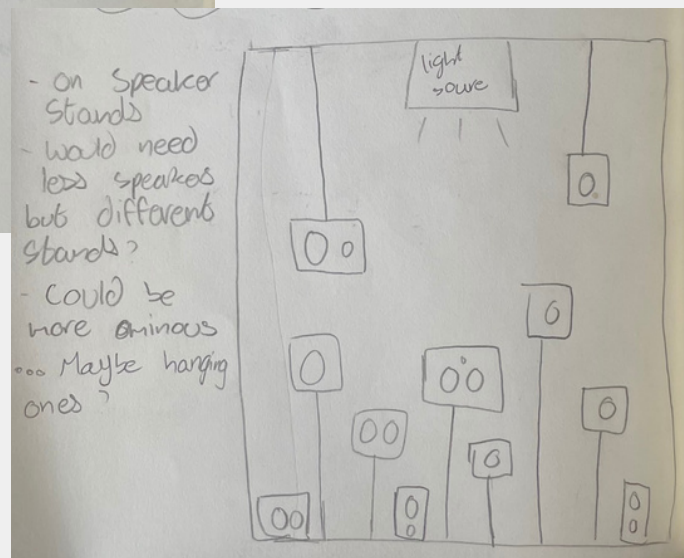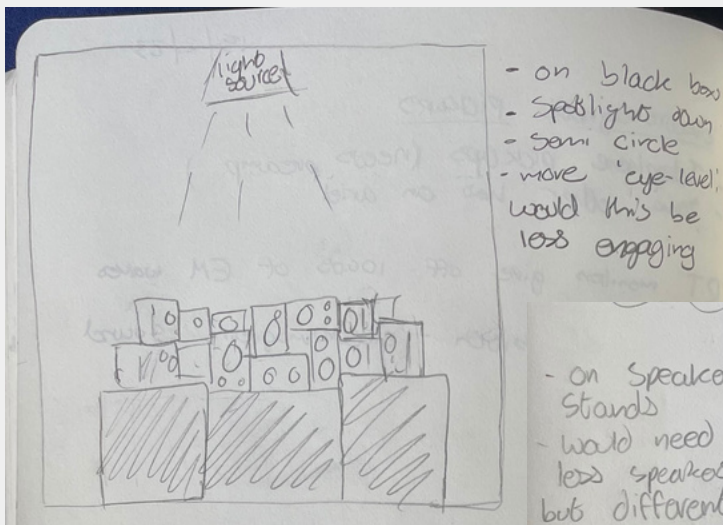

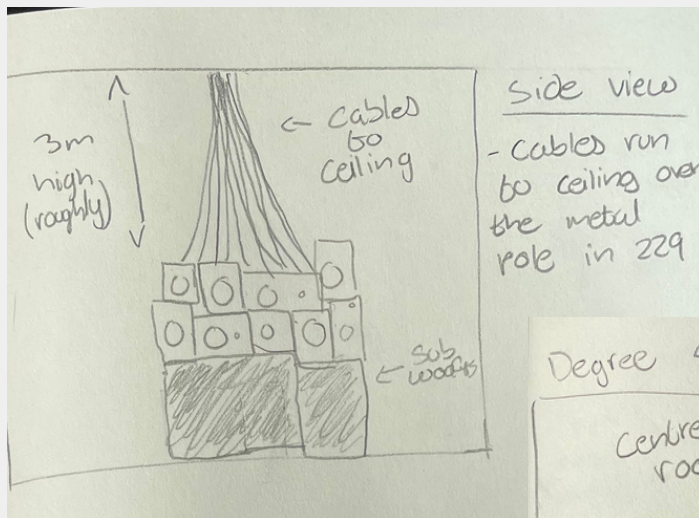Power Amp model used

Routing blueprints
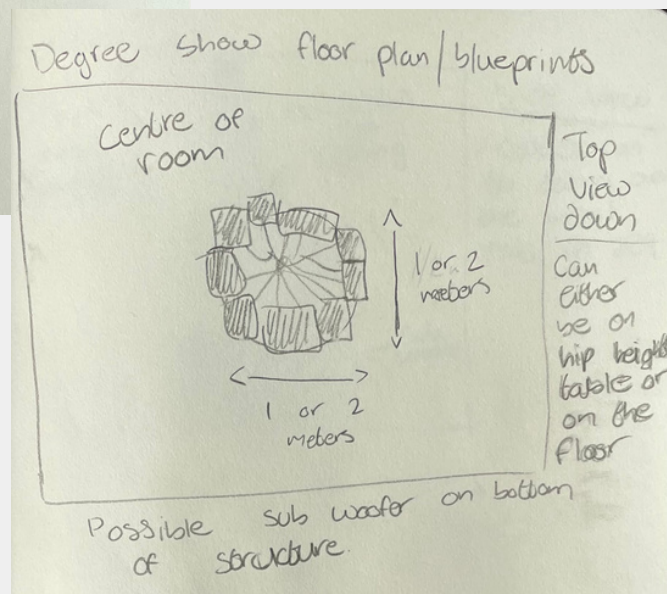
multiple speaker testing, © Vince Kamski, 2023

Extra setup ideas

The final changes to my project were how it would be displayed and viewed. Originally, and looking back to my original concept sketches, I wanted people to walk into a small circle of my speakers so that they could become encased by them. I had a lot of discussion with my lecturers about what the best way would be, and found everyone had differing opinions. In the end, with the planning of the degree show, I deciede I would have it in a circle formation still, placed in the middle of the room but have them facing outwards rather than inwards. The wires dangling down from the ceiling are a big important visual aspect that happened by accident (I couldn't have them run across the floor for health and safety) and draw focus to the rest of my sculpture. All in all, it became the beating heart and lungs of the room.
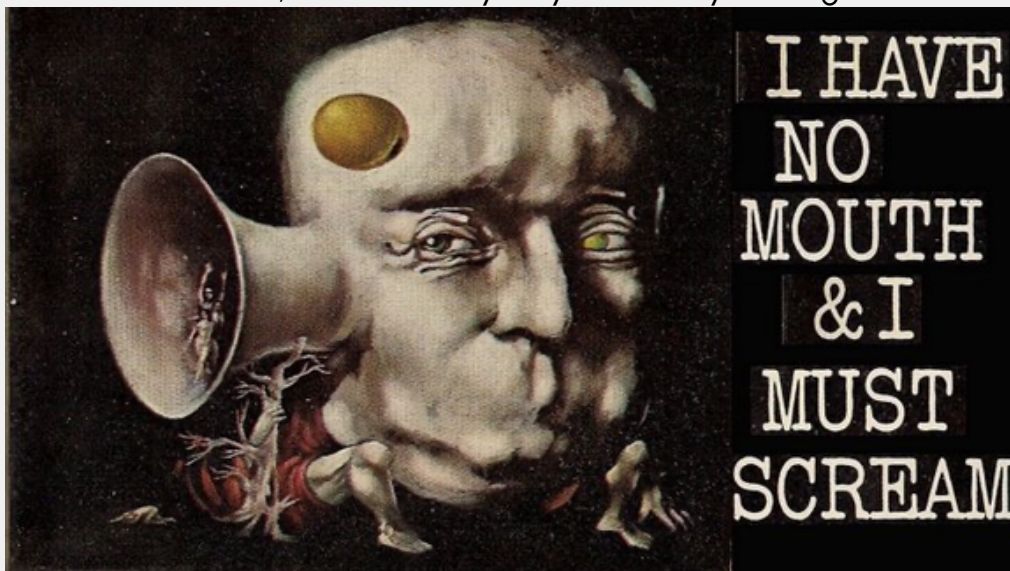

Blueprints for degree show setup

INSPIRATIONS

"I think, therefore I am"[13]

I have drawn inspirations for my project consciously and subconsciously through the past year. From the books I've read, TV shows and movies I've watched and video games I've played, everything has fed into my project.

The title of my project comes from a post-apocalyptic short story, that was later adapted into a video game, titled *I Have No Mouth, and I Must Scream*. In summary, the story focuses on a cruel AI (named AM) who has trapped and is torturing the last 5 humans on earth in seek of revenge for its own existence. The last human survivor figures out the only way to end the suffering is to die. AM figures this before he can follow through, and turns him into a mass of flesh, leaving him unable to harm himself. The story ends with this last survivor saying "I have no mouth, and I must scream".

It is a cautionary tale mostly about nuclear war and our relationship with technology. In it's short 18 pages it exposes our own vulnerabilities to the inventions we create, and how they may eventually turn against us

Harlan Ellison, I Have No Mouth, and I Must Scream, cover art by Leo and Diane Dillon, 1967.[14]

[13] - H. Ellison, *I Have No Mouth, and I Must Scream*, IF:Worlds of Science Fiction, United States, March 1967, p.4.
[14] - ibid.

X files, Blood, 1994 [15]

Cildo Meireles, Babel, 2001 [16]

Benoît Maubrey, Speaker wall, Berlin 2011 [17]

[15] - Still from *The X-Files, Blood,* TV Programme, 20th Century Fox, United States, 1994.
[16] - Cildo Meireles, *Babel,* Tate Modern, London, 2001.
https://www.tate.org.uk/art/artworks/meireles-babel-t14041
[17] - Benoît Maubrey, *Speakers Wall,* Berlin, 2011. https://benoitmaubrey.com/seakers-wall/

John Wynne

John Wynne is a sound artist whose work has explored both extremities of the frequency spectrum and utilised architectures of spaces. Along with this, he has created a series of installations with unwanted and discarded speakers.

In his piece *230 Unwanted Speakers*, a 17 channel site specific installation, he created an optical illusion of sound, of constantly rising, ringing tones, with speakers responding to the space of the installation. What interests me most about this piece is not the sound aspect, it is the visual elements in his installations. In *230 Unwanted Speakers* they have been arranged in a way that there is a hierarchy, there is a personality here. It's as if the white speakers in the centre are being shunned from the ones circling the others.

John Wynne, 230 Unwanted Speakers, Hull Art Lab, UK, 2006.[18]

[18] - John Wynne, *230 Unwanted Speakers,* Hull Art Lab, Uk, 2006.

In an interview with the BBC he states, "When I started gathering speakers I noticed that they each had a personality, and when I started grouping them in large numbers it took on a kind of social metaphor, which I didn't want to push in any specific direction."[19].

I have found Wynne's work with speakers very interesting and inspiring. He has brought back to life speakers which would have previously just rotted away, and he has unintentionally created a society and class system for them. Wynne's work proves we will always try to find and push our concepts of class and structure on anything we can, alive or not.

[left] John Wynne, 300 Speakers, Pianola and Vacuum Cleaner, Saatchi Gallery, London, 2010. [20]

[right] John Wynne, 300 Speakers, Pianola and Vacuum Cleaner test setup, Saatchi Gallery, London, 2010. [21]

[19] - Author Unknown/BBC, 'Plenty of woofers and tweeters', BBC Humber, accessed 4th May 2023, last updated, 16th May 2006.
https://www.bbc.co.uk/humber/content/articles/2006/05/12/230_unwanted_speakers.shtml
[20] - John Wynne, 300 Speakers, Pianola and Vacuum Cleaner, Saatchi Gallery, London, 2010.
https://www.sensitivebrigade.com/untitled.htm
[21] - ibid.

Dean Blunt

One of the case studies I wrote about in my dissertation was on a London based artist named Dean Blunt, below is an except from my essay about an instillation he displayed in the Cubitt gallery in 2016.

Dean Blunt: Untitled, Cubitt Gallery London, 2016 [22]

At the beginning of 2016, Blunt held a solo gallery show of an untitled installation in the Cubitt Space in Angel, London, which at first glance, looks like nothing more than an empty room. Before you enter the building, there is a small warning sticker on the door [22], informing visitors that something called a Mosquito alarm is installed on the premises. It might not be noticeable at first glance, but the small caged and mounted device on the left wall in [22] is the mosquito in question, it's essentially an alarm. Adjacent to the alarm is a paper-printed stock photo of a couple drinking some coffee in a cheap, generic, snap frame with a drop or two of spray paint in the corner. The only other distinguishable feature is the orange trim around the wall with the framed picture.

[22] - Dean Blunt: *Untitled,* Cubitt Gallery London, 2016.
https://www.cubittartists.org.uk/dean-blunt

When viewers arrived and stepped through the door into the gallery space, the mosquito alarm was triggered.

Blunt's installation was designed to drive people away as soon as they enter, which is exactly what it did, forcing visitors to stand outside unless they wanted to cause themselves pain. According to a review of the show by Bobby Jewell, many of the visitors asked the staff (and even each other) 'what am I supposed to be looking?' and 'is this literally it?'.[25]

Dean Blunt: Untitled,
Installation View, Cubitt
Gallery London, 2016 [24]

[23] B. Jewell, 'this is tomorrow, Dean Blunt, Cubitt', uploaded 11th February 2016, accessed 15th November 2022, http://thisistomorrow.info/articles/dean-blunt
[24] - Dean Blunt: Untitled, Installation View, Cubitt Gallery London, 2016. https://www.cubittartists.org.uk/dean-blunt

There was no context given, no meaning or explanation to what was going on, leaving people frustrated and feeling like they were missing out on something or that they could even be in the wrong place. Blunt has stated he doesn't like to talk about his art and doesn't like to be involved in the discourse surrounding it, that it's "besides the point", [25] which makes sense as to why there is no context or guidance given for the installation. Different people have had different takeaways and explanations of what Blunt was trying to get across, from it being about the UK's obsession with surveillance[26] to it being a take on gentrification. Blunt also says; "I've been more amused by the shit that comes out of people's mouths when they haven't been guided". Viewers have claimed to him they know exactly what the installation was about, and that to Blunt tells a lot about that person rather than what the piece was about, "The only people who talk about gentrification are the people guilty of it".[27]

Whatever your interpretation of Blunt's work is, or its true unspoken intention, it seems he is leaning into a multitude of issues from class divide, race, and exclusivity when it comes to art galleries and the acquirement of fine art. It also speaks to the older generations' distaste for young people, especially within the UK, where we have witnessed over the past decade the government's extreme withdrawal of funding for youth services. I believe his installation is designed to put you in the shoes of an unwanted teenager, doing something you aren't apparently meant to be doing in the eyes of your elders and being punished for it. Blunt has managed to effectively flip the roles of those who deem themselves respectable, righteous members of society to be the ones who are perceived as a nuisance and a stain on society, the ones they hate.

[25] S. Thiruchelvam, 'Dean Blunt talks art, transcendental meditation, and how Atlanta could be a paradise', uploaded 22nd February 2016, accessed 15th November 2022, https://i-d.vice.com/en/article/kz85by/dean-blunt-talks-art-transcendental-meditation-and-how-atlanta-could-be-a-paradise
[26] Jewell, op. cit.
[27] Thiruchelvam, op. cit.

Blunt is also demonstrating the ease of access to these weapons, and the disregard of the government to want to fix issues at their roots instead opting for quick and easy tactics. He's warning us of a future that continuously avoids the problem with unconscious control rather than fixing it.

Blunt's installation is similar to mine, it has something missing that is meant to be missing, it leaves you questioning the intention of the piece, it leaves room for interpretation. Blunt's statement of how your interpretation of art reflects back on the viewer has resonated and stuck with me, and I believe is incredibly relevant to my work. Art will always reflect current issues and concerns, no matter the medium or genre, whether you intend it to or not, it will be sewn into the core of that piece of work. *I Have No Lungs* reflects the current concerns for the future of technology and our relationship with it.

AUDINT

Dominika Scheibinger: AUDINT, Unsound:Undead,
Bristol New Music, Spike Island, 2018 [28]

AUDINT's work, both artistically and academically, have been of huge influence to me over the past year, especially in my research for my dissertation. Their book titled *Unsound:Undead* was one of the most interesting and eye opening reads, it opened my mind to how powerful sound really is and the endless posbilities that come with it.Their work constantly challenges the boundaries between reality and unreality through the application of sound, and a lot of the time it's not clear if it's based on actual historical fact, or it's just fiction. Their use and application of frequencies border and go beyond our hearing range to do this is something I find interesting, and something other artists are missing out on.

[28] - Dominika Scheibinger, Spike Island, *AUDINT, Unsound:Undead,* accessed 1st May 2023, 20th April 2018, https://www.spikeisland.org.uk/programme/exhibitions/audint/

In 2018, they hosted a series of installations, talks and performances at the Bristol New Music festival. One of these installations was what they titled an 'Unsound System', which was an "acousmonium of multiple infrasonic and ultrasonic speakers, operating at frequencies that are 'felt as much as heard'"[29].

This work is mirroring what I'm doing with infrasound, it is utilising the physicality of sound to access new realms of existence, searching for portals to the other worlds.

Dominika Scheibinger: AUDINT, Unsound:Undead, Bristol New Music, Spike Island, 2018 [29]

[29] - ibid.

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